

MOTION PICTURE

# Classic

MAY

1946

30¢

BETTY BLYTHE

PERNOT



**TALCUM**  
*fragrant with*  
**Mary Garden**  
*Perfume*

*Face Powder & Rouge Compacts  
 Combination Vanity Case  
 Eye Lash Beautifier  
 Greaseless Cream  
 Eye Brow Pencil  
 Smelling Salts  
 Talcum Powder  
 Sachet Powder  
 Tissue Cream  
 Liquid Rouge  
 Toilet Water  
 Brilliantine  
 Tooth Paste  
 Nail Polish  
 Cold Cream  
 Lip Stick  
 Shampoo  
 Extract  
 Coffret  
 Soap*

**Rigaud**  
 16 Rue de la Paix  
**PARIS**

GEO. BORGFELDT & CO., SOLE DISTRIBUTORS · NEW YORK





HELENE CHADWICK - CLARA WILLIAMS - LOUISE FAZENDA - RUTH ROLAND - RUTH STONEHOUSE - MAY ALLISON

In "The Wonder Book for Writers," which we will send to you **ABSOLUTELY FREE**, these famous Movie Stars point out the easiest way to turn your ideas into stories and photoplays and become a successful writer.

# Millions of People Can Write Stories and Photoplays and Don't Know It!

**T**HIS is the startling assertion recently made by one of the highest paid writers in the world. Is his astonishing statement true? Can it be possible there are countless thousands of people yearning to write, who really *can* and simply *haven't found it out*? Well, come to think of it, most anybody can *tell* a story. Why can't most anybody *write* a story? Why is writing supposed to be a rare gift that few possess? Isn't this only another of the Mistaken Ideas the past has handed down to us? Yesterday nobody dreamed man could fly. Today he dives like a swallow ten thousand feet above the earth and laughs down at the tiny mortal atoms of his fellow-men below! So Yesterday's "impossibility" is a reality today.

## LETTERS LIKE THIS ARE POURING IN!

"I wouldn't take a million dollars for it."—MARY WATSON, FAIRMONT, W. VA.

"It is worth its weight in gold."—G. MOCKWITZ, NEW CASTLE, WASH.

"Every obstacle that menaces success can be mastered through this simple but thorough system."—MRS. OLIVE MICHAUX, CHARLOTTE, PA.

"It contains a gold mine of valuable suggestions."—LENA BAILEY, MT. VERNON, ILL.

"I can only say that I am amazed that it is possible to set forth the principles of short story and photoplay writing in such a clear, concise manner."—GORDON MATTHEWS, MONTREAL, CAN.

"I received your Irving System some time ago. It is the most remarkable thing I have ever seen. Mr. Irving certainly has made story and play writing amazingly simple and easy."—ALFRED HORTO, NIAGARA FALLS, N. Y.

"Of all the compositions I have read on this subject, I find yours the most helpful to aspiring authors."—HAZEL SIMPSON NAYLOR, LITERARY EDITOR, MOTION PICTURE MAGAZINE.

"With this volume before him, the vaguest novice should be able to build stories or photoplays that will find a ready market. The best treatise of its kind I have encountered in 24 years of newspaper and literary work."—H. PIERCE WELLER, MANAGING EDITOR, THE BINGHAMTON PRESS.

"When I first saw your ad I was working in a shop for \$30 a week. Always having worked with my hands, I doubted my ability to make money with my brain. So it was with much skepticism that I sent for your Easy Method of Writing. When the System arrived, I carefully studied it evenings after work. Within a month I had completed two plays, one of which sold for \$500, the other for \$150. I unhesitatingly say that I owe it all to the Irving System."—HELEN KINNON, ATLANTIC CITY, N. J.

machines, or doing housework. Yes—you may laugh—but these are The Writers of To-morrow.

For writing isn't only for geniuses as most people think. *Don't you believe the Creator gave you a story-writing faculty just as He did the greatest writer?* Only maybe you are simply "bluffed" by the thought that you "haven't the gift." Many people are simply afraid to try. Or if they do try, and their first efforts don't satisfy, they simply give up in despair, and that ends it. They're through. They never try again. Yet if, by some lucky chance, they had first learned the simple rules of writing, and then given the imagination free rein, they might have astonished the world!

**B**UT two things are essential in order to become a writer. First, to learn the ordinary principles of writing. Second, to learn to exercise your faculty of Thinking. By exercising a thing you develop it. Your imagination is something like your right arm. The more you use it the stronger it gets. The principles of writing are no more complex than the principles of spelling, arithmetic, or any other simple thing that anybody knows. Writers learn to piece together a story as easily as a child sets up a miniature house with his toy blocks. It is amazingly easy after the mind grasps the simple "know how." A little study, a little patience, a little confidence, and the thing that looks hard often turns out to be just as easy as it seemed difficult.

Thousands of people imagine they need a fine education in order to write. Nothing is farther from the truth. Many of the greatest writers were the poorest scholars. People rarely learn to write at schools. They may get the principles there, but they *really learn to write* from the great, wide, open, boundless Book of Humanity! Yes, seething all around you, every day, every hour, every minute, in the whirling vortex—the flotsam and jetsam of Life—even in your own home, at work or play, are endless incidents for stories and plays—a wealth of material, a world of things happening. Every one of these has the seed of a story or play in it. Think! If you went to a fire, or saw an accident, you could come home and tell the folks all about it. Unconsciously you would describe it all very realistically. And if somebody stood by and wrote down exactly what you said, you might be amazed to find your story would sound just as interesting as many you've read in magazines or seen on the screen. Now, you will naturally say, "Well, if Writing is as simple as you say it is, why can't I learn to write?" *Who says you can't?*

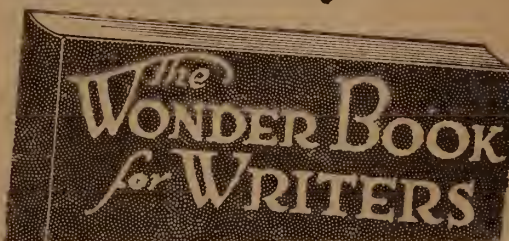
**L**ISTEN! A wonderful **FREE** book has recently been written on this very subject—a book that tells all about the Irving System—a Startling New Easy Method of Writing Stories and Photoplays. This amazing book, called "*The Wonder Book for Writers*," shows how easily stories and plays are conceived, written, perfected, sold. How many who don't *dream* they can write, suddenly find it out. How the Scenario Kings and the Story Queens live and work. How bright men and women, without any special experience, learn to their own amazement that their simplest Ideas may furnish brilliant plots for Plays and Stories. How one's own Imagination may provide an endless gold-mine of Ideas that bring Happy Success and Handsome Cash Royalties. How new writers get their names into print. How to tell if you *ARE* a writer. How to develop your "story fancy," weave clever word-pictures and unique, thrilling, realistic plots. How your friends may be your worst judges. How to avoid discouragement and the pitfalls of Failure. How to **WIN!**

This surprising book is **ABSOLUTELY FREE**. No charge. No obligation. *YOUR* copy is waiting for you. Write for it **NOW. GET IT. IT'S YOURS.** Then you can pour your whole soul into this magic new enchantment that has come into your life—*story and play writing*. The lure of it, the love of it, the luxury of it will fill your wasted hours and dull moments with profit and pleasure. You will have this noble, absorbing, money-making new profession! And all in your spare time, without interfering with your regular job. Who says you can't make "easy money" with your brain? Who says you can't turn your Thoughts into cash! Who says you can't make your dreams come true! Nobody knows—**BUT THE BOOK WILL TELL YOU.**

So why waste any more time wondering, dreaming, waiting? Simply fill out the coupon below—you're not **BUYING** anything, you're getting it **ABSOLUTELY FREE**. A book that may prove the Book of Your Destiny. A Magic Book through which men and women, young and old, may learn to turn their spare hours into cash!

Get your letter in the mail before you sleep to-night. Who knows—it may mean for you the Dawn of a New To-morrow! Just address The Authors' Press, Dept. 239, Auburn, New York.

## This Book FREE



THE AUTHORS' PRESS, Dept. 239, Auburn, N. Y.  
Send me **ABSOLUTELY FREE** "*The Wonder Book for Writers*." This does not obligate me in any way.

Name .....

Address .....

City and State.....





Some examples of  
**PARAMOUNT PICTURES**  
(current and coming)

founded on the work of  
the world's great authors

Ask your theatre manager  
when he will show them

A Cosmopolitan production  
"Humoresque"  
by Fannie Hurst.

Hugh Ford's British production  
"The Call of Youth"  
By Henry Arthur Jones.  
Made in England's most beautiful  
locations by an American director.

William DeMille's production of  
Sir James M. Barrie's famous play  
"What Every Woman Knows,"  
with Lois Wilson  
and Conrad Nagel.

Elsie Ferguson  
in "Sacred and Profane Love."  
William D. Taylor's production  
of Arnold Bennett's play in which  
Miss Ferguson appeared  
on the stage.

Sir James M. Barrie's "Sentimental  
Tommy." An immortal masterpiece,  
brought to life by an all-star cast.  
Directed by John S. Robertson, who  
made "Dr. Jekyll and Mr. Hyde."

"Appearances," by Edward Knoblock,  
A Donald Crisp production.  
Made in England. With David Powell.

George Melford's production  
"The Money Master"  
By Sir Gilbert Parker.  
A drama of the northwest, by the author  
and director of "Behold my Wife!"

"The Mystery Road,"  
A British production with David Powell,  
from E. Phillips Oppenheim's novel.

William A. Brady's production "Life"  
By Thompson Buchanan.  
From the melodrama which ran a year at  
the Manhattan Opera House, and  
was acclaimed the biggest pro-  
duction ever staged.

Dorothy Dalton in "The Curse,"  
an adaptation of the famous novel by  
E. Phillips Oppenheim  
"Jeanne of the Marches."

Gloria Swanson in Elinor Glyn's  
"The Great Moment."  
Specially written for the star by the  
author of "Three Weeks."

William DeMille's "The Lost Romance"  
By Edward Knoblock.  
A specially written screen story.

Ethel Clayton in "Wealth,"  
By Cosmo Hamilton  
A story of New York's artistic Bohemia.

"Bella Donna"  
The thrilling, colorful romance by  
Robert Hichens, to be pro-  
duced with a star cast.

Roscoe "Fatty" Arbuckle  
in a specially written story by  
George Pattullo.



## The Greatest Living Authors Are Now Working With Paramount

**P**ARAMOUNT has assembled, and main-  
tains, perfection and completeness of per-  
sonnel and mechanical equipment in its im-  
mense studios in Los Angeles, Long Island  
City and London.

But all this stupendous equipment of or-  
ganized resource, of actors, actresses, direc-  
tors and their knowledge and art, and science  
—all these things are not enough to make one  
single *Paramount* Picture.

For Shakespeare was right when he said,  
"The Play's the Thing."

And a play is not a mere physical chattel.  
A play must be an utterance: it must be  
sentiment and emotion: hope and fear:  
good and evil: love and hate: laughter and  
tears.

It is by the genius of great authors that  
plays are created. Many of these people you  
know: for even in spite of the cold limitations  
of the printed page, they are famous; through  
the unpicturesque medium of printers' ink  
they have already stirred your emotions,  
evoked your wonder, inspired your admira-  
tion.

Sir James M. Barrie you know: and Jo-  
seph Conrad, and Arnold Bennett, Robert  
Hichens, E. Phillips Oppenheim, Sir Gilbert  
Parker, Elinor Glyn, Edward Knoblock,  
W. Somerset Maugham, Thompson Buchan-  
an, Avery Hopwood, Henry Arthur Jones,

Cosmo Hamilton, Edward Sheldon, Samuel  
Merwin, Harvey J. O'Higgins and George  
Pattullo.

All these famous authors are actually in  
the studios writing new plays for Paramount  
Pictures, advising with directors, using the  
motion picture camera as they formerly used  
the pen. They have every one of them real-  
ized the infinitely greater scope for expression  
offered to their genius by the medium of mod-  
ern motion pictures when re-enforced by the  
stupendous producing and distributing re-  
sources of the Paramount organization.

Paramount has first call, too, on the great-  
est American stories in the greatest American  
magazines when the stories are suitable for  
the films.

Every form of printed or spoken drama  
that might be suitable for Paramount Pic-  
tures is examined. Everything useful pub-  
lished in Italian, Spanish, German or French  
is steadily translated.

The interest and importance that these  
facts hold for you is this: A still greater  
"Paramount." A still higher level of artistic  
achievement.

It means that in the future, as in the past,  
as you approach your theatre and see the  
legend, "A Paramount Picture," you will, as  
always, "Know before you go" that you  
will see the best show in town.

# Paramount Pictures





# Shadowland

## FOR MAY

The magazine that is different—

Unique in size—

Artistic in design—

Original in subject matter.

### George Bernard Shaw

is the subject of an article of absorbing interest

by Frank Harris

who discovered Shaw in the first place and who has a keen insight into character and personality in the second place, making the story one of exceptional merit.

During the great World War many people rose to prominence. One man became famous for his work as a war correspondent and was knighted as a reward for service. Read about him in the story of

### SIR PHILIP GIBBS

by Frederick James Smith

The second of W. L. George's articles on the motion pictures will appear in May SHADOWLAND.

Loie Fuller, exponent of Terpsichore in Paris and favorite in two countries, is interviewed by Edmund Russell.

On the first pages of this magazine appear the photographs in colors of celebrities of stage and screen, also the reproduction in colors of original paintings, and camera studies of unusual beauty.

The May Issue

— OF —

SHADOWLAND

(Five)

# CONTENTS

## OF

### MOTION

# PICTURE CLASSIC

Vol. XII.

MAY, 1921

No. 3

### COVER PORTRAIT—BETTY BLYTHE

From a photograph by C. H. Monroe.....Leo Sielke, Jr.

	PAGE
Rotogravure Gallery of Players. Full-page studies of Florence Vidor, Gloria Swanson, Justine Johnson, Colleen Moore and Lillian Gish.....	11
Goldilocks. A colorful portrayal of Gladys Leslie.....Frederick James Smith	16
Her Director's Wife. The personality story of Dorothy Phillips.....Adele Whitely Fletcher	18
Shooting Schnitzler. Two pages of scenes from "The Affairs of Anatole".....	20
In The New York Theater. Scenes from the new stage plays.....	22
The Kid. An interview with Jackie Coogan.....Hazel Shelley	24
How Would You Like To Be Foreman of This Gang? Pictures of the Pathé Comedy girls.....	26
Sacred and Profane Love. The fictionized version of Elsie Ferguson's new picture.....Faith Service	27
Cotton Stockings. A vivid word picture of Phyllis Haver.....Willis Goldbeck	32
Wanted: A Smile. The story of Marcia Manon.....Maude Cheatham	34
Shadowing Fantasy. Picturing Joseph Urban's unique sets.....	36
The Passion Flower. Norma Talmadge's forthcoming production told in story form.....Dorothy Donnell	37
A Motion Picture Director Actually Meditates. A picture page of Elmer Clifton.....	42
Herbert Brenon Views America. The director in an interview.....Frederick James Smith	43
Double Exposures.....Conducted by F. J. S.	44
The Nut. The novelized version of Douglas Fairbanks' forthcoming production.....Pearl Malvern	45
Her Infinite Variety. Presenting another Fame and Fortune Honor Roll.....	50
The Celluloid Critic.....Frederick James Smith	52
Phyllis Haver. New photographs of the comedy girl.....	53
Butterfly Business. The career of Lucy Fox.....Lillian Montanye	54
Maid in Heaven. A personality sketch of Renee Adoree.....Willis Goldbeck	56
The Man Who Dared To Be. A character study of Lefty Flinn.....Dick Willis	58
A Comedy Coquette. Camera studies of Maryon Aye.....	59
When That Harvest Moon Shines. Revelations of Jane Novak.....Maude Cheatham	60
Dont Go Near The Water. A page of bathing beauties.....	62
The Bony Lassie.....Willis Goldbeck	63
Savage Sweetness. Photographs of Mabel Julienne Scott.....	64
Gossip of the Eastern Studios.....	65
Paragraphs from the Pacific.....Hazel Shelley	66

Subscription, \$3.00 a year, in advance, including postage in the U. S., Cuba, Mexico, and Philippines; in Canada, \$3.50 a year; in foreign countries, \$4.00. Single copies, 30 cents, postage prepaid. One and two-cent U. S. Government stamps accepted. Subscribers must notify us at once of any change of address, giving both old and new address.

Entered at the Brooklyn, N. Y., Post Office as Second-class Matter.

Copyright, 1921, by Brewster Publications, Inc., in the United States and Great Britain, a New York corporation, with its principal office at Brooklyn, N. Y. Eugene V. Brewster, President and Editor-in-Chief; E. M. Heinemann, Secretary; Eleanor V. V. Brewster, Treasurer.

### STAFF FOR THE CLASSIC:


Frederick James Smith, Managing Editor  
Adele Whitely Fletcher, Editor

Capitola Williams Ashworth.....Associate Editors  
Dorothy Donnell.....  
A. M. Hopfmuller.....Art Director  
Guy L. Harrington.....Business Manager  
Duncan A. Dobie, Jr.....Director of Advertising  
Rufus French, Inc.....Eastern Manager  
Archer A. King, Inc.....Western Manager  
Metz B. Hayes.....New England Manager

MOTION PICTURE CLASSIC - - - 175 Duffield St., Brooklyn, N. Y.

This magazine, published monthly, comes out on the 15th. Its elder sister, the MOTION PICTURE MAGAZINE, comes out on the first of every month. SHADOWLAND appears on the 23rd of each month.





**Short-Story Writing**  
A Course of Forty Lessons, taught by Dr. J. Berg Esenwein, Editor of THE WRITER'S MONTHLY. One pupil has received over \$5,000, for stories and articles written mostly in spare time—"play work," he calls it. Hundreds are selling right along to the leading magazines and the best producing companies. Also courses in Play Writing, Photoplay Writing, Versification, Journalism, etc.

DR. ESENWEIN  
150-Page illustrated catalogue free. Please Address  
**The Home Correspondence School**  
Dept. 112 Springfield, Mass.  
ESTABLISHED 1897 INCORPORATED 1904

**Be a "Movie" Photographer**  
Earn \$50 to \$200 weekly  
Fascinating work taking you to all parts of the world

**E. BRUNEL COLLEGE of PHOTOGRAPHY**  
1269 Broadway, New York  
134 South Clark St., Chicago, Ill.

Day or night classes. 3 months' course complete instruction in General Photography and Motion Pictures operating standard cameras. Expert instructors. Installments taken. Emile Brunel operates studios in New York, Chicago, Boston, Philadelphia, Detroit, Pittsburgh. Call or send today for Booklet S.




**Learn to Dance!**  
Sixty thousand people have successfully learned to dance the famous

**Peak System of Mail Instruction**  
You too can learn Fox-Trot, One-Step, Waltz, Two-Step and the newest Society dances in your own home—in your spare time.

New Diagram Method: Easily and quickly learned. For beginners or experienced dancers. We guarantee success or no charge.

Write Today for free information and interesting booklet of dance facts—also special low offer. No obligation. Write now.

**Wm. Chandler Peak, M.B., Pres.**  
The Peak School of Dancing, Inc.  
"The World's Greatest College of Dancing and Allied Arts"  
Room 134 4737 Broadway Chicago



**LEARN Movie Acting**

A fascinating profession that pays big. Would you like to know if you are adapted to this work? Send 10c for our Twelve-Hour Talent-Tester or Key to Movie Acting Aptitude, and find whether or not you are suited to take up Movie Acting. A novel, instructive and valuable work. Send dime or stamps today. A large, interesting, illustrated Booklet on Movie Acting included FREE!

**FILM INFORMATION BUREAU, Sta. N., Jackson, Mich.**

**MAKE MONEY AT HOME**

You can make from \$1 to \$2 an hour writing show cards in your spare time, quickly and easily learned by our new simple method. No canvassing or soliciting. We sell your work and pay you cash each week.

Full particulars and booklet free. Write today.

**AMERICAN SHOW CARD SCHOOL**  
207 Ryrie Building  
Yonge & Shuter Streets, Toronto, Canada

**MAKE MORE MONEY**

Don't drag out a hopeless, half-starved existence on a poor paying job. Why deny yourself the comfort of a happy home and a loving wife and children? Fit yourself for a better job. Get rid of that trait of failure and despondency. Get rid of your ailments. You can build up your body and brain and prepare yourself for the joys of life with

**STRONGFORTISM**  
the Modern Science of Health, Strength and Success Promotion. It is wonderfully effective in relieving Catarrh, Constipation, Dyspepsia, etc., etc., and the results of excesses due to youthful ignorance—and will lead you straight to Health, Happiness and Success! I guarantee it.

My free book, "Promotion and Conservation of Health, Strength and Mental Energy," is a success-builder and a life-saver. Asking for it, does not obligate you in any way. Just mention the ailments on which you want special information and send to me with a ten cent piece (one dime) to help pay postage, etc. I'll do the rest. Send for my book Right Now.

**LIONEL STRONGFORT, Physical and Health Specialist**  
Dept. 289, Newark, New Jersey



## Stage Plays of Interest

(Readers in distant towns will do well to peruse this list for reference when these spoken plays appear in their vicinity)

**Ambassador.**—"The Rose Girl." Another musical entertainment. Charles Purcell is featured. Rose Rolande stands out in the dancing, altho Lydia Lopokova is headlined.

**Astor.**—"Cornered," with Madge Kennedy. A crook melodrama by Dodson Mitchell, in which Miss Kennedy, fresh from several years on the screen, plays a dual rôle: a slangy girl of the underworld and a young woman of society. Far-fetched, but possessing interest. Miss Kennedy is charming.

**Belasco.**—"Deburau," with Lionel Atwill. One of the notable events of the stage year is this Granville Barker's translation of Sacha Guitry's drama, built around the famous French master of pantomime of the thirties. Written with poetry, insight and distinction. Famous characters of the period, including Marie Duplessis, the "Lady of the Camelias," Armand Duval, Victor Hugo and George Sand, appear in the drama. (Superbly staged by Mr. Belasco, with all his old uncanny stage craft, and splendidly acted by Mr. Atwill, Elsie Mackaye, Hubert Druce, Morgan Farley, John L. Shine, Rose Coghlan and an altogether perfect cast.

**Belmont.**—"Miss Lulu Bett," built by Zona Gale around her own novel. A remarkable play constructed about a soul rebellion in a small town. Rife with idealism. Very well played and well worth seeing.

**Bijou.**—"The Skin Game." A new and decidedly interesting drama by John Galsworthy. One of the real things of the dramatic season. A study in class strife which many critics look upon as a miniature study of the late war. Will absorb you. Very well played.

**Booth.**—"The Green Goddess," with George Arliss. William Archer's adroit melodrama, revolving around a merciless rajah of a mythical land in the mountains north of India and an accident which drops two Englishmen and an English woman from an aeroplane into his power. Finely staged and played.

**Casino.**—"Blue Eyes," with Lew Fields and Mollie King. A passable musical show, not over original. Fields has a humorous moment or two, Miss King is pleasant to look at, and Andrew Tombes and Delyle Alda give effective aid.

**Central.**—"Afgar." Oriental extravaganza featuring Delysia, fresh from London and Paris. Hide your blushes before you go to this. Delysia has a certain naughty piquancy. The chorus is costumed in special Paul Poiret creations.

**Century.**—"In the Night Watch." An adapted French war melodrama of the Drury Lane type. Features the sinking of a battleship in battle. An all-star cast, but Max Figman shines out alone.

**Century Promenade.**—New York's Newest dinner and midnight entertainment, "The Century Review" and "The Midnight Rounders." Colorful girl shows for the tired business man. A delightful place to eat.

**Cohan.**—"The Tavern," with Arnold Daly. Delicious and at times screamingly funny satire upon all the melodramas ever written. A jazz mystery play, brimful of laughs. Mr. Daly is delightful as the mysterious vagabond.

**Cohan & Harris.**—"Welcome Stranger," Aaron Hoffman's story of a Shylock in a New England town. Presents the battle of Jew and Gentile in a way that the Hebrew gets much the best of it, teaching a whole town kindness and religious toleration. George Sidney is excellent as the twentieth century Shylock.

**Eltinge.**—"Ladies' Night." About the most daring comedy yet attempted on Broadway. This passes from the boudoir zone to the Turkish bath on ladies' night. Not only skates on thin ice, but smashes thru. John Cumberland is admirable.

**Empire.**—"Mary Rose," Sir James M. Barrie's newest fantasy, with Ruth Chatterton as star. Not Barrie at his best, but a whimsical and charming bit of magy. Very well done.

(Continued on page 8)

## Motion Picture MAGAZINE

for

**JUNE**

There's only one real way to fight the blues:

Get the MOTION PICTURE MAGAZINE and the sun will keep shining in spite of the weather.

Let the June issue of this magazine drive away your cares.

Some of the reasons why it charms away all worries: Because—

The colorful Elinor Glyn has prepared an editorial.

Capable writers have written interviews of famous persons.

The gallery blooms with new and alluring pictures.

One of the famous he-vamps of the screen, Lew Cody, has been interviewed by Gladys Hall.

Most attractive among the personalities is that of

## JEAN PAIGE

by Adele Whitely Fletcher

for Miss Paige as the bride of the president of the Vitagraph Company is a romantic figure in the film world and this is her first interview since becoming Mrs. Albert E. Smith.

How do you kiss when you are in love and it is dark and everything? Of course there are different ways of doing it, but Cecil de Mille and Wallace Reid and other authorities have their ideas of just how it should be done, and Hazel Simpson Naylor writes an article on these ideas about kisses, for the June Magazine. It all started from a discussion of the five kisses in "The Affairs of Anatol."

"Every Woman's Fairy Godmother" is another beauty article by Corliss Palmer, giving an entirely new phase of the business of being beautiful.

Miles Hammond writes another intriguing article, this time about Catalina, the island playground of the movie folk, for

the June Issue of

## Motion Picture MAGAZINE



# The Magic Key to the Screen!

## The Fame and Fortune Contest of 1921

**A**RE you young? Are you pretty? Can you act? Have you personality? Do you photograph well?

If you possess all these qualifications, you are exactly what we are looking for. If you have not all, but a combination of two or more, your chances for a screen career are good.

The new contest is in full swing and every number of MOTION PICTURE MAGAZINE, CLASSIC and SHADOWLAND carries portraits of those who have won the Honor Roll, any of whom may be among the winners at the close of the contest.

### People Say Opportunity Knocks But Once

But in the Fame and Fortune Contest it knocks twelve times a year in every one of our three publications, and as it knocks it holds out to you the key that will magically open the door to the silversheet! While others strive in vain for admittance, our winners walk in already crowned with success.

### Have You Sent Your Photograph?

If not, send it now, and be assured that it will receive careful consideration. At the close of the contest there will be a deluge of photographs. If you send yours now, you will escape this confusion.

Two years' publicity having been guaranteed the winners of our contests for the past two years, their names will be found in each of our three publications, also frequent interviews and portraits.

### Others Have Won! Why Not You?

Winners of the Fame and Fortune Contest

of 1919	of 1920	of 1921
Anetha Getwell	Corliss Palmer	?
Blanche McGarrity	Allene Ray	
Virginia Fair	Beth Logan	
Anita Booth	Helen DeWitt	
	Mary Astor	
	Erminie Gagnon	
	Dorothy Taylor	
	Ruth Higgins	

### RULES OF THE CONTEST

Read these rules, then read them again and follow them, if you wish to enter the contest.

1. We do not acknowledge the receipt of photographs.
2. Positively no photographs will be returned.
3. Snapshots, postcards and colored photographs are not acceptable.
4. The winners will be notified, but not the losers.
5. Do not write letters, but if there is anything you do not understand, a stamped and self-addressed envelope must be sent to insure reply.
6. Coupons must be pasted on the backs of photographs.
7. Address photographs and letters to CONTEST MANAGER, 175 DUFFIELD ST., BROOKLYN, N. Y.

### Warning!

Contestants whose names have appeared on the Honor Roll of MOTION PICTURE MAGAZINE, CLASSIC or SHADOWLAND are strongly advised not to communicate with any person who writes promising a place in pictures or a contract with a producing company. These letters are usually frauds and should be ignored.

**Fill Out the Coupon Below At Once**

### FAME AND FORTUNE CONTEST CLASSIC ENTRANCE COUPON

Name .....

Address .....

City....., State.....

Previous stage or screen experience in detail, if any:.....

When born.....Blonde or Brunette.....

Weight .....Height .....

(This coupon, or a similar one of your own making, must be secured to the back of each photo submitted.)



### FREE for 10 Days' Wear

Send no money—just tell which ring to send—No. 102 or 103. We will send you one of these genuine sparkling Tifinite gems mounted in solid gold—on 10 days' FREE TRIAL. Don't miss this offer. Send.

**Put It Beside a Diamond** When it arrives, deposit \$3.50 with postmaster. Wear it 10 days. See how beautiful it is. If anyone can tell it from a diamond, send it back and we refund deposit. If you buy, pay the balance at \$3.00 per month until \$12.50 is paid. Price smashed—terms lowest on record—everything on pre-war basis. Write today. Send strip of paper fitting end of diamond on finger joint.

THE TIFINITE CO., 511 S. Plymouth Ct., Dept. 1419 Chicago

### 'BLEM-BANE' BANISHES BLEMISHES

IT'S SO EASY JUST A TOUCH

Pimples, Blotches, Redness, Chapped Hands, etc.  
A few applications and Blemishes disappear.

50¢ a tube, at drug stores,

or from Atop Laboratory, (c) 3553 Queen Lane, Phila., Pa.

**10 Buys** **Engel**  
**Millions** **Art Corners**  
**Billions** **"No Paste Needed"**  
**In use** **Use them** to mount all kodak  
**to-day** **pictures, post cards, clippings in albums**  
Made in Square, Round, Oval, Fancy and Heart  
of black, gray, sepia, and red gummed paper.  
Stick them on corners of pictures, then wet and stick.  
**QUICK-EASY-ARTISTIC.** No muss, no fuss. At photo  
supply, drug and stat'y stores. Accept no substitutes;  
there is nothing as good. 10c boxes, full size, and samples  
from Engel Mfg. Co. Dept. 80-E, 4711 No. Clark St., CHICAGO



IT IS TO LAUGH!

She's all dolled up and looks like she had a black eye. **HER MAKE-UP RAN.** Can't happen if you use Wm. J. Brandt's Red Fox Liquid COL-Y-BROW. For eyebrows and eyelashes. **WILL NOT RUN.** Colors: Black and Brown. By mail \$1.00.

HAIR SPECIALTY CO., Dept. B. 24 E. 21st St., New York

**You can be quickly cured, if you**  
**STAMMER**  
Send 10 cents for 288-page book on Stammering and Stuttering. "Its Cause and Cure." It tells how I cured myself after stammering 20 years.  
B. N. Bogue, 3058 Bogue Bldg., 1147 N. Ill. St., Indianapolis

**BERT LUBIN**  
presents  
**ALLENE RAY**  
A 1920 FAME & FORTUNE  
CONTEST WINNER  
in a series of western features  
NOW SHOWING:  
"HONEYMOON RANCH"  
FOR EARLY RELEASE  
"WEST OF THE RIO GRANDE"  
Ask Your Theatre Manager to Book Them!  
**BERT LUBIN**  
1476 BROADWAY NEW YORK

**CHOCOLATES** Most wonderfully delicious Chocolate  
Candy it is possible to make—Different  
from anything you ever tasted.  
Send \$1.25 for a pound box, prepaid  
**ETCHEY'S SWEET SHOP**  
5400 South Vermont Avenue, Los Angeles, California

### Bowlegged Men

Your legs will appear straight  
when you wear

### Straightleg Garters

Remarkable invention—Combination hose-supporter and pant-leg Straightener—Quickly adjusted to fit various degrees of bowlegs; as easy to put on and comfortable to wear as any ordinary garter—no harness or padded forms; just an ingenious special garter for bowlegged men—improves appearance wonderfully. Bowlegged men everywhere are wearing them enthusiastically. Write for free booklet, mailed in plain envelope.

S-L GARTER CO.

814-I Trust Co. Bldg., DAYTON, OHIO





EVA NOVAK, the "Universal Star," leading motion picture actress, says of "Science of Beauty":

"Science of Beauty" is a treatise that should be on the dressing table of every woman who takes pride in her appearance and physical well-being.

By following the various suggestions in "Science of Beauty," every woman will be able to not only improve her looks, but also keep in better physical trim. Not the least attractive phase of the books is the interesting way in which the subject is presented.

(Signed) EVA NOVAK.

## WANTED! Beautiful Women

Do you possess this priceless charm? Does your mirror reflect sunshine and radiance of supreme beauty? Have you an unmarred complexion, beautiful hair, perfect form and normal weight? These are the present-day requirements of beauty. Can you qualify? Will your beauty charms pass the supreme test? If not, remember there is a short, pleasant method of eradicating every known barrier to beauty. You can easily possess every one of these charms. "Science of Beauty" in eight (8) volumes—8 marvelous books on this vital subject will enable you to quickly and easily make every beauty dream come true. These wonderful books contain in excess of 70,000 words—scientifically cover over 250 subjects on beauty; diet to gain weight, diet to lose weight, and beauty of form and health through exercise. Nothing like them ever printed. It took over 6 years of research work, and cost in excess of \$20,000 to prepare these wonderful books for the press. They are endorsed by eminent medical authority, used by motion picture stars, recommended by specialists, consulted by society, and should be in the hands of every woman.

### 5 Days Free Examination

You assume no obligation—you make no promise—the books can be returned at our expense. The 5 days free examination will cost you nothing. We want you to see the books—read them, then judge for yourself. Every one of these 8 books will tell you in simple, understandable English how to quickly and easily banish any and all obstacles that now stand in the way of your conception of perfect beauty, weight and form. Remember, beauty in all its forms is now within your reach. Mail the coupon for convincing proof.

### Special Limited Offer

Send for free, interesting literature—learn full particulars of our special, limited, low, introductory offer on the entire set of the 8 books on beauty, health, dieting, reducing and gaining weight, and perfect form of figure. First edition of 10,000 sets will be sold at a fraction over the cost of a novel. Write today—get a copy of our beautifully illustrated folder and full particulars of our special, limited, low, rock-bottom, direct advertising offer on the entire set. Do it now while this special money-saving offer is open to you.

**FREE  
Coupon**  
Burlington  
Publishing Co.  
Inc.

Dept. 122, 1780 Broadway  
New York

Gentlemen:—  
Without obligation on my part,  
please mail free full particulars  
of your special offer on "SCIENCE  
OF BEAUTY" in eight (8) volumes.

Name .....  
Address .....

**Burlington  
Publishing Co.  
Inc.**

Dept. 122  
1780 Broadway  
New York

## Stage Plays of Interest

(Continued from page 6)

**Forty-eighth Street.**—"The Broken Wing." A lively and well worked out melodrama of adventure below the Rio Grande. The opus of an aviator who falls in Mexico, thereby losing his memory and his heart, the latter to a dusky señorita. Full of excitement and possessing a well-done characterization by Alphonse Ethier.

**Forty-fourth Street.**—D. W. Griffith's master-production of the rural melodrama, "Way Down East." Splendid in many ways, with many moving moments and the biggest and most thrilling climax since the ride of the clansmen in "The Birth of a Nation."

**Fulton.**—"Enter, Madame." The best thing, dramatically speaking, in New York at the present moment; a vivid study in artistic temperament; the story of a butterfly opera singer. Gilda Varesi strikes fire in this rôle and gives a superb performance. Norman Trevor plays her husband admirably.

**Henry Miller's.**—"Wake Up, Jonathan," with Mrs. Fiske. An attractive and distinctly out of the ordinary play by Hatcher Hughes and Elmer L. Rice. Splendidly played by Mrs. Fiske.

**Hippodrome.**—"Good Times." Another big and picturesque Hippodrome spectacle. Nothing like it anywhere else on earth. Plenty of entertainment.

**Klats.**—"Nice People." Starts out to be a satire on the loose living younger smart set and proves to be an entertaining, if conventional, drama. Francine Larrimore shines as the heroine who sees the evil of her ways.

**Liberty.**—"Lady Billy," with Mitzi. A musical comedy of charm and humor. The cute and vivacious little Mitzi at her best. Pleasant music.

**Longacre.**—"The Champion," with Grant Mitchell. A lively farce comedy of an aristocratic British family's returned prodigal, who turned out to be a pugilist. Fairly amusing. Ann Andrews lends a distinct beauty to the proceedings.

**Lyric.**—"Her Family Tree," with Nora Bayes. Brisk and tuneful musical show, with the very forceful Nora. Attractive cast, chorus and costuming.

**New Amsterdam Roof.**—Ziegfeld 9 o'clock and midnight revues. Colorful entertainments unlike anything to be found anywhere else.

**Nora Bayes.**—"Three Live Ghosts." Delightful comedy of three soldiers, reported killed in Flanders, who return home to find surprising problems awaiting them. Adapted by Frederic S. Isham from his own novel. Splendidly played by Beryl Mercer, Charles McNaughton, Stewart Wilson, Cyril Chadwick and Charles Dalton.

**Palace.**—Keith Vaudeville. The home of America's best variety bills and the foremost music hall in the world. Always an attractive vaudeville bill.

**Park.**—"Erminie." An elaborate revival of the old-time musical comedy, with Frances Wilson and DeWolf Hopper as the principal attractions.

**Playhouse.**—"Romance." Doris Keane, in her adorable characterization of the temperamental diva in Edward Sheldon's finely written drama, "Romance." Admirably revived.

**Princess.**—The Provincetown Players in Eugene O'Neill's "The Emperor Jones." Special matinées only. Everyone should see O'Neill's remarkable study in primitive fear. Very well acted.

**Plymouth.**—"Little Old New York." Rida Johnson Young's delightful but fragile little romance of New York in 1810, with John Jacob Astor, Cornelius Vanderbilt, Peter Delmonico and Washington Irving among its characters. Genevieve Tobin runs away with the piece, and scores one of the biggest personal successes of many seasons. Here is a Maude Adams in the making.

**Punch and Judy.**—"Rollo's Wild Oat," with Roland Young. Light and frothy comedy in Clare Kummer's typical sketchy style. The story of a young man who wants to do Hamlet, and what comes of his ambition. Replete with fancifully humorous lines. Excellently done by Mr. Young, Lotus Robb, Dore Davidson and J. M. Kerrigan.

**Selwyn.**—"The Prince and the Pauper," with William Faversham. New adaptation of that interesting Mark Twain fantasy of boyhood in Merrie England of the old days. Well staged by Rollo Peters and acted with considerable spirit, particularly by Mr. Faversham.

**Shubert.**—"Greenwich Village Follies of 1920." Gorgeous and beautiful, as is typical of John Murray Anderson productions. Here is a musical entertainment with imagination and charm. James Reynolds has created some remarkable scenes and costumes and the whole ensemble is vivid and colorful.

**Thirty-ninth Street.**—"Samson and Delilah," with Ben-Ami. A fairly interesting play given the breath of life by the most promising new figure on the stage since Jack Barrymore became John Barrymore. Ben-Ami is making his step from the Yiddish stage and his first appearance in English. His début has been sensational. Ben-Ami is given excellent support by Pauline Lord and an admirable bit is contributed by Edward G. Robinson.

**Times Square Theater.**—"The Mirage," with Florence Reed. The first offering in Broadway's newest theater. Edgar Selwyn's drama of New York's easiest way: the tale of a country girl who comes to the white lights and forgets her ideals. Miss Reed plays the girl and prominent in the cast are Alan Dinehart, Malcolm Williams and Florence Nash.

**Vanderbilt.**—"Irene." Now on its 'steenth season and likely to run on forever. Charming and pretty musical comedy with an appealing story. Patti Harrold, daughter of Orville Harrold, is now the Irene, and she is delightful. You will hear more of her.

**Winter Garden.**—"The Passing Show of 1921." Typical Winter Garden entertainment.

### ON TOUR

**"Jimmie."** The pert little Frances White's first starring vehicle and a rather lame musical entertainment. Miss White introduces several typical gamine numbers and her surrounding company includes Ben Welch and Harry Delf.

**"Kissing Time."** Slender musical entertainment with William Norris and Edith Taliaferro featured.

**"Tickle Me."** An Arthur Hammerstein early autumn show, with the amusing Frank Tinney starred. Considerable fun, some tuneful music and a very personable chorus. Likewise, gorgeous costuming.

**Loew's N. Y. and Loew's American Roof.**—Photoplays; first runs. Daily program.

**Loew's Metropolitan, Brooklyn.**—Feature photoplays and vaudeville.

**Capitol.**—Photoplay features plus a *de luxe* program. Superb theater.

**Rivoli.**—*De luxe* photoplays with full symphony orchestra. Weekly program.

**Rialto.**—Photoplays supreme. Program changes every week.

**Strand.**—Select first-run photoplays. Program changes every week.

### A FADED BEAUTY

By CHARLOTTE BECKER

She knew she'd only live a little while—  
And, sometimes, in the wakeful nights, she'd lie  
And idly wonder, if she'd, by-and-by,  
In that far place, beyond earth's farthest mile,  
Miss those frail aids unto her simple guile—  
Her brush, her powder-puff, the touch of pink  
She rubbed on her white cheek, lest any think  
That tell-tale parlor dimmed her wistful smile.

And, gazing at her mirror's ancient frame  
Some great Venetian decked with belles and  
beaux,  
She'd question if the charm and pride and glow  
Of stately cavalier and lovely dame  
Or any help of vanity made call  
When into death's strange ways swept one  
and all?

(Eight)



## On Sunset Hill

By SUSAN MYRA GREGORY

On Sunset Hill tall elfin flowers blow,  
Tall grasses spring;  
Frail columbines their shapes fantastic show,  
Blue larkspurs swing.  
On Sunset Hill light fairy feet might go  
Round in a ring.

On Sunset Hill the grass is still and deep,  
Hushed is the air;  
It is a place where tired eyes might sleep,  
Nor, sleeping, care  
If elfin fingers snared a soul to keep  
In Elfland there.

## AQUAPLANING

By L. C. VALENTINE

Lashed at by glittering  
Scourges of diamonds,  
Tossed on the spears of the  
Lords of the sea.

Sweeping in swallow curves  
Down the bright water track,  
Leaping and wheeling in  
Riotous glee.

Poised on the gleaming wet  
Plank of the aquaplane,  
Facing the storm arrows  
Fearless and free.

Slender and white in the  
Welter of emerald,  
She reigns the mad queen of  
The queens of the sea.

## A SONG TO FRANCE

By WALTER EDMOND MAIR

I've jested with Madeira  
In some long-vanished era,  
But—write it down—  
I cannot drown  
My woes in that chimera.

I've cozened Madame Sherry  
When she was blithe and merry,  
But now she's dead  
And lies, 'tis said,  
Beneath the loganberry.

Ah, plague the pains of fancy,  
And all their necromancy!  
I fear I've gone  
And left in pawn  
My heart, 'twixt Brest and Nancy.

I've still some happy dreaming  
To do where bubbles gleaming  
In old Champagne  
Will bid me drain  
Life's cup and scorn its seeming!

## LANDLOCKED

By CHAS. BEATES WEISBERG

Here all is turmoil; breakers beat and roar,  
The shallows fume and fret for evermore;  
While far out on the deep and tranquil sea  
Sail happy ships to ports of Destiny.

## INSPIRATION

By CHAS. BEATES WEISBERG

Truth touched me, and in burning words I sought  
To write her message, that the world might  
see,  
When lo! upon my page an alien thought  
In beauty was interpreted to me!

(Nine)

## OPPORTUNITY MARKET

### AGENTS WANTED

**AGENTS**—\$100 weekly; automobile owners wild with enthusiasm. Marvelous invention doubles power, mileage, efficiency; saves cost first day. Sensational sales everywhere. Territory going like wildfire. \$26 sample outfit and Ford Car free. Write quick. Ovee Co., Dept. 158, Louisville, Ky.

**AGENTS**—\$6 to \$12 a day easy; 350 light-weight, fast-selling, popular-priced necessities—Food Flavors, Perfumes, Soaps, Toilet Preparations, etc. Agents' Outfit Free; write today, quick, now. American Products Co., 4866 American Bldg., Cincinnati, Ohio.

### FILMS DEVELOPED

**MAIL US 20c** with any size film for development and six velvet prints. Or send six negatives any size and 20c for six prints. Or send 40c for one 8x10 mounted enlargement. Prompt, perfect service. Roanoke Photo Enriching Co. 207 Bell Ave., Roanoke, Va.

### GAMES AND ENTERTAINMENT

**PLAYS, VAUDEVILLE ACTS**, Monologs, Dialogs, Tableaux, Drills, Pageants, Musical Readings, Recitations, Special Entertainments, Make-up Goods; Large Catalog Free. T. S. Denison & Co., Dept. 63, Chicago.

### HELP WANTED—MALE

**MEN WANTED** for Detective Work; experience unnecessary. Write J. Ganor, former U. S. Govt. Detective, 130, St. Louis, Mo.

**WANTED—1500 RAILWAY TRAFFIC INSPECTORS**—No experience; train for this profession thru sparetime home-study; easy terms; \$110 to \$200 monthly and expenses guaranteed, or money back. Outdoors; local or traveling; under big men who reward ability. Get Free Booklet CM-64. Stand. Business Training Inst., Buffalo, N. Y.

### MAIL ORDER BUSINESS

**\$30 a week Evenings**. I made it with a small Mail Order Business. Started with \$3. Free Booklet. 2c postage tolls how or send 25c for Sample and Plan. Alpe Scott, Cohoes, N. Y.

### MOTION PICTURE BUSINESS

**\$35.00 PROFIT NIGHTLY**. Small capital starts you. Outfits sold on installments. No experience needed. Our machines are used and endorsed by Government Institutions. Catalog free. Atlas Moving Picture Co., 426 Morton Bldg., Chicago.

### MISCELLANEOUS

**YOUR CHANCE TO GET IN THE MOVIES**. Vote for your favorite movie star in verse form! For example, "Douglas Fairbanks, with his smile, has the best ones beat a mile." Write for details of our contest. Dramatic Mirror, 602 State-Lake Bldg., Chicago.

### NEWS CORRESPONDENCE

**EARN \$25 WEEKLY**, spare time, writing for newspapers, magazines. Experience unnecessary; details free. Press Syndicate, 560, St. Louis, Mo.

### OLD MONEY WANTED

**\$2 TO \$500 EACH** paid for hundreds of old coins. Keep all old money. Send 10c for New Illustrated Coin Value Book, 4x6. Get Posted. You may have valuable coins. Clarke Coin Co., Box 155, Le Roy, N. Y.

### PATENTS

**PATENTS**. Write for Free Illustrated Guide Book. Send model or sketch for free opinion of its patentable nature. Highest References. Prompt Attention. Reasonable Terms. Victor J. Evans & Co., 621 Ninth, Washington, D. C.

**PATENTS SECURED**. Prompt service. Avoid dangerous delays. Send for our "Record of Invention" form and Free Book telling How to Obtain a Patent. Send sketch or model for examination. Preliminary advice without charge. Highest references. Write TODAY. J. L. Jackson & Co., 128 Ouray Bldg., Washington, D. C.

### PHOTOPLAYS

**Exchange Plots for \$5**. Photoplay ideas accepted any form; revised, typed, published, copyrighted, sold. Advice free. Universal Scenario Corporation, 263 Western Mutual Life Bldg., Los Angeles.

**\$1200 A YEAR** writing photoplays. Turn your ideas into dollars. We teach only sure method. Get Free Book, valuable information and prize offer. Chicago Photoplay Col., Box BA-14, Chicago.

### PHOTOPLAYS

**PHOTOPLAYS, IDEAS. WANTED FOR CALIFORNIA PRODUCERS**. Also Stories, Articles. Criticize free, sell on Commission. Correspondence Course or Experience unnecessary—Plot Chart Free. Submit MSS. or write, Harvard Company, Italian-American Bank Bldg., San Francisco.

**WRITE PHOTOPLAYS**—\$50 to \$300 each paid beginners for ideas, plots and short stories; experience unnecessary. Write today for free outlines. Los Angeles Photoplay Company, Drawer 677, Los Angeles, Calif.

### PHOTOGRAPHS

**INSPIRATION PHOTOS**, from life, of ideal female figures in classic poses, draped or undraped, for artists' uses—5x7 size, 50c each. Johnson's Studio, Hillsboro, Ore.

### POEMS WANTED

**POEMS WANTED** for publication. Cash paid for those available. Send one short poem today for free examination. IDYL PUB. CO., 189 North Clark Street, Suite 218, CHICAGO.

### SHORT STORIES

**STORIES AND PHOTOPLAY IDEAS WANTED** by 48 companies; big pay. Details free to beginners. Producers' League, 441, St. Louis, Mo.

**FREE TO WRITERS**—A wonderful little book of money-making hints, suggestions, ideas; the A B C of successful story and movie play writing. Absolutely Free. Just address Authors' Press, Dept. 14, Auburn, N. Y.

**STORIES, POEMS, PLAYS, ETC.**, are wanted for publication. Good ideas bring big money. Submit MSS. or write Literary Bureau, 134, Hannibal, Mo.

**EARN \$25 WEEKLY**, spare time, writing for newspapers, magazines. Experience unnecessary; details free. Press Syndicate, 560 St. Louis, Mo.

### STAMPING NAMES

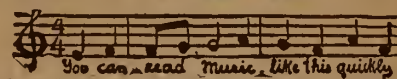
**STAMP NAMES** on key checks. Make \$19 per 100. Some make \$10 daily. Either sex. Send 25c for sample and inst. M. Keytag Co., Cohoes, N. Y.

### VAUDEVILLE

**GET ON THE STAGE**. I tell you how! Send 6c postage for instructive illustrated Stage Book and particulars. C. LaDelle, Box 557, Los Angeles, Cal.

## MUSIC TAUGHT FREE

in Your Home



Piano, Organ, Violin, Mandolin, Guitar, Banjo, Etc. Beginners or advanced players. One lesson weekly. Illustrations make everything plain. Only expenses about 2c per day to cover cost of postage and music used. Write for FREE booklet, which explains everything in full. AMERICAN SCHOOL OF MUSIC, 69 Lakeside Bldg., CHICAGO

## HAIR ON THE FACE

### PERMANENTLY DESTROYED

**WIZARD STICK TREATMENT** permanently and painlessly destroys hair, root and follicle (life of the hair) without mar or blemish to the most sensitive skin. The most stubborn growths succumb to this treatment and we teach you how to treat yourself in the privacy of your own home. No electrolysis or caustics used and we guarantee results. Complete treatment \$5.00. References given. Send stamp for booklet "Superfluous Hair Truths."

**LOURIM COMPANY** Dept. A, Litchfield Street, Bay City, Michigan

## PIANO JAZZ

By Note or Ear. With or without music. Short Course. Adult beginners taught by mail. No teacher required. Self-Instruction Course for Advanced Pianists. Learn 67 styles of Bass, 180 Syncopated Effects, Blue Harmony, Oriental, Chino, Movie and Cafe Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Solos, Triplo Jazz, Wicked Harmony, Blue Obligato, and 247 other Subjects, including Ear Playing. 110 pages of REAL Jazz, 25,000 words. A postal brings our FREE Special Offer.

**WATERMAN PIANO SCHOOL**

250 Superba Theatre Building, Los Angeles, California

Your Skin Can Be Quickly Cleared of

## PIMPLES

Blackheads, Acne Eruptions on the face or body, Enlarged Pores, Oily or Shiny Skin. Write today for my Free booklet, "A CLEAR-TONE SKIN," telling how I cured myself after being afflicted 15 years. \$1,000 Cold Cash says I can clear your skin of the above blemishes. E. S. GIVENS, 223 Chemical Bldg., Kansas City, Mo.

*"Your treatment for one week"*

A miniature set of the Woodbury skin preparations will be sent you for 25 cents. This set contains your complete Woodbury treatment for one week. In it you will find the treatment booklet, "A Skin You Love to Touch," telling you the special treatment your skin needs; a trial cake of Woodbury's Facial Soap—enough for seven nights of any treatment; a sample tube of the new Woodbury Facial Cream; and samples of Woodbury's Cold Cream and Facial Powder. Write today for this special outfit. Address The Andrew Jergens Co., 905 Spring Grove Avenue, Cincinnati, Ohio. If you live in Canada, address The Andrew Jergens Co., Limited, 905 Sherbrooke Street, Perth, Ontario.



# Conspicuous nose pores—

## *How to reduce them*

**C**OMPLEXIONS otherwise flawless are often ruined by conspicuous nose pores.

The pores of the face are not as fine as on other parts of the body. *On the nose especially*, there are more fat glands than elsewhere and there is more activity of the pores.

These pores, if not properly stimulated and kept free from dirt, have a tendency to clog up and become enlarged.

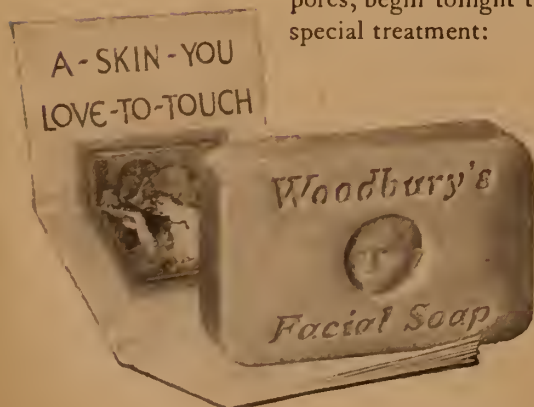
To reduce enlarged nose pores, begin tonight to use this special treatment:

Wring a soft cloth from very hot water, lather it with Woodbury's Facial Soap, then hold it to your face. When the heat has expanded the pores, rub in *very gently* a fresh lather of Woodbury's. Repeat this hot water and lather application several times, *stopping at once if your nose feels sensitive*. Then finish by rubbing the nose for thirty seconds with a piece of ice.

Supplement this treatment with the steady general use of Woodbury's Facial Soap. Before long you will notice a marked improvement in your skin. But do not expect to

change completely in a week a condition resulting from long continued exposure and neglect. Make this treatment a daily habit and before long you will see how it gradually reduces the enlarged pores until they are inconspicuous.

Get a cake of Woodbury's Facial Soap today and begin tonight the treatment your skin needs. You will find Woodbury's on sale at any drug store or toilet goods counter in the United States or Canada. A 25-cent cake will last you for a month or six weeks of any Woodbury treatment and for general cleansing use for that time.



### A book of the most famous skin treatments ever formulated

*Around each cake of Woodbury's Facial Soap is wrapped the famous booklet, "A Skin You Love to Touch," giving scientific advice on the care of the skin and scalp, as well as complete treatments for the commoner skin troubles.*

#### Table of Contents

CONSPICUOUS NOSE PORES	TENDER SKIN
BLACKHEADS	SLUGGISH SKIN
SKIN BLEMISHES	PALE SALLOW SKIN
OILY SKIN AND SHINY NOSE	COARSENEED SKIN, ETC.





Photograph by E. O. Hoppe

**LILLIAN GISH**

Lillian o' the Gishes brings a delicate whimsy to the screen. Her plans have been uncertain lately, but it is rumored that she will create "Marguerite" in the D. W. Griffith production of "Faust"

Motion  
Picture Classic





Photograph by Edwin Bower Hesser

#### FLORENCE VIDOR

Florence Vidor belies the theory that beauty and brains are strangers. As to her beauty—judge for yourself. As for her brains—recollect her portrayals in the productions of her husband, King Vidor, and recently in the Ince offering, "Beau Revel"





Photograph by Edwin Bower Hesser

#### GLORIA SWANSON

Gloria Swanson is one of the most popular wives of the cinema. She has been very successful in depicting the romance of wedded life. Her next production will be Elinor Glynn's story, "The Great Moment"







Photograph by Edward Thayer Monroe

#### JUSTINE JOHNSON

Justine Johnson has won her place on the cinema roster thru her work in Realart productions. A typical American girl, herself, her chief aim is to depict such girls on the silversheet. We can imagine no one better fitted to do this





Photograph by Edwin Bower Hesser

**COLLEEN MOORE**

Having gained success under the direction of Marshall Neilan, Colleen has been chosen from the ranks of the films' fair ones to play with John Barrymore in his first production under his new contract



# Goldi-locks



Photograph (above)  
by Nickolas Muray

First, she has a keen sense of humor. She is a potential comedienne. Second, she has a downright human viewpoint, miles away from the simpering horizon of the Ingénue Type.

'Way back in the Vitagraph days of a year or so ago, Miss Leslie was being wasted in crude melodrama. Even then we saw the comic and human potentialities.

But few motion-picture directors these days look beyond the mask of things. George Loane Tucker saw the slumbering fire below the bathing-girl surface of Betty Compson. David Griffith saw the latent emotionalism beneath the shy poetry

of Lillian Gish. Perhaps someone will see the humanity under the curls of Gladys Leslie.

Few motion picture directors these days look beneath the mask of things. George Loane Tucker saw the slumbering fire below the bathing-girl surface of Betty Compson. David Griffith saw the latent emotionalism beneath the shy poetry of Lillian Gish. Perhaps someone will see the humanity under the curls of Gladys Leslie

Disappointments and other things caused Miss Leslie to retire from the screen for a year. Gaining new courage, she returned recently. The leading feminine rôles of

IF Jason, in his immortal quest with the Argonauts for the mythical Golden Fleece, had skirted the Isle of Moviedom, his eye would have caught the hair of Gladys Leslie, and he would have thought his search ended.

For Miss Leslie has the blondest of blonde coiffures. To be more modern than Greek mythology, she might well be a reincarnated Goldilocks of the Three Bears fairy tale.

But to return to things far from the realm of fancy. Actually, Miss Leslie has had unusual difficulties before the motion-picture camera.

You see, she is an Ingénue Type. This might seem to open the way for film success. It did—at first. But today the screen trend is away from the Ingénue Type.

That isn't all. Ingénue Types are expected to be fluffy little things—and no more. Miss Leslie is far, far more.

Photograph  
E. O. Hoppe





By  
FREDERICK  
JAMES  
SMITH



"Straight Is the Way" and "Jim the Penman," mark her first new rôles.

When you see "Straight Is the Way," note the direct and un-ingénueish playing of Miss Leslie. Note, too, the little touches of humor supplied by Miss Leslie. The same thing that made Mary Pickford is possessed by Miss Leslie, in what measure no one can guess.

But we are digressing. This really is an interview, not an argument. Like all interviews, it should tell something of its subject.

Miss Leslie actually slipped away from school, unknown to her mother, and went to the old Edison studios in the Bronx. "Any experience?" demanded the casting man.

"Seven pictures," fibbed Miss Leslie glibly, an Irish twinkle in her eyes. Perhaps it was the aforementioned twinkle, or the equally aforementioned Golden Fleece. Anyway, the casting man hunted up one of the directors, John Collins—afterwards to become the husband of Viola Dana, and a highly promising producer just when death removed him. Collins was then producing two-reelers. He glanced at Miss Leslie, murmured something about the Golden Fleece—and engaged her.

Things moved smoothly for a while. Miss Leslie was beginning to get more important rôles, just when a reorganization came. So she carefully arranged her Golden Fleece and sought out the old Thanhouser studios in New Rochelle.

She managed to get by an obdurate doorman, and was en route to see a director on one of the stages, when she collided with a business-like looking woman.

"What do you want?" asked the stranger.

"To be a star," answered Miss Leslie, with youthful finality.

The woman smiled. "I am Mrs. Thanhouser—what have you done?" she said. Miss Leslie fibbed again. "I'm Gladys Leslie—Edison has been featuring me."

Result—a Thanhouser contract.

From Thanhouser, Miss Leslie went to Vitagraph. You know the rest.

The future? Perhaps a screen Jason, with discernment, will appear. Miss Leslie deserves it.

In reality, she is a young woman of many moods. That, of course, is Irish temperament. She hates to be called cute. That amuses her Irish sense of humor.

We have mentioned her human viewpoint. She does not

radiate a studio atmosphere. She loves to take long walks. Honestly! And she loves to dance. Yet it was only during her recent screen retirement that she went to her first cabaret.

She has a very human taste in books and plays. She likes lively musical comedies. And she likes undisguised romances.

She came very near being a miniature painter, following in her father's footsteps. Her early film success shifted her plan of things.

She says her film career, whatever it may prove to be, will be limited to three more years. "I am not an artiste, nor a business woman," she says. "The thing I seek is something else." For she secretly hopes to be another Goldilocks—and come upon a hut, a warm fire, a bowl of porridge and at least one pleasant bear in the forest of life.

Gladys Leslie started in pictures with the old Edison company. After that came starring contracts with Thanhouser and Vitagraph. Then she retired from the screen for a year. Now she is back again, "Straight Is the Way," marking her return



Photograph © E. O. Hoppe



# Her Director's Wife



that there must be a new set of standards for women. They will be born of the age, too. Once upon a time women lived different lives from what they live today; perhaps the standards were fair then—they are not now."

She gazed at the doorway thru which Mr. Holubar was to come.

"Mr. Holubar believes as I do, of course, otherwise he would never have produced the picture. And it is a comfort to have a husband who really does understand," she added.

"Is he as understanding as a director as he is as a husband?" I asked.

She nodded her head without a moment's hesitation.

"He is," she said. "We've always made pictures together and, I think, we help one another. At least, Allen has always said I was his inspiration," with an indulgent smile, "and I know he has helped me more than I can say."

"Marriage is not easy," says Dorothy Phillips, "especially if both are thinking people—individuals. If there is not a comradeship, there will be irritability and then the worst may be expected"

In excerpts I learned of her own life. A young girl in Baltimore, she decided she wished a stage career, and her mother came on to New York with her. This is, in a way, extraordinary, for her people were not theatrically inclined. However, they felt her life was her own and

All photographs by Nickolas Muray

**I**N the beginning, I planned to interview Dorothy Phillips, but when I left her, after two or three hours over the proverbial interviewing luncheon-table, I found that I carried away with me a far more vivid picture of Mrs. Allen Holubar.

She was in New York with her director-husband, awaiting the conclusions of arrangements regarding the premier of "Man, Woman, Marriage," their latest co-endeavor, and while we lunched, she talked of it with an enthusiasm and a high hope which caused you to know that it visualized her dreams as well as her husband's—probably, I decided later on, because it visualized his as much as any other thing.

"I think," she said, talking of the woman in the picture, "I think there is nothing much more interesting than women today. At last we are awakening—asking for the reckoning which has been so long denied us. Really I'm not a feminist," she smiled ruefully—"that is, in the generally accepted sense of the word, which has, I think, come to be an unpleasant sense. But I do believe





By  
ADELE WHITELY  
FLETCHER

must be of her own directing. They realized, she says, that opposition rarely wins its end and by standing alongside of her, they made the road easier by far for her to travel. Then she played "Modesty," in "Every Woman"—Allen Holubar was cast as "King Love," and when he came to mean to her that which he portrayed, they were married. And soon they came together to the silent drama.

"And if your little girl wishes a theatrical career," I asked, "will you aid her?"

Dorothy Phillips Holubar smiled.

"It is funny that you should ask that," she replied, "for when I left Gwendolyn at school in Baltimore, the other day, she told me that she was waiting until she grew up so she could act at the studio with her father and me. I was surprised by her statement, for I can't realize that she is growing up and is no longer a baby. But I must face this fact as all mothers have done, of course. And if she should choose the work in which her father and I have been happy, why, we'll help her. There will be nothing else for us to do."

Here Mr. Holubar arrived and we talked of other things—the law of attraction in particular.

He likened the marriages where there is nothing in common, to the planetary system.

"Often, as you know," he said, "there will be a magnetic attraction between two planets and they will meet with a violent compact, only to utterly destroy one another—to smash one another into atoms. I think marriages where people are not at all compatible, where there is not some basic companionship, are like that. Then the divorce. Other planets merge and continue in their course for years and years in perfect harmony. The same with some unions. They are ideal, but generally because they are based on compatibility and understanding."

Dorothy Phillips nodded her assent.

"Marriage is not easy," she went on, "especially if both are thinking people—individuals. If there is not a comradeship, there will be irritability and then the worst may be expected."

She continued to say that we have always accepted the fact that men like the baby-doll type, but that she did not think this was generally true.

"Some men do, of course," she said, "but I feel sure that the

(Nineteen)



Photograph by Nickolas Muray

majority of them have no objection to their wives' thinking now and then, provided they do not flaunt their deductions and discoveries in a flagrant manner. They want to be proud of their wives, first of all, I think—to have them well-dressed and attractive, but they *do* appreciate a mentality, too. I'm sure of it."

Allen Holubar agrees with her—and his new production emphasizes this—that there is a finer way of holding husbands than that commonly depicted. Undoubtedly, too, Dorothy Phillips Holubar is chiefly responsible for his belief.

She has not appeared eternally in black lace stockings and bizarre creations. It is true that she is the well-dressed woman—smart, chic—but her clothes do not submerge her individuality. She is not the mannequin. You remember her eyes and their

(Continued on page 70)

Dorothy Phillips does not credit the theory that men want the baby-doll type for their wife. "The majority of men," she declares, "have no objections to their wives' thinking, provided they do not flaunt their discoveries and deductions in a flagrant manner"



Arthur Schnitzler's "The Affairs of Anatol," reciting a half dozen or so of amorous vignettes, has long been highly rated on the Continental stage. Now, Cecil de Mille has transcribed these adventures of the cynical Viennese worldling to the screen. You will shortly see Anatol and his Annie, Gora, Emilie, Gabrielle, Bianca and Ilona in the films. Schnitzler wrote with a sentimental melancholy, tinged with humorous cynicism, producing deft studies in delicate shades of feeling. Indeed, he caught the mood of decadent Vienna before the war. How much Mr. de Mille has retained remains to be seen





Mr. de Mille originally intended to re-name his screen version of "The Affairs" into "Five Kisses." But something restrained him. Let us hope that the piquant charm of Schnitzler escaped the adapter's scissors, too



## "Shooting" Schnitzler

Bebe Daniels appears in "The Affairs" at the upper left and right of these pages. In the center is Wanda Hawley, portraying another episode in the love career of Anatol, who is done by Wallie Reid. The lower portions of these pages are given over to Gloria Swanson, who should make an ideal Schnitzler heroine





# In the New York Theaters

Photograph by Ira D. Schwartz



Photograph by Edward Thayer Monroe

Top left, Marilyn Miller, the hit of that success of the season, "Sally." Miss Miller is dainty and sparkling and the Ziegfeld musical comedy is a delightful setting. Top right, Dolores Mendez, a little Spanish beauty of the Winter Garden entertainment, "The Passing Show of 1921." At the immediate right, the sprightly chorus of the self-same Winter Garden show



Photograph by White Studios, N. Y.



Photograph by White Studios N. Y.



Photograph by Edward Tayer Monroe



At the upper left are the dancing features of the Winter Garden's "Passing Show," the pretty Mellette Sisters. Just above is Patti Harrold, who sings the title rôle of the perennial musical hit, "Irene." Miss Harrold is a daughter of Orville Harrold, one of the Metropolitan Opera House principals



# The Kid



Photograph by Witzel, L. A.

**H**AMLET, Macbeth, Julius Cæsar, Edwin Booth, Howard Thurston, a young Charlie Chaplin, the Barnum and Bailey circus, a child sliding down the banisters—in other words, Jackie Coogan, prodigious five-year-old, whom the critics called Charlie Chaplin's rival after seeing "The Kid," and who is, in fact, Chaplin's best friend.

When I first glimpsed little Jackie Coogan, he was balancing himself on the balustrade of a studio staircase. The set was for his new picture, "Peck's Bad Boy," and Director Sam Wood was posing him for some still pictures.

"Hold the book up," directed Mr. Wood to the tiny velvet-suited, Buster-Brown-collared youngster. Then he added: "That's a good joke you're reading—smile."

Jackie registered the required expression as easily as a veteran, then, as the camera tingled its final click, he raised his large deep-brown eyes to Mr. Wood, and with an elfish grin said: "Can you wiggle your ears? I can."

Jackie may play precocious child parts on the silversheet but not in real life. He is not one of those horrible children who run around sticking pins in animals and grown-ups. By nature he is utterly sweet. Above, a new portrait, and right, a snapshot of him and his mother leaving the studios for the day

Two seconds later he was lifted down from his lofty perch and having run around the studio stage several times to rid himself of his natural exuberance, he approached his dad and accosted him with: "Come on, let's do the old trick."

Then the Big of it, Jack Coogan the elder, and the Little of it, Jackie Coogan, Jr., did a typical vaudeville jazz jig.

Asked by his father to entertain me, he folded his arms and gave me the famous "To Be or Not To Be," from Hamlet, followed by Robert Service's "Madonna," and "Dan McGrew."

The length of the recitations alone would have made this feat marvelous for a child of five, but accompanied by the expression, tone and gestures which Jackie employed, his accomplishment was just short of miraculous.

I think that deep down in the best part of us, every one of us mortals loves little children—some children more than others. Jackie is the kind that arouses a protective love. In spite of his unusual intelligence and talents, he does not seem independent, know-it-all, nor spoiled. Rather is he appealing and sweet. One feels like taking him in one's arms and caressing him, smoothing his silky baby-fine hair, or patting his dainty little hands.

Jackie may play precocious child parts on the silversheet, but not in real life. He is not one of those horrible children who run around sticking pins in animals and grown-ups and huge-





By  
HAZEL SHELLY

ly enjoying the resultant cry of pain from their victims. But he can enjoy wiggling his ears or real games or even a picture book. By nature he is utterly sweet. Somehow or other, I like to think that it was this sweetness that struck Charlie Chaplin so poignantly when he first met the little fellow, accompanied by his mother and father in the lobby of the Alexandria.

But witnesses declare that the little four-year-old (the meeting occurred a year ago) said: "How do you do?" Then totally unimpressed that he was talking to the great Chaplin, said:

"Give me a quarter."

Before Chaplin had handed it to him: "I don't want to keep it. I practise the art of *legerdemain*—don't you know I am a prestidigitateur?"

Chaplin was nearly floored, but watched while the youngster palmed the quarter and pretended to find it in his mother's blouse. He applauded the trick heartily, thereby winning the approval of Jackie. Ever since then Charlie Chaplin has been wooing this baby's favor, and he says that one of the things he likes so much about the boy is the fact that he is more fond of the studio gate-keeper than he is of him—*The Chaplin*—simply because the gate-keeper has more time to play with Jackie than Charlie has. Then,

too, little Jackie was the first person he had met in many a long day who was absolutely unconscious of Mr. Chaplin's money, fame, power and reputation. He met him, as it were, man to man. Mr. Chaplin knew that if the child liked him it wasn't because he was *Chaplin*, or because he had money, or because of the gifts he could give him; it was because the boy liked him for himself alone, and I feel that little Jackie was the one sweet thing in Chaplin's life during nineteen twenty.

After that brief, impressionistic meeting at the Alexandria Hotel, Chaplin said to his Brother Syd: "I must have that child for my pictures."

So it happened that Syd Chaplin approached the Coogans and asked them to let Jackie join the picture company for forty dollars a week. Papa Coogan was in vaudeville at the time and slated to return to New York.

"Couldn't think of it," he proclaimed. "I have no idea of letting Jackie work, and, besides, I'm due in New York next week."

(Twenty-five)



Photograph by Abbé

Syd Chaplin went home to his brother.

"Did you sign up the boy?" asked Charlie.

"No," said his brother.

"How much did you offer them?" asked Chaplin.

"Forty dollars."

"Forty dollars! Man alive; go back and sign up that kid. I must have him, do you hear? Give them whatever they ask."

And Syd paid the price and got the child's signature to a contract for one year, and at the same time the plot for "The Kid" was born in Chaplin's brain.

I don't know how much the salary was, but I do know that little Jackie Coogan bought his mother a Packard closed car for Christmas, and I haven't the slightest doubt that it was the

(Continued on page 70)

**A new camera study of Jackie Coogan who at five years of age was able to buy his mother a Packard for Christmas. What will he do when he is twenty-five?**





Herewith are four very good reasons why the Rolin Pathé comedies are finding favor. And, incidentally, we venture a guess that it wouldn't seem exactly a calamity if the work wasn't finished on schedule time . . . provided you were foreman of this gang



How Would You Like  
To Be Foreman of  
This Gang?







## Sacred and Profane Love

By  
FAITH SERVICE

"THIS is a culmination with me!" Carlotta held the program in a hand that shook. She was too young, had had too few contacts with actuality to have any perspective on herself. It could not occur to her that she savored of melodrama, albeit naïvely.

Aunt Constance Peele looked puzzled. "A culmination—?" she said, vaguely interrogative.

Back in the orderly recesses of her brain there may have been the thought that there was nothing, had been nothing, in Carlotta's secluded life to culminate. But then, like many an elder, well-meaning and tenderly loving, she had not a remote idea of what Carlotta's life had been; the inner life that, sooner or later, come weal, come woe, will emerge into the conscious life and tincture it.

Aunt Constance Peele, an unwedded and undésirous lady, and Carlotta Peele, her dead brother's orphaned child, had lived simply and alone in their quaint walled garden, their gentle house in Bursley, England, for the twenty years of Carlotta's life. Save for occasional concerts, fastidiously attended (if raptly on Carlotta's part), and one or two of their circle of semi-elderly and ultra-conservative friends in for tea of an afternoon or evening, the lives of aunt and niece had been lived in, among and with the flowers in Aunt's garden.

Aunt's inhibitions, assuming she had any, found vent in the flowers of her carefully tended garden. Each single bloom was freshly a miracle to Aunt Constance; an ever-recurring, an un-failing, an illusioning delight. The gentle kindness of humanity and the abidingness of God she found in the flowers. And she liked to think of Carlotta as one of them—as one of the flowers. Once she gave her a white rose, unblemished. "It reminds me

of you, Carlotta," she said, almost severely. Aunt never stooped to sentiment. She would have thought it worldly. But Carlotta knew she loved her and watched over her, with

the ascetic passion she was fully, and only, capable of.

But Aunt did not know what Carlotta had read, nor *how* Carlotta had thought, nor that she wrote.

Sometimes, quite often, especially when the incident of the white rose took place, Carlotta felt guilty. She knew that she was *not* a white rose. She knew that she was—well, a tiger lily. Even a night-blooming cereus. Something vivid, anyway. Too vivid for Aunt Constance, who was, like a lily, austere, spotless and aloofly pure. She knew that she was by way of being flamboyant. That she was erotically colored, heavily perfumed and struggling to exude the burdening sweetness she felt within her—mind and body and soul.

She didn't know, herself, precisely what she meant by Diaz being "a culmination." It was, in a sense, a silly, because unconsidered, speech. That was another point of difference between herself and Aunt Constance. Aunt Constance *always* knew what she meant. There were no colorful, bewildering, painful and delightful complications to Aunt's mental processes. With Carlotta it was all kaleidoscopic. She didn't know—not always. She only felt—but always thrillingly. Always so that her pointed fingertips tingled. She *expected* so!

She was music-mad, anyway. Aunt had feared excess in her love of music. She had said it was not, perhaps, "quite nice." Aunt felt excess to savor of immorality; not that she would have voiced, even to herself, the syllables of immorality. When Carlotta wasn't reading Theophile Gautier or the poems of Baudelaire or Swinburne, she was playing Chopin dreamily,



passionately to herself, in the twilights or the early dawns. She "adored" Chopin. She felt a oneness with him, and with Diaz—Diaz, the darling of every capital of Europe, the master whose miraculous fingertips made Chopin to breathe most vibrantly, most tenderly, most perfectly, his immortal message.

For months Carlotta had thought to herself, "What if I might hear Diaz play—play Chopin!"

She had obtained a picture of him, and framed it, extravagantly. Aunt didn't know it. It would be "excess." She would disapprove. Carlotta knew the sharp and unalterable differentiation between Right and Wrong. There was no mistaking it.

So now, she said that to hear Diaz would be "a culmination."

Aunt said they might go.

Carlotta played Chopin for the next three days and evenings in a transport. She read Swinburne and Rossetti and dreamed the nights away at her window, contemplating with rapt expectancy what she termed, no doubt, "the gibbous moon." She was flagrantly young and thrilling. Life shimmered before her and she was yearning toward it as a splendid flower yearns toward the compelling sun, warm, yet distant.

Diaz!

His name and what it stood for shook her with a compelling, mysterious magic. Diaz!

The night came, and Aunt was ill. Couldn't go. Carlotta was frenzied. She had one friend of whom Aunt approved, a young married woman. She begged Aunt to allow her to go with Ethel. Aunt agreed, but Ethel couldn't go. And then Carlotta did the first really erroneous thing she had ever done. She told Aunt Constance that Ethel was going—and she went alone.

The evening was warm—palpitant.

The auditorium was crowded and filled with commingled scents. The concentrated pressure of a conscious adulation tinged the listeners. Expectancy wore glittering robes.

Diaz!

Carlotta sat in the very front. Next her there was a vacant

chair. She was hatless and her cloak slipped from her shoulders. Her senses stirred. She thought it was her soul. Perhaps it was. She was ready. She was ripe.

Diaz came on. Bowed. Personality, most banal and most vital of forces, emanated from him. He was conscious power, appeal.

He began to play. Amazingly. Every separate note sent a shiver thru Carlotta. She was purely sensory. His fingers, his miraculous fingers! The melody he was evocating. The divine, transcendent melody.

His gaze wandered—wandered—here and there, casually. Stopped. Met hers. Held hers. She held his—just for an instant—but something had happened in that instant. Something had happened. She had been right. Right. Right, when she told Aunt that to hear Diaz play would be "a culmination." This was what she had been reading about, what she had been playing about, what she had been dreaming about. This was what the flowers had said, chastely and violently, always sweetly. This was what it was *all* about. Yes. Why, yes. Even Aunt's beautiful asceticism. Even old Rebecca's unremitting service. The twilight. The dawn. The spangled, low-leaning night. This was what it was all about.

Diaz had finished. There were cries—"Diaz! Diaz!"

Carlotta did not cry out. Did not acclaim him. Not with her voice. It would have been harsh, perhaps, or broken—like a lute. It would have profaned the ineffable sounds that were still in her ears, still in her blood. Yes, and would always be. "A culmination"—how wise she had been. Ah, she was wise, anyway. Wiser than Aunt knew. Because, all along, she had been getting ready for this.

But, what was happening? Diaz was having his piano shifted. Someone said it was because of the acoustics.

Carlotta turned suddenly cold. It was not because of the acoustics. *It was because he wanted to face her.*

She felt momentarily dizzy. Then her spirit swung back into its orbit, and when, with his eyes on hers, *in* hers, he began to play again, her mouth trembled and parted and she leaned forward, and when he played, they were as one person.

The concert was over. Diaz was again bowing to the stormy plaudits. Bowing and smiling. He looked young and elite. Carlotta scarcely saw him. She was still swung far out on the tide. She was unready for actuality again.

The crowd dispersed about her. Left her there. She began to feel cold. Gathered her cloak about her. Sought the entrance.

His coat sleeve brushed her bare arm. There was sound from the contact—like the music. Carlotta shuddered—broke down





Standing there, waiting to call a cab, she encountered Diaz. It wasn't what it might have been—mortifying, unsatisfying, a young, hyper-enthusiastic girl, meeting the most famous pianist of his day. Because they were still swinging together in that strange delirious mutuality.

"Your face," he said, almost as tho unconscious of his words, "opened to me so wonderfully there in that dimness. It gave me a new power. It was so perfect a sympathy."

Carlotta shivered—not with cold. "I—I am glad," she said.

"I wish I might play for you alone," Diaz was saying; "if

you could spare an hour—I have a piano at my hotel—could you, do you think? Is it asking too much?"

Asking too much! From *Diaz!* To her, Carlotta Peele, untutored and adoring, an apostate—

Aunt would find out, would be grieved anyway. Why not take this ineffable hour and atone fully for a repletion of living? What virtuous contemplation could repay her for an hour such as this would be?

She went with him.

The hotel room was tawdry in a sense, but she did not mind. Diaz—Diaz cast magic, cast glamor over ingrained carpets and stiff lace curtains. And when his miraculous fingers touched the keys—Carlotta, sitting stiffly on the edge of a chair, quivered as a reed might quiver, smitten cruelly, deliciously, by a wind, freighted—It was too much—too much. She couldn't stand much more. Something within was growing unbearable. He spoke now and then—of her loveliness. Of how he had craved sympathy. "And when I struck that first chord tonight I felt as tho I had struck it—on your face. So exquisite was your response, I knew—what I had found—"

Tears. Why didn't they come? That was what she wanted, what would help her. She was naked, she felt. It was hurting her. Each note he struck. Each word he spoke. They were smiting her, with soft, with cruel touches. Tears. They would heal her, would ease her. They wouldn't come.

Diaz was speaking again: was asking her to play "Samson and Delilah" with him. "The second act, he said, "is the most glorious love-story ever put to music. Come—we shall play it together—"



"With you? Oh, I couldn't. You dont know—. Why, I couldn't.

"With me. Of course—who else? Dont be afraid, my child. You shall see—come, now—sit by me. Here. This is right. This is as it should be. Dont you know? Dont you feel it?"

They were playing. They were . . . His coat-sleeve brushed her bare arm. There was sound from the contact . . . utter sound . . . like the music . . . Carlotta shuddered—broke down . . . "Oh, I dont know," she said, while the tears came, silver and blessed, "I dont know what I do feel . . . I am tortured . . . quivering . . . tortured by ecstasy!"

"But I know," Diaz was saying, "what you are feeling. You are feeling that you were made for me, as I for you. That we have been lovers in ages gone, yet undead. That this night is the incomparable night, and that, come what may, it is ours, yours and mine. That you will forgive my love, and that I will sanctify yours. Isn't this so—isn't this so, Loveliness? I know no other name for you, unless you give me one—"

"Oh, Miss," she wailed, "you've no aunt. Aunt Constance died in the night, quiet—like she lived, bless her pure soul"

Carlotta could not see him for the sheen across her eyes. "Magdalen," she said, "call me Magdalen."

"Magda, then," he whispered, and his arms, his miraculous hands closed about her; "Magda—and mine—"

The morning was grey. The fire had left ashes, also grey. Diaz was sleeping as Carlotta slipped away. The streets were emptied and chilled. Had the warm night ever been, with its purple mantle, royally worn? With its diadem of stars?

#### SACRED AND PROFANE LOVE

Fictionized, by permission, from the Paramount production of the scenario by Julia Crawford Ivers, adapted from the novel and play by Arnold Bennett. Directed by William D. Taylor, and starring Elsie Ferguson. The cast:—

Carlotta Peel.....	Elsie Ferguson
Emilio Diaz.....	Conrad Nagel
Frank Ispenlove.....	Thomas Holding
Constance Peel.....	Helen Dunbar
Mary Ispenlove.....	Winifred Greenwood
Rebecca.....	Jane Keckley
Mrs. Sardis.....	Clarissa Selwyn
Lord Francis Alcar.....	Raymond Brathwayt
Albert Vicary.....	Howard Gaye





Aunt Constance had a package by her bedside, addressed to Carlotta. It was a small, vellum-bound book, "The Imitation of Christ." Tears veiled Constance's eyes

Aunt would be distraught. She must never know.

When she reached home, Rebecca greeted her. Rebecca had been weeping, and did not seem to see the changed Carlotta. Rebecca looked uglier than ever. More faithful. How could faith,

beautiful name, be so unpleasantly enfleshed?

"Oh, Miss," she wailed, "you've no Aunt. Aunt Constance died in the night, quiet, like she lived, bless her pure soul!"

Carlotta crept up to her—to Aunt Constance. She wouldn't be scolded. Aunt wouldn't be distraught, fussily. But would she *know*?

"Bless her pure soul," Rebecca had said. That was it. A pure soul. And blessings.

Carlotta made herself lift the veil from Aunt Constance and look at her. Yes, pure—piercingly, pathetically so. Having had nothing; had she, perhaps, had all?

Aunt Constance had a package by her bedside, addressed to Carlotta. It was a small, vellum-bound book, the "Imitation of Christ." On the page she had written an inscription to Carlotta. It was a gift for her twenty-first birthday, two days away. Car-

lotta looked at it, and tears, how different from the tears last night, veiled her eyes. It was so like Aunt Constance to give her this.

She looked at her again, the face waxenly still, at peace. And looking at her, Carlotta knew the preciousness of what she had given away.

Regrets. She didn't know—

Carlotta's first novel came out in the spring. The firm of Ispenlove & Ispenlove published it. It was called "The Jest," and consisted of at least one-quarter of the things Carlotta had been thinking since her thoughts, liberated by the thoughts of others, ranged over the garden wall, past Rebecca and Aunt Constance, past Bursley—

The critics were kind to her. They accredited her with "promise."

Mr. Ispenlove himself was enthusiastic. He said: "You've got it—that unnamable something. You'll be famous."

"I don't know that I want to be," Carlotta had made answer. "I think that it is something else I want."

Mr. Ispenlove had regarded her curiously. Almost everyone who came to him craved just that—Fame. Especially young girls with their first novels. How strange she was, and how lovely! Remote, and yet desirable. He said:

"What is it you do want?"

Carlotta smiled. "Something *sweeter* than Fame," she said. "Fame has a cold sound to me—something warmer—"

But Fame came to Carlotta, capriciously, certainly, whether she would or no. Perhaps she liked Carlotta's reluctance, her averted face. Perhaps, now and then, she places her glossy laurel where it is due. Whatever

the reason, as, one after another, Carlotta's novels rolled from the Ispenlove presses, she grew greater and greater in the land. She had, the critics said, a "new message." Being young, she wrote with vision; being vital, with the foreshadowing of an ineffable weariness. Her young vitality she had used as a scimitar to pierce habitually undissolving mists.

She left the house and the walled-in garden and took a salon. There she entertained the cleverest minds in London, and received their adulation or their appreciation, according to their kind. Lord Francis, ancient and anciently satirical, whose proud boast was that he had made love to every beautiful woman he had met in every city of every country of the world. Mrs. Sardis, famous novelist, whose supremacy was undeniable. Vicary, the famous composer, who talked to Carlotta now and again, of Diaz. Others.

On the piano stood the framed photograph of Emilio Diaz. It seemed to Carlotta to represent a sort of pivotal point around about which they circulated—her friends, her admirers, the apostles of her fame and notoriety. She, herself.

She had never seen him again, would never see him again. There would be other hours, other men—who could tell—other thrills and triumphs. *Not like that*. That, Carlotta knew, comes once only. There were shades and substances—all lesser.



In the meantime, there was Ispenlove. Ispenlove, who, from the first, had been understanding, helpful, an invariable and invaluable friend. Frank Ispenlove, who loved her.

Whether his love was returned, Carlotta could not say. She was one of the unfortunates who never seem to know themselves. All sorts of currents and cross-currents obtruded themselves upon her, mitigating the decisions she would like to make. She could create people with no negations; herself, she could not create.

She was so afraid of hurting people, of giving them ever so slightly the unceasing pain of reminiscence, so that, no matter how they lived, they could never live fully. It was terrible to be so hurt. It would be terrible to inflict that hurt.

Frank Ispenlove was dear and near, and comforting. He was exceedingly unhappy. His wife had loved another man all their marital years, and he had been starved. He had never really loved, he said, until he had met Carlotta. He begged her for the gift of herself; implored her to go away with him; to travel until such time as his wife would divorce him and they might marry. Now and again she was tempted—she was lonely, acutely so, sometimes. Memories and Diaz's picture, framed on the piano, were not always enough for the very human appetites consuming her. And the years were passing. One could not be nurtured on a dream, however beautiful.

Mrs. Sardis first told her of the talk. "All your friends are discussing it," the older woman said. "They say that Ispenlove is constantly here. They feel sorry for Mary Ispenlove."

"She was never sorry for him," Carlotta said, combative.

"I think she was," Mrs. Sardis said. "I think she was sorry for them all. At any rate, she is his wife."

That, to Mrs. Sardis and others of her ilk, settled the question. *She was his wife.* The humanities did not figure in.

Carlotta was still young enough to be governed by laws of Contrary. When Ispenlove came in that evening and pleaded with her yet another time to go with him, she told him she would let him know in the morning—she would really think it over.

In the morning Mrs. Ispenlove called upon her before she had arisen. Mary Ispenlove looked wan in the early light. The years of her emotional travail had begun to tell upon her. There were grey hairs and sallow tints. Her shoulders drooped as with an overstrain. She seemed pitiful.

She said Frank had told her he was going to leave her, and she was distraught. "At my time of life," she said to Carlotta, holding on to the younger woman's hand as to strength, "after all we have undergone and come thru, to leave me *now* would be fatal. Would kill me. After all, we have been husband and wife, and no man has been able to put us asunder."

"Not outwardly," Carlotta could not help saying, but she stroked the poor hand that held her own.

"I know. I did love that other man. But I couldn't help it. I always had, and I tried to down it at every turn, in every way I could. I tried to make up to Frank for all that I could not stop. Now—now, that other man is dead. Frank and I are alone together. As we have always been together—more or less. I couldn't brave the scandal and notoriety. I am too broken."

Yes, she was. Carlotta could see that. Too broken. She needed Frank Ispenlove, and he needed to be needed. It was as it should be. She comforted Mary Ispenlove, and when Frank called, Yvonne, her maid, was instructed to say

she was not at home to anybody. He would understand.

At noon she and Yvonne left for Mentone.

Peace and quietude, other scenes, had healed many an abraded set of circumstances. Carlotta knew that Frank Ispenlove had not struck deep.

She took the framed picture of Diaz with her.

In Mentone she encountered Ispenlove. There was something of a scene, but Ispenlove was obdurate. "There's no use, Carlotta," he said, "I can't go away. I love you. I must stay. It is imperative with me."

"But your wife—?"

"I love you. That sweeps aside all ethical considerations."

"It shouldn't."

"But it *does*."

"I am not at all sure that I love you. I know that I don't as—as I could."

"You will. I'll teach you—so tenderly—Carlotta—"

"It should be overwhelming—no, no, Frank; it's all wrong. I feel that it is. My instincts are sure."

Upon this scene, unexpectedly, Vicary arrived. He had come, he said, to anticipate the newspapers. Mrs. Ispenlove's body had been found in the Thames the night before.

Carlotta never forgot Frank Ispenlove's cry of "*My wife!*"

That cry told the whole story. Always thwarted, either by her desire or, later, by his own, he had still loved her, with the core of him. His face was contorted. In another instant he had whipped out a gun and, crying, "You've brought me to this, Carlotta," had ended it all.

Vicary said: "*The Ispenloves are at peace.*"

(Continued on page 78)

In Mentone she encountered Ispenlove. There was something of a scene, but Ispenlove was obdurate. "There's no use, Carlotta," he said, "I can't go away. I love you. I must stay. It is imperative with me"





# Cotton Stockings



Phyllis has the refreshing personality of the out-door girl. She has won renown in riding the aquaplane at a breakneck speed behind a high-powered motor boat. One can see by these camera studies what a joyful, jazzing creature Phyllis really is

Photograph by Abbé

PHYLLIS HAVER was gay—and I was glum. She carolled a ditty—and I crooned a dirge.

"But think of the boys!" I pleaded.

We were on the stage of the Mack Sennett studio, talking to each other in spasms, Phyllis darting onto the set and off again as the director went from one scene to another and dropping me an occasional conversational crumb in the intervals.

She is a modern maid, is Phyllis, with a Lucille figure and an aureoled head wherein two intensely blue eyes and a particularly inviting mouth are points worthy of mention. She has a pair of dancing feet, irrepressible victims of the jazz craze that break into odd little jigs at unexpected moments. She is stamped and labelled "Made in America," the kind of a girl whom you instinctively feel would ride ninety per in a snappy racing car and still cry, "Step on her!"

She is all of that and yet she said to me quite nonchalantly as we stood in the greenish-blue warmth of a Cooper-Hewitt, "My next costume will be a gingham dress, with cotton stockings and high button shoes minus the buttons. Sort of a slavey rôle, donchaknow, with braided pigtailed tied around my head, donchaknow, an' a funny ole hat. It's something new for me, see—er, donchaknow, an' I'm crazy about it."

For a moment I was utterly stunned. All this ravishing blonde beauty to be hidden under the bushel basket of a slavey rôle! No more of those wondrous bathing suits, not even an occasional silk stocking! Gingham dresses and pigtailed! What of the college boy, the office boy, and the old boy commonly known as the T. B. M.? Hence my remonstrance:

"But think of the boys!"

But Phyllis only smiled, hurled a couple of "donchaknows" at me, and tripped gaily off to answer the director's call. Under his supervision she listened to the villain make violent love to her, then still unconcerned, tripped back again to me.

I asked her whether she had had no wish to follow the lead of other Sennett Sisters and go into the serious drama. She shook her head.

"Why no," she answered, waving her hand a little vaguely, "I'm taking up this new line, donchasee, and I want to follow it up, to build up a name for myself in that type of rôle, donchaknow. Of course I'm interested in drama, but donchasee, this new line—I'm crazy about it." She waved her hand again in vague emphasis and floated off to answer another call.

But there is a definite charm about Phyllis





By WILLIS GOLDBECK

that comes chiefly, I think, from her obviously sincere effort to be pleasant to everyone. There was an unmistakable friendliness in her eye and a readiness about her smile which for me only made her slight embarrassment at being interviewed the more delightful. She has the wide open, refreshing personality of the out-door girl. At Catalina Island, a famous resort off the California coast, she has won considerable renown by her skill in riding the aquaplane, a board-like contrivance upon which one stands while tearing thru the water at a breakneck speed behind a high-powered motorboat. And there is always the gold and scarlet beauty of her hair and mouth.

I had just come from the studio of Max Linder, the famous French comedian who is making comedies for Robertson-Cole, and I was struck by the sharp difference in the atmosphere of the two places. There, there had been that nervous tension, that indefinable sense of strain that is the inevitable companion of the Gallic temperament. Max Linder, volubly incoherent, gesticulant, despairingly courteous, was striving in broken English to plant an idea in the mental vacuities of three gorgeously gowned mannikins. Scores—or it seemed to be scores—of underlings and interpreters were offering chaotic translations, to the mannikins' further bewilderment. It was Babel.

But here it was different. Ben Turpin and Charlie Murray lounged nonchalantly against a railing outside the stage door, casting an eye at intervals toward the set where Phyllis was running thru her part, quietly efficient under the low-pitched guidance of the director. The only noise in the machine was the occasional clank of slang amongst



Photograph by  
Hesser, N. Y.



A comedy slavey instead of a bathing beauty is the new rôle for the beautiful Phyllis Haver, which we expect will cause a large part of her fan following—the male part—to shed secret tears. New photographs of Miss Haver

the electricians, and the villain's "My God, Phyllis, how I love you!"

"I live just with my mother," Phyllis told me later. "No, there's no particular man. I don't want to get married, because of this new rôle, donchasee—

it's pretty important and I'm crazy about it. I've been in pictures five years now and I want to accomplish something really—well, you know—something really worth while."

Phyllis started her career when she was sixteen, working for Lasky in small parts until a representative of Mack Sennett's saw her. Sennett at once recognized her possibilities and after eight weeks gave her a contract. Her present contract has still two years to run.

If her enthusiasm is any criterion, this new venture into character rôles will be a marked success. But to me she is not the requisite type. Louise Fazenda has made the comedy slavey so thoroly her own that it is difficult to see in one so vastly different in appearance and personality, a possible rival. However, it has been rarely that Mack Sennett has made a mistake, and he of course is

(Continued on page 68)



# Wanted: A Smile



Photograph (left)  
by Abbé

"Yes," replied Miss Manon, seriously, to my unspoken question, "that is my real name, but no one thought it would do when I went into pictures, and I recall overhearing Adolf Zukor say, 'Put her under contract, but be sure to change the name.' Well, that started it, and the searching for a suitable one for me became a favorite diversion at the Lasky studio. Geraldine Farrar was in the midst of filming 'The Devil Stone,' and her name in the picture was Marcia Manon. Someone had an inspiration, and before I knew it I was christened Marcia Manon.

"I have always been a little sorry, for I had ambitions of some time reaching the height where I could be called simply

**J**UST how much of an influence geography plays in the world of art is still an open question in psychology, but we all recognize the tremendous bearing of that subtle force called inheritance which divides the peoples of the earth into races.

Marcia Manon's father was Russian, her mother Italian, and the girl's own characteristics are of both races. To a student it would be easy to read Marcia's heritage in the lines of her profile, as per photographs

Now, Marcia Manon's father was Russian, her mother Italian, and the girl's own interesting temperament combines the characteristics of both races. To me she suggests more of the Russian than the Italian, for she possesses the power of restrained emotions, a poetry of feeling, calm strength, and, with it all, a striking and exotic grace.

Russia, the Mysterious, leaves the indelible print of its strange contrasts and warring extremes on all her children, even while she blesses them with rare talents. The Italian heritage, perhaps, lies in the indomitable spirit with which Marcia has fought against great odds, always refusing to be downed.

I watched Miss Manon make several scenes with Stuart Holmes in "The Bridal Path," at the Goldwyn studio, before meeting her. She was swathed in a daring frock of black velvet, her dark hair drawn smoothly from her oval face, in which the somber eyes, suggesting unfathomable depths, give you the impression of looking a little more intensely into life than the ordinary orbs.

After directing his two players thru a love scene, in which the kiss and caress were carefully and prosaically measured for the demands of the camera, E. Mason Hopper introduced us, laughingly warning that a girl with the name of Camille Ankewich might be a Bolshevik.

Photograph  
by Abbé





By  
MAUDE  
CHEATHAM

*Ankewich.* Besides, Manon is far too soft for me—too caressing and smooth."

"Speaking of names," remarked Mr. Hopper, "I once directed Marcia at Lasky's in 'Prison Without Walls,' and her name in the story was Felice. Now, four years later, I am directing her, and again her name is Felice."

"Perhaps it is an omen of good luck," replied Marcia, cheerfully, but without a smile.

Later, she told me that it is this absence of the smile that has placed her in the heavy rôles in which she is always seen upon the screen. Never has she smiled or laughed freely—in fact, the hardest work she does is when a director tells her to register happiness by smiling.

"It isn't that I do not feel joy or pleasure," she explained, "but I seem to keep the expression of happiness locked tightly within me. In fact, all my emotions are so intense that I am almost afraid to give them full reign. If you notice, my eyes never light up—there is a reddish color in them that photographs black, and this gives me a sinister and unsympathetic look, even when I do manage to smile with the lips."

Marcia Manon and her brother, Julian, were reared by foster parents, who were in the show business, and the child practically grew up behind the scenes. Her life presents struggle, for from the time she was eleven years old she had to make her own way, and the path was steep and thorny.

Her ambitions for a college education and for cultivating her voice could not be gratified, neither could her cherished dream of a career as a physician. Necessity forced her into any occupation that would relieve the moment, and one by one she saw her desires thwarted.

"I was never what we call lucky, for just when I seem to have some wonderful prospect within my grasp, up comes some one from behind who does just what I am trying to do," confided Miss Manon, as we strolled across the Goldwyn lawns toward her dressing-room.

"Back of all my experiences, I believe I have always held to the hope of going on the stage. I remember when we were kiddies that my brother and I were always putting on little plays. We could seldom go to the theater together, but when he had a chance to see a good play he would enthusiastically describe the

(Thirty-five)



Photograph by Woodbury, L. A.

entire action while I tried to act it all out.

"One day, quite suddenly, I decided I was going into pictures. I came to Hollywood and hung around the Lasky studio, hoping for a chance. I nearly starved waiting, but never once did I waver. The first real part I had was with Lou Tellegen in 'The Victory of Conscience.' It was a small bit, but how I tried to register. William de Mille then took an interest in me and put me in several pictures at a regular salary, and I felt that, at last, I had arrived.

"'Stella Maris'? Well, I was in stock at fifteen dollars a week when I played that rôle in 'Stella Maris.' I don't suppose I shall ever do better work, for I put everything there was in me in that drunken, fighting tigress. I hadn't been downed then. I still held to a belief in myself and had more of the spiritual confi-

(Continued on page 68)

"I am always given the unsympathetic heavy rôles," says Marcia, "because I look sinister and cold. I try so hard to make the part consistent that I even hate myself sometimes." Above, a new camera study of Marcia



# Shadowing Fantasy



Herewith are three scenes of the settings which Joseph Urban has conceived for productions which star Marion Davies. Above, "The Bride's Play"; and right and below, "Buried Treasure"



The cinema has in the past months sounded the bugle call for artists of every endeavor. And, among the artists who have answered the call, is Joseph Urban. Mr. Urban has created settings pregnant with fantasy—settings which form a perfect frame for the characters and the action which appears within them



IN the day it is easy to smile and hold the head proudly high, and pretend not to hear the whispers. But at night——

"Oh, pitying Mother!" she prayed. "Thou wert a woman, but never knew what bitterness it is to be despised. To offer one's first love—ah!" She writhed on the bed as tho the thought was a whip lashing her body and soul. She writhed and wrung her hands and bit at them with bare white teeth, unconscious of the pain. "I was so proud! So proud to be strong and beautiful for him, and he gave me back my gift—my love! He didn't want it. Perhaps even now he is laughing at me with his friends at the tavern——"

The moonlight bubbled thru the open window like cold water, making pools on the bare floor. Shadowy on one of these clear puddles of light floated the image of the cross. Her face was as wan and chill as the moonlight. It seemed a dead thing, bloodless, frozen in a coffin.

"That I might make him suffer," Acacia murmured. "that I might waken him of nights, as I wake, and know that he tosses on his bed as I! Men! How I hate them, with their loud laughter between their red lips, that kiss as easily as they speak words of scorn. It is an eternal battle between us from now on. I shall hurt them as I have been hurt! I shall awaken love as I have been awakened, and then toss it away, smiling. Men! With their great hairy arms and chests! And their white teeth, and the muscles that can lift a ram. Norbert—Esteban, my stepfather! They have always been my enemies. First they steal from me, a child, my mother's love, then they take my pride and soil it under their great, heavy feet! Very well, then, they shall see—that a woman can be dangerous, too."

Only old Juliana, whose eyes were dim with age and hence saw more clearly than the others, guessed a change in the girl. Acacia had never confessed, even to her mother, the whole truth of Norbert's defection—indeed, she did not know it herself. He had written vaguely, in a hurry to discharge some unpleasant duty, saying that he felt it better they should not see each other any more, and he hoped she would not blame him, but would soon be happy with a better man than he.

(Thirty-seven)



Photograph by Abbé

Acacia, up to the time she gave her first shy girl-affections to young Norbert, a romantic figure, with his weak lungs and fragile beauty, had known only two strong emotions; the one an almost worship of her handsome mother, Raimunda, the other a violent hate of the man who had stolen her mother's thoughts from her—Esteban, the wealthy sheep-herder, who had thrust his strong shoulders ruthlessly between her and her sun five years ago, when she was twelve.

Her hatred of this man was so great that she could not help showing it in every look and word she gave him; in the sullen blaze of

"The Passion Flower," long popular on the stage, comes to the screen with Norma Talmadge in the colorful title rôle originated by Nance O'Neil. The story, herewith presented, has been fictionized from the screen production by Dorothy Donnell





In the day it is easy to smile and hold the head proudly high and pretend not to hear the whispers. But at night—

her eyes, dark with green lights in them, when she watched him caress her mother. For five years their alien love had made the house intolerable to her. She smothered in it, she was as one frozen beside a hot fire. She had

turned to Norbert's wooing with a sense of escape, asking so little. He was a weakling, he was a dullard, he was—she guessed—cowardly of body, sickly, fretful. But he was the first to speak of love to her, and she had been ready to give him all she had. And then, without excuse, he had refused to take it. Spanish and seventeen, and her love flung back at her like a discarded glove!

The village of Encinar saw, and whispered. It had never thought of Acacia as a beauty. She was like some thin, white young shoot that has not opened into blossom; a trifle hard, a trifle graceless and green. Now they saw the rose, velvet and carmine and heavy-scented. She had been the thin, white flame of a candle; now she was hot and scorching, like the sun thru a

burning glass. Her clear, pale, colorlessness was white, not like ice, but like molten metal; her hair was not the black of jet, but the black of the heavy-lidded Southern night, which has a hundred shades and nuances of dark. The only color she had was her lips, the dark red of a geranium.

"When she looks at me with those long, narrow eyes, like a cat's, green and sleepy — me, I forget, almost, that I am fat and married and a grandfather!" Blanco, the inn-keeper, declared, swollen throat bubbling with laughter. "You young blades, listen to me! When you go to mass next time, pray not to be saved from sudden death or violence — pray

to be saved from the green eyes of Acacia!"

"We must have had the wrong of the matter," the young men muttered. "She surely discarded Norbert. Pah! A pale, hacking, spindling poet—and a fine girl like her with blood in her veins. It's like mating fire and water. A shame!"

Raimunda, living in her small world of love, where Esteban's smile was the sun, and his kiss the moon, and his words the stars of her sky, saw only that Acacia no longer brooded in corners, nor sulked in her chamber. Norbert was her own sister's son. She regretted the breaking of the match, but she did not guess the real reason why she regretted it. She thought that she wanted Acacia safely established in a home of her own, hemmed in securely from the dangers of life by small circling arms. To her inmost heart she admitted that she wanted also to feel the house swept of the hatred she saw in her daughter's every glance toward her beloved husband, a hatred that sullied her happiness like a disease.

The real reason of her matchmaking she did not know herself.

It was with an open heart that she robbed Acacia for her be-

#### THE PASSION FLOWER

Fictionized, by permission, from the First National production of the scenario by Mary Murillo and Herbert Brenon; based on the play by Jacinto Benavente; directed by Herbert Brenon; starring Norma Talmadge. The cast:—

Acacia, the Passion Flower.....	Norma Talmadge
Esteban, her step-father.....	Courtenay Foote
Raimunda, her mother.....	Eulalie Jensen
Norbert, the Poet, in love with Acacia....	Harrison Ford
Tio Eusebio, Patriarch of the village, a grand old man.....	Chas. Stevenson
Julia, his blind wife.....	Alice May
Their Three Sons, splendid physical types of young man- hood.....	Herbert Vance
	H. D. McClellan
	Austin Harrison
Faustino, their youngest son.....	Robert Agnew
Little Carlos, their grandson (4 years old).....	Robert Harold Stern
Milagros, a young girl, a flirt, a flippant, a friend of Acacia's.....	Natalie Talmadge
Old Juliana, the old servant of Raimunda.....	Mrs. Jacques Martin
Francesca, also a servant of Raimunda.....	Elsa Fredericks
Norbert's Father, the old Potter.....	Robert Payton Gibbs
The Padre.....	Augustus Balfour
Rubio, the 'hound' of Esteban.....	Walter Wilson
Dona Isabel, a friend of Raimunda's.....	Mildred Adams
Acacia's Father.....	Julian Greer
Bernabe.....	Edward Boring



trothal to Faustinio, youngest of Tio Eusebio's four splendid sons. The boy would have lands and flocks. It was a fine match! She darted among her guests, a lighted lamp, with joy glowing thru. Yes, it had been a quick wooing, but youth was tinder and tow. Saw one ever a man so in love as Faustinio? It was hardly decent to watch his face when he looked at Acacia!

"But the girl takes it coolly," murmured the gossips. "Pretty—yet there is something in her face—something very old. At seventeen, one should not look so wise."

It was a merry celebration, with much dancing to the singing of the fiddles, much feasting and drinking. The girls must all be taken into Acacia's chamber and shown her wedding clothes and chest of linens, and openly envy and secretly rejoice that she was soon to be out of the way, so that they might reasonably hope to have betrothals of their own some day.

"You belong to everyone except me tonight!" Faustinio reproached her. "One would think the village was your lover, and not I! Not a glance, not a kiss this whole evening, and there is a moon, too! It is a cool, yellow moon, drenching the earth with silver floods—come and look at it with me, Acacia!"

She looked at him and he quivered. Tio Eusebio's hacienda was in the hills, and Faustinio had known no women save his sisters and the fat wives of the shepherds before now. It was the clean gold of love, new-minted, he offered her, and he was a very spendthrift of it.

"Foolish one!" smiled Acacia, "you, with your moons and kisses!" Her smile was soft, her eyes were hard. They whispered she was despised, did they? She would show them a fine young lover. She would make them all feel like lovers—her lovers! She was not stirred by Faustinio's young ardor, and green young manhood, yet she pitied him. She was so old beside him, centuries old, eternities wise, generations-taught in love's ways.

The courtyard was deserted, washed in white waves of moon-glow. She let Faustinio hold her hand, and felt the throbbing of his pulses thru the nervous skin of his fingers. She smiled on him, waving her fan, stirring the folds of her gorgeous shawl, watching their shadows—his ardent, desirous; hers withdrawn, impersonal. And she thought of Norbert. What she had given him, she had no longer—her girl-dreams, her sly, romantic hero-worship, her power to respond to moonlight and sentimental words—it was not only her whom he had cheated, but Faustinio. She felt the protective anger of a mother who sees her child deprived of a toy.

"Do you know how beautiful you are, my rose?" Faustinio was whispering. "Can you guess how I adore you? I see you all night in my dreams, Acacia. Sometimes I feel as tho you were a dream, and I had dreamed you were to marry me, and all my happiness was no more than a dream—"

"Foolish one," said Acacia, heavy-lidded.

"I am very real! I promise you, you will not think me a dream when you must pay for my mantillas and my slippers!"

She felt him trembling, hot and cold at once. "My Beautiful!" he stammered, "it is because I cannot believe I am to be so happy! What have I done that I should have the Rose of All the World for my own garden? Dear, you will think me foolish, but, when I think of it, I feel a sharp pain here"—he touched his breast.

She let him kiss her, awkwardly, timidly. He held her as it she were something that might break, something sacred and precious. His awe filled her with impatient contempt. She would be able always to do as she willed with him, which would be useful, but not particularly exciting. "And now go back to the others!" she commanded. "See, rough boor, you have disarranged my hair! I will stay and fasten it more securely. Would you have all the prying eyes know I have been kissed?"

"I would have the whole world know I love you!" cried Faustinio, quivering. "I would stand upon the highest peak of the Andes and proclaim it! I would boast of it in my prayers to God!"

After he was gone, she stood motionless, making no move to touch her hair, which, in truth, his mild embrace had hardly stirred. The

"Foolish one!" smiled Acacia, "you with your moons and kisses." Her smile was soft, her eyes were hard



Photograph by Abbe





Abbé

"Is it my fault that they call me 'The Passion Flower'? Oh yes, I know it! In the tavern! In the market — everywhere my name is bandied on common lips. I am the flower for which men go mad, the poisonous flower that kills whoever touches me!"

smile slid from her smouldering lips, leaving them like hot coals in the pale light. Her eyes gleamed green, like light caught and reflected in a glacier. The outline of her cheek against the shadows was sharply curved.

"Your mother sent me for you. The guests are going." Esteban, her step-father, stood suddenly

beside her, speaking in the brief tone he had always used toward her. His eyes were like a stone-wall, shutting his thoughts away in chilly, unsunned places. He was a silent man, fireless, unlighted. Yet she had seen him crush her mother in those great arms—

She did not answer, but her head went up defiantly. She had treated him as an enemy always, tho he had been kind to her and generous.

"How you hate me!" said Esteban slowly. "Do you know, I am glad that at least you hate me, Acacia."

Her eyes scorned him. "It does not take much to make you happy, then," she taunted, "and, to add to your pleasure, I will

say that I hate you so much I would like to strike your face! To hurt you—to see you suffering, bleeding, yes—dying! If I hadn't been afraid of being put in prison, I would have killed you long ago—when you first took my mother away from me, and robbed me of the love that belonged to me!"

The muscles at his lip- corners twitched. Otherwise, he gazed at her expressionless. The fine velvet suit he wore yielded to his great muscles, molding them in ridges along his arms and thighs. Carefully shaven as he was, his skin was dark with the strong beard below the surface. What did her mother see in this great brute, this animal, to fill her eyes with heaven? "If I were the man who was going to marry you," said Esteban grimly, "I would beat you black and blue on your wedding night with my bare hands!"

"If I were going to marry you, I would give you a kiss of cold steel!" she retorted, angry because, at his words, she seemed to feel strong hands striking her soft flesh. "Thank the saints, I am going to wed a man, not a bear!"

"A baby, not a man!" mocked Esteban. "That downy fledgling, with his unhatched passions! Why, he kisses like a girl!"

"So, you were spying on us? You have always spied! I've felt your eyes on me, watching, staring—why do you spy on me? Thank God, I shall soon be rid of you! When I am married to Faustinio you will spy no more—"

She broke off, hiding her panting bosom with her fan, drawing a smile across her fury like a mask. Esteban moved away, but in the shadows she felt his eyes as Faustinio again stood at her side.

"Sweetheart, the moon is dwindling and the road is dark. I must be off!" He lifted her hand. It tingled in his, hot, quivering. "Oh, my darling, it is hard to leave you. It is like dying! Each time it comes to me that I might never see you again. Yet that is foolish, is it not? For in less than a month you will be mine, wholly! And there will be no more partings for us two—"

Rainunda joined them, with Tio Eusebio—old, very straight, with a great white mane of hair. "Esteban will go with you to the edge of the village!" she bustled. "What a wonderful night this has been for us all, eh, Acacia? My dear, we must not keep them longer. They have a journey to make, and besides, are there not plenty of tomorrows to say what you have forgotten tonight?"

In the house, with Acacia silent and remote among the emptied glasses and crumbled cake, she was voluble with her joy. Everyone had been so kind—they had all agreed the match was perfect. How fortunate that, after all, Norbert hadn't—didn't—

Acacia struck the table with her fan. "Mother!" she said with terrible candor. "Why do you lie? You are glad to have me marry, because you want me out of your way! You want to be rid of me!"



Raimunda drew back, as tho from something coiled to strike. The face she turned toward her daughter was bloodless, but she did not deny. Always the girl had stood silently between her and Esteban. Always her sullen hatred of him had menaced Raimunda's happiness. It was true. She had wished to see her child go——

She held out her arms, faltering, but before she found words, the sound of heavy footsteps filled the room with ominous thunder; then cries, then out of the mêlée, words: "Shot; Faustino! Murdered from the darkness—a shot thru his heart!"

"Thru the heart," Acacia said slowly, staring straight ahead, "where he felt the pain of love——" She fell, smiling faintly, to the floor, and lay there in her bright shawl, like a crumpled butterfly.

Thru the strange, dreadful days that followed, she moved, silent, sullen-lipped, with her eyes greener than ever, her mouth more scarlet, her face whiter. She made no comment when Norbert was arrested for the murder of her lover, nor when, after a short trial, he was acquitted for lack of proof. The jury believed him guilty, the lowering faces of the villagers convicted him, but the judge reluctantly let him go. From the court-room door he went straight to the house of Esteban and his aunt. His gangling body was loose at every joint, and his face was fleshless, but his eyes burned like coals. Pushing aside Raimunda's compassionate hand, he faced Acacia, and their gaze was as the dead might gaze, standing beside their open graves.

"Who is your lover?" asked

"How you hate me!" said Esteban slowly. "Do you know, I am glad that at least you hate me, Acacia"



Photograph by Abbé



Norbert, with difficult lips; "who is your lover who warned me not to marry you, and who killed Faustino because he knew that he could not be scared away?"

"Are you mad?" said Acacia, disdainfully. "I have no lover. The one I loved left me, the one I betrothed is cold in his coffin. There is no man on earth would dare to love me now! I am poisonous!"

"My baby! My little darling!" wailed her mother. "Do not say such things. Norbert, we are killing her among us!"

Norbert paid no heed to his aunt's babblings. He laughed loudly. They think I did it! I who faint at the very notion of blood, I who obeyed Rubio when he told me it would be better to break my troth with you——"

"Rubio! My husband's servant—what are you saying Norbert? Acacia is right. You must be mad—mad!" Raimunda spoke sharp-

Acacia prayed too, before the cross in her casement window

(Continued on page 75)





Photograph by Nickolas Muray

#### A MOTION PICTURE DIRECTOR ACTUALLY MEDITATES

Elmer Clifton has now been associated with David Wark Griffith for several years, his connection including "Intolerance," "Broken Blossoms," "Way Down East" and "Dream Street." Behind this record is a splendid reputation as an actor and as a director



# Herbert Brenon Views America

By  
FREDERICK JAMES SMITH

WE always felt that the gods were singularly unkind to Herbert Brenon. Mishap after mishap befell him in the old days until he literally dodged fate by going to Europe to make motion pictures.

He has but recently returned from abroad, where he made four photoplays. Best of all he seems to have shaken off the jinx. Anyway, he plunged safely into his first production, "The Passion Flower," the Spanish melodrama in which Norma Talmadge will star. Mr. Brenon is going to direct Norma Talmadge for the next few months, "The Sign on the Door" being in the immediate future.

We knew Mr. Brenon in the old days as a director of singular energy and of unflagging nervous force. He seems to have lost neither of these qualities in his travels. Unquestionably he has gained breadth of vision and a cosmopolitan viewpoint.

Believing that Mr. Brenon should have an interesting perspective upon the American photoplay, we asked his opinions.

"America is and always will be the logical leader of motion pictures," he declares. "We have developed it from the beginning. But, more pertinently to the point, we alone have a whole vast continent from which to draw our revenues. We can afford to expand and expend as the producers of no other country can.

"I have watched motion picture making at close range in England and all over the Continent. I find the English fearfully handicapped, both by an undramatic, phlegmatic temperament and a bad photographic climate. The French are unambitious, willing to make pictures exactly as they made them ten years ago. The Italians have ideal surroundings and are, racially, camera actors at birth. But they lack a sufficiently large Latin audience to afford expensive productions and, of course, their country is in the throes of serious political undercurrents, which may go on for a generation. Germany, as I see it, is our one contender. They have every reason to try to expand. They are master technicians, of course, and they are wise enough to see beyond their own boundaries. They are going to make and are making pictures intended for the whole world's consumption."

(Forty-three)



Photograph by Puffer, N. Y.

HERBERT BRENON

to expand. They are master technicians, of course, and they are wise enough to see beyond their own boundaries. They are going to make, and are making, pictures intended for the whole world's consumption."

Mr. Brenon contributes a vigorous comment upon the photoplay's advance in America. "I see no step ahead in the silent drama from either a mechanical, a photographic or an artistic angle," he maintains.

"Our one advance of the past few years has been in concrete and bricks, that is, in *de luxe* theaters. Houses like the Capitol obviously lift the photoplay."

Of present-day conditions, and particularly the present anti-star agitation, Mr. Brenon speaks with equal vigor. "The star will always be," he maintains. "I believe in the star, for I know the star is a vast aid to the director. It is the difference between intelligent and unintelligent material. Producers may go on creating non-star acts, yet each time, if the production is at all worth while, a new star emerges, or else the director calmly

declares against stars—and makes himself the star!"

In the old days Mr. Brenon was looked upon as an extravagant director. He laughingly admits it. "I spent money then because I saw the day of the big picture coming," he says. "The things I tried are now universal. Indeed, the methods of today are far too extravagant for me. I am afraid I shall be a piker in this era of movie spendthrifts. Why, when I used to

use three or four musicians while I was directing, folks shook their heads in horror. I return to find symphony orchestras being used in the studios."

Mr. Brenon's forthcoming productions will bear watching. From all angles, the combination of Miss Talmadge and Mr. Brenon appears a happy one. Mr. Brenon seems capable of getting a singular emotional appeal out of the screen, which is the quality most needed by Miss Talmadge. Let us not forget, either, the several excellent contributions made in the past by Mr. Brenon to the screen.



CHARLES Ray's idyl, "The Old Swimmin' Hole," aroused all sorts of thoughts within our cerebrum.

We can remember—years ago—sitting on a river bank in the country and dreaming of the future. And we saw ourself, a debonair sort of Anatol, sipping something of a palé green color from a tiny glass at a little sidewalk table in Vienna. And our day dream always included scores of dashing young ladies of decided Continental aspect. The details were piquant. In the distance a band always played "The Blue Danube."

The night after seeing "The Old Swimmin' Hole," we sat in a tinsely Broadway restaurant. The pale-green thing in the tiny glass was missing, but just across sat two young women, hats tilted at a decided Continental angle, eyebrows neatly outlined, eyelashes beaded, complexion as perfect as only an expert can make it. The details might easily have been piquant. And in the distance the jazz orchestra was playing "The Blue Danube."

But, horrible as it may be, we weren't satisfied. We actually discovered that we were picturing ourself back on the old river bank—dreaming. Is life a circle?

#### THE EVOLUTION OF A STAR (Extracts from Current Publications)

**January:**—Pretty June August has just scored something of an individual hit in the revue, "Oh, My," Miss August does a little dance in the second act.

**February:**—Miss June August, of "Oh, My," has been won over to the films. Further announcements will be made shortly.

**March:**—Horatio Hankins, president of the Consolidated Brick Company, announces the formation of the June August Productions, Inc. Little Miss August, of "Oh, My," will be starred in a series of four super-productions per year.

**April:**—Work has been started on a film version of the celebrated novel, "Nothing At All," by Robert W. Beach; by the June August Productions, Inc. A number of changes have been made in the novel in order to fit Miss August's charming personality. Indeed, followers of Mr. Beach will hardly recognize the story, which has been greatly strengthened.

**June:**—The June August Productions, Inc., has completed its first production, a film version of "Nothing At All," A *de luxe* showing has been arranged at the Ritz-Waldorf Hotel.

**July:**—The June August Productions, Inc., has temporarily closed its studio at Fort Lee, N. J. Mr. Horatio Hankins, president of the company, has gone to Europe for a

# Double Exposures

Conducted by F. J. S.

Posed by

Marie Prevost



well earned rest.

**August:**—June August, who has been making a successful film début as head of her own company, has been won back to the stage. She will appear in the new revue, "Oh, Yes," which is a sequel to "Oh, My."

To return to the subject of "The Old Swimmin' Hole." Seriously, it deserves a great deal of consideration. For instance, this is the first photoplay which contains not a single sub-title fault. There isn't a single title in the whole length of the comedy.

How many times have unnecessary titles annoyed you? At last a producer has dared to stake something on the theory that an audience can see and think, not requiring primitive A-B-C explanations.

The month of February, just closed at this writing, wasn't exactly a dull one. Betty Compson was in town.

Now that all the world's eminent authors have invaded pictures, there was nothing left for Bill Hart to do but announce his retirement and to become an author. Why dont the publishers announce the coming of the Eminent Actors?

Our favorite advertising lines of the month:—

"Life is a scramble, and we the poor eggs."

"The radiant soul of a simple-hearted girl, hidden in tinsel and gilt!"

"It was midnight; a beautiful girl in flimsy night attire was climbing cautiously thru the window of the wicked artist's apartment."

"Underneath her tinsel and gilt she longed for something simpler, nobler."

"Revealing the soul of a simple girl unsullied even in the midst of the city's profligacy"

and—

"Selznick Pictures Make Happy Hours."

Now that Griffith is going to do "Faust," we submit our suggestions gratis for an ideal cast:—

Marguerite . . . . . Lillian Gish

Faust . . . . . Jack Barrymore

The Devil. . . . . Ben-Ami

William Fox announces what he believes to be a novelty. He has "modernized and Americanized" Charles Dickens' "Oliver Twist," and issued it as "Oliver Twist, Jr." From our point of view the novelty

(Continued on page 73)



"YOU do me no honor, being in love with me, I'm sure. I may live in Greenwich Village, with appearances against me as a result, but I'm not a—a——"

"A what?"

Charles Jackson achieved an amorous contortion over the chair encouching the winsome Estrell.

Estrell fidgeted. He was ridiculous. Estrell frowned. "A nut," she said, with solidity.

"Oh!" Charles clogged, abstractedly, "you think I'm a nut?"

Estrell grew inflamed. She was never quite certain that Charles was not making fun of her. Further, she was never quite certain that he was not making fun of *himself*—the entire cosmic scheme, including her own pet particular scheme, anent which she had no faintest sense of humor.

"You dont appreciate a woman with ideals," she told him, and, fortunately, was spared a view of his facial muscles in facetious convolutions.

Nevertheless, Charles was hurt. He did love Estrell, the Village and his muscles notwithstanding. In fact, he loved her quite madly. Every bit as madly as those long-haired *vers libretists*, who never did anything, as he could see, but muse over spaghetti and thin wine, in clouds of cheap smoke.

Plainly, Estrell was making this an issue. She was continuing to complain.

"You dont," she was saying. Charles took that to be a continuance of the statement she had recently made to the effect that he didn't appreciate a woman with ideals. He was prepared to deny this. He certainly appreciated Estrell. He told her so.

She replied: "You appreciate me because I am *me*, not because I represent a Cause. If I were not I, where would the Cause be?"

Charles felt impelled to comment on her rhetorical deficiencies. They were positively immoral; but Estrell had an aversion to criticism, when it pertained to self. Charles was learning.

"Here I am, willing to give my life for the development and ethical propagation of poor children," she said, warming, "and you go and do some of your outlandish stunts, and make the whole thing a laughing-stock."

Charles felt hurt.

The truth of the matter was that he was immensely interested in Estrell's theory of helping the poor children of their vicinity to be useful citizens by inducing the rich of the city to open their homes to them, thereby giving widespread the benefits of culture and refinement.

He had been so much interested (and so much in love) that he had given a party at his studio, inviting thereto all the men and women of affairs with whom he was acquainted. He counted on Estrell's fervent presentation of her theories to work results. As a climax to the even-

# The Nut

By  
PEARL MALVERNE

ing, he had planned indoor fireworks.

In the midst of controversy over the theories, almost on the point of Mrs. Chiver Sneed offering her residence on the Avenue to the ragamuffins of the Village at least, the fireworks prematurely and very unpleasantly exploded, and the men and women of affairs dispersed, with indignation and

frigidity concerning any plan or theory issuing from "a mad-house."

Charles had been asseverating his entire lack of complicity and his profound regret ever since.

Estrell was inclined to dubiety. How could she doubt him, who loved her above all living things and wouldn't have upset her theories by the feeblest torpedo, let alone a half a load of pyrotechnics?

To add to his punishment, some authorities or other had got after him, and he had spent his night in jail as a result. As he told Estrell, aggrievedly, it was the first time he had had *that* sort of "a lodging for the night."

She didn't seem to care at all. Gosh, wimmin are cruel!

A day later, she told him, with superiority, that Philip Feeney had offered to help her. Perhaps *he* might take the Cause seriously.

Charley had convictions, nay, apprehensions, that Philip didn't take *any* Cause seriously, certainly not one that pertained to a charming woman. If he had given his apprehensions voice, he well knew Estrell's scorn. She would accuse him of jealousy first, and then she would remind him that she was economically independent and a free agent. She could choose whom she would for friendship. Ah, well, he knew Estrell! And, passing well, he loved her. Woe was him!

Until Estrell had told him of Philip Feeney's grandiose offer to help her along with the Cause, Charley had intended to be cagey about his own future plans for the same high motive, but now he could restrain himself no longer.

And Estrell looked so wistful and so wishful, sitting there in the doorway, dreaming. He loved her best in this mood—pensive and temporarily quiescent.

"I met a chap in jail," he blurted out, "the other night, who is a cousin of Pernelius Vanderbrook, Jr. Dont know what he was doing there—some little high-flyin', I dessay. Anyway, I told this chap about you. I'm *always* telling about you—and this chap said he would introduce me to Pernelius. You couldn't go much higher than that, Estrell. Not even with your amiable friend, Feeney. This cousin of Vanderbrook's says Vanderbrook is always interested in the advancement of Child Welfare, so your plans are probably made. Of course, dont give me any credit!"







Charles Jackson achieved an amorous contortion over the chair encouching the winsome Estrell. Estrell frowned. "A nut," she said, with solidity

He didn't add that he had been induced to give Pernelius' cousin a somewhat substantial sum for the promised introduction. Estrell might think it odd that one of the clan of Vanderbrook should be in need of cash to that rather bribery-tinged extent. Estrell was a queer girl.

That night Charley called upon the cousin, at the address given him. He found himself in a gambling establishment of not too savory atmosphere, and (this was the least of his surprises) that Philip Feeney was the owner and proprietor. The "cousin" of the Vanderbrooks had merely acted in the capacity of come-on to an E. Z. mark.

Feeney waxed facetious over the affair. He did his best to make his establishment, in connection with himself, a joke. He returned Charley's money, and said it had all been "a put-up job."

"Well put," Charley conceded, with toothsome pleasantry. He hugged the conviction that he had come within a trumped-up ace of being deftly bunkoed. Such was a night in jail!

Still, he had got to produce a Vanderbrook. He had given his word to Estrell. On the rung of that assurance, he had risen yet again in her estimation. He dared not sink.

He made desperate efforts and used devious channels to secure an introduction to the real Vanderbrook—vainly. Such influential people as he knew in his pre-Villagite days, had categorized

him "a nut," and would have none of him. Still less of his somewhat explosive plans.

Charley then decided to trump up a Vanderbrook. *He* wouldn't know the dyed-in-the-wool gentleman if he fell across him on the Avenue—how, then, should Estrell? He would *hire* a Vanderbrook for the evening, as one hires a dress-suit under similar pressure.

He had *got* to have a Vanderbrook at his apartment at eight that evening. Estrell would be there. She was, at this very moment, taking notes on the talk she planned to deliver. She had figured that a Vanderbrook deserved a prepared speech. Being so great a man, he would, undoubtedly, have a respect for statistics. Well, he should have them. He should see that not *all* the Villagers wrote *vers libre* and painted nudes. Besides providing for the oncoming races in matters cultural, she would, at the same time, be doing something to remove from the Village the stigma placed upon it by the Philistines.

Charley could see the sweet seriousness of her face as she labored. Darn it all, how he loved her! Darn it all, if he *didn't* love her, what a whale of a good time he could have. Carefree, and everything. Love was terrible.

It seemed as impossible to hire a *pseudo* Vanderbrook as it had been to achieve the *réal* one.

Everyone approached put him down for "a nut."

"Pretty soon," said Charley, "I'll begin to believe this nut-business myself."

When he finally, in desperate straits, hit upon the idea of pur-

chasing three wax figures to impersonate Vanderbrook and his friends, he did have some doubts. "No sane person——" he debated mournfully, installing the effigies in varied positions in his rooms.

When he called for Estrell, he told her that he had decided to have her make her speech in a dim outer room. "These rich guys fall for the mystery stuff, honey, you know," he told her, "and it'll get 'em wondering. Then, after you've said your say, you just step out of the picture. I'll let them out, telling them if they're interested to send in their answers, and there we'll be."

"I don't quite see the point," Estrell said. "Personal contact means so much in every enterprise, especially when——"

Charley respected her interrupted Ego. He knew that she meant, "especially when *I* am the personal contact."

He insisted on the mystery. "I know these men," he said, with what finality he could.

Estrell, somewhat intrigued at the veiled illusion which would be herself, consented.

She delivered her speech with some display of dramatics. She drew vivid word-pictures in alluring tones of the poor, underfed, undervisioned, beauty-starved waifs of "our own, *own* city," being permitted, daily, the use, the atmospheric restorative of the rich man's domicile. It would have evoked crocodile tears from an obelisk. Charley was so moved (from separate causes) that his spine wobbled and he sniffed into his handkerchief, in between, making replies thru a speaking-tube designed to come from the three plutocrats.



But something happened to the speaking-tube. Perhaps Charley's enthusiasm ran away with him. While he was frantically endeavoring to make a repair, Estrell was, with some puzzlement, asking a leading question of Vanderbrook, Jr., and receiving, by way of response, an abysmal silence.

She persisted with the question, and the three plutocrats persisted in their silence. It was very odd, and not a little disconcerting. Estrell, as most young Moderns, disliked terribly to be disconcerted.

She appealed to Charley as to the silence, but the speaking-tube had won the complete attention of Charley. He, too, was voiceless and earless.

Estrell stepped out of the dimness, and with some display of temper, switched on the lights.

The three waxen effigies grinned absurdly at her. They continued to grin in the very downfall of her outraged tears.

Before Charley could become sufficiently disentangled from the speaking-tube, Estrell had fled from the place, declaring that never, no never, so help her Heaven, and then another Heaven, would she have anything further to do with a nut who had not the grace to be only a nut, but was a fiend and a monster and an imbecile and an idiot and a popinjay and a FREAK, to boot.

Estrell reached home in a state of complete exhaustion of the vocabulary.

Charley was left to contemplate the possibility and advisability of hanging himself with the speaking-tube.

Instead of which, he went forth in search of oblivion somewhere in the Village.

Reconciliation with Estrell seemed futile. Charley knew, with despair, that her Ego had been vitally wounded. Perchance, irrevocably. What to do—?

Despair had set in, in the last stages, when there appeared upon the scene Pernilius Vanderbrook, Jr. None other. When Charley had sufficiently recuperated from the blind-staggers to lend him an ear, Vanderbrook disclosed the information that he was known as the "millionaire reporter," because, forsooth, he chose to trail down news for a daily, rather than débutantes nightly. He said that news of Charley's bandying about of the Vanderbrook name had come to him, and that, with details, it sounded to him like a cracker-jack story for his sheet. He promised Charley to help him with Estrell, and, in turn Estrell with her theories, if Charley would keep away from other reporters and give him, Vanderbrook, the exclusive.

Charley would have given the flesh and blood, at-last-materialized Vanderbrook — *anything*. What were a few exclusives?

Vanderbrook also informed him, in the course of their increasingly chummy confab, that, unless he was much mistaken, the police were on Charley's trail. "It seems," he said, "that you are sus-

pected of having somehow disposed of a dead body. Whose, does not matter.

Charley exploded.

"It was one of the wax figures," he said, "feebly hoped to represent you, as I recall it. I took the damned thing back to where it came from. Bring on the Law!"

The Law brought itself on, almost at this juncture, and Charley had some sleight-of-hand to do in order to convince the police that he was not the supposed manslayer. He accomplished the deception by purporting to be a policeman himself.

They left, after dropping the information that the Village was *some* mysterious place, and asking Charley whether he knew anything about "Feeney's joint." They added that they had been watching the place and that they had, that evening, seen a girl wearing a scarlet cloak entering the place with Feeney.

Charley did a swoon after the departing Law.

"The girl with the scarlet cloak," he told Vanderbrook, "is my — Estrell."

"How do you know?"

"No other girl in the Village has a scarlet cloak. Hardly any other girl knows Feeney. The——"

"Ouch!" said Vanderbrook. Even his ears were unattuned to such blasphemy.

"We must go there at once and raid the place single-handed!" Charley declaimed. "What may they be doing to Estrell now! She is as innocent as an ewe-lamb, as unsuspecting as a— as a crocus—as susceptible as a chorus-girl—no, no—as——"

"Cut out the similies," advised Vanderbrook, "and be on your way. By this time, who knows, the villyun may have her in his clutches. This is *SOME* story. Villyun and all. Oh, boy!"

"Damn your story!" swore Charley.

Vanderbrook declined the raid, with thanks, and proceeded on to his paper. He had faith that Charley

And Estrell looked so wistful and so wishful sitting there in the doorway, dreaming. He loved her best in this mood





would be able to accomplish his purpose single-handed. Besides, while the story simmered in his mind——

Charley, however, had something of a struggle.

He was just about to round up his quarry, when the police complicated the situation, individually and collectively, by instituting a little raid of their own. Incidentally, they got a look at Charley, and that look savored of recognition. Recognition of the slayer of an Unknown Man.

Charley beat it for the cellar, via any route he could find most expeditiously. While he was proving to a Judge and Jury that

his victim was a waxen effigy, Estrell might—— It would never do for him to be caught in the House of Feeney with, before the Law, the hectic reputation of manslaughter

Once in the cellar, they crouched there for an instant, planning their safest exit

hanging over him. Such being the case, the Law would never deem that his motives for being in that house were anything but nefarious and in some way hand in glove with Feeney's. Probably——Charley crawled at the mere suggestion——probably they would even think that Estrell was part of the whole, and she would go off with Feeney and his gang. Estrell! Even the Village——the rhymed, unreasoned Village hadn't been able to take from Estrell the suggestion of cool waters and early dawns, of all the simple, unsophisticated things. This night, this raid, the Law and Feeney would take the bloom from her as tho too rough a hand had smitten an undeserving daisy, as it passed. He groaned in the unsympathetic recesses of the coal-bin. Love was turrible. It drove men to coal-bins and other excesses.

To gain a higher ground, it became necessary for Charley to take to the heating-flues. On the somewhat restricted way up,

he overheard Feeney's girl, *sub-rosa*, tell the police that Feeney was in an upper room "with some girl." It didn't strain Charley's imagination any to guess the identity of the girl. He made for the register in the room indicated. Somehow, someway, he and Estrell must escape from the House of Feeney. She might be made to realize the iniquity of her surroundings and the gallantry of her radiatorial Quixote.

He appeared before a somewhat distraught Estrell via the radiator.

"We must escape!" he hissed; "Feeney has designs—the police are here—I am a murder suspect—hist—hist—come quickly!"

There was something compelling about Charley—Estrell realized that. Any man who could be melodramatic after having emerged from a *flue*. And Charley had never been very *compelling* before. He had been whimsical, humorous, strong, appealing even, but compelling—never. Estrell had always felt that she had the upper hand. Being intrinsically feminine she didn't want

to feel that way, but couldn't help using the authority thus forced upon her, whether she would or no. Now, plainly, there were differences. Covered with accumulated dust and scratched and tousled Charley was compelling. If he had told her to make her exit from the House of Feeney via the window to the pave, she had the sudden, exultant sensation that she would obey him.

Simultaneously with that suggestion came the knowledge that she loved him—and the heat flue was "Paradise enow."

She crawled into the radiator, and they began the descent via the heating-pipe.

From above they could hear Feeney's voice calling her—persuasively at first, then belligerently, threateningly.

Then they could hear the door being battered in. Time, as well as the heat-





ing-pipe, was pressing upon them.

Once in the cellar, they crouched there for an instant, planning their safest exit.

Probably the house was not guarded at the moment, they reasoned. The police cared far more for what was within than for what might transpire without. They did not suspect Charley's presence, he felt assured, and Feeney surely did not suspect Estrell of a heating-flue escape. Estrell hadn't that particular variety of expediency. Charley decided to use that as a means of argument when he could get the time.

The basement door yawned invitingly, and they accepted the invitation. The night-air smote their faces. They were free!

Their freedom had but suggested itself, when young Vanderbrook, flanked by two blue-coats, descended upon them, and apprehended them in the name of the law. Protest was unavailing. Vanderbrook was accusatory. The minions of the law were stolidly professional.

They were haled to the night court. Charley demanded on what charges. Vanderbrook's reply was so involved with technicalities as to be incomprehensible.

And he had thought Vanderbrook a good scout! Just went to prove what a corrosive money is! Even the economic independence of a plutocrat could not erase the stigma. Coin would out!

Estrell was weeping her theories away upon his fluey coat-sleeve.

They entered the night court and stood before the magistrate.

He was half-way thru his "sentence" before either Charley or Estrell realized that they were being "sentenced" to "a life of happiness." When the magistrate arrived at the "I pronounce thee man and wife," Charley was coming-to sufficiently to gulp a reply, and Estrell was looking at him with—already—wifely eyes, to see that he should be adequate to the occasion. Her sense of the fitness of things demanded that he be adequate, be the situation what it might.

Also, as side issues, Vanderbrook and the minions of the Law were grinning, side-splittingly. Apparently they had no reverence for the Holy Sacrament.

When the Magistrate had blessed them, and they had exchanged bewildered kisses, Vanderbrook vouchsafed the fact that he couldn't go on seeing two decent sorts making bally asses of themselves over theories not worth a damn. They had been making a mess of it, he told them. *He* saw that, with only half an eye. They were also making messes of themselves, of each other, of the whole scheme of things. He'd seen too much of that. He'd seen many a life go beastly wrong for the lack of a little intervention at the proper moment.

"Mine, y'know," he said, off-handedly. "I wasn't a millionaire's son for nothing—or rather, I *was* one for nothing, and I'm not working now because idleness was born in me. It was knocked into me. My own bally idiocy knocked it into me. Pride and fear and not enough faith—that's the matter with the world. That's one of the matters with people. That's why so many women go around all wistful-



like, peaked and dried up, with their hearts inside them like withered bulbs that might have been tended into the most glorious flowers—and men trot around drinking

their damn-fool hearts into oblivious apathy. That's it!"

The "millionaire reporter" caught himself up, "Gosh!" he said, "those are some pretty good lines coming from me. I'll have to use 'em in my tomorrow's colyum. Call it 'Hearts,' and have the artist do a fancy arrowstunt, or something."

Charley clapped him on the shoulder and squeezed his hand.

Estrell smiled shyly up at him—and lo, her eyes were brilliant with her tears.

Vanderbrook patted her shoulder and whispered to her that for a wedding gift she might use his father's brownstone-front on the Avenue any day she wanted for the improvement and cultural advantage of the Young.

After that, they all went up to the Vanderbrook home for supper, and Charley discovered, somewhat to his discomfiture and much to the hilarity of young Vanderbrook, that one of the men he had thought the real Vanderbrook was the family steward.

They had a chummy supper and made plans for the Uplift of the Slum Sweeties.

Estrell didn't seem to have quite her former vital interest, nor her carefully propounded statistics. Here, here at last in a millionaire's home, with members of the Dollar Sign to right and to left of her, volleying and thundering, she was suddenly

inadequate. And didn't seem to care. But perhaps it was just as well. Perhaps when old Vanderbrook asked her questions about the poor little children of Greenwich Village, the little catch in her voice when she answered him, the starry gleam in her eyes when they strayed from his face, gave him more satisfaction than all her compiled facts could have done. Old Vanderbrook had lived his life on facts. They didn't move  
(Continued on page 88)

#### THE NUT

Fictionized, by permission, from the Fairbanks production of the scenario by William Parker and Lotta Woods; adapted from the story by Kenneth Davenport. Directed by Ted Reed, and starring Douglas Fairbanks. The cast:—

Charlie Jackson.....Douglas Fairbanks  
Estrell Wynn.....Marguerite De La Motte  
Philip Feeney.....William Lowery  
"Gentleman George".....Gerald Pring  
Pernelius Vanderbrook, Jr.....Morris Hughes  
Claudine Dupree.....Barbara La Marr





Photograph by Apeda, N. Y.

## Her Infinite Variety

ever-present ingenue in Will Rogers's latest picture, "A Bashful Romeo," at the Goldwyn studios.

Anita Booth is successfully free lancing.

Blanche McGarity played the lead in "Love's Redemption," and now has her own producing company, financed by southern capital. It is called The Blanche McGarity Productions, Inc.

The 1920 winners are: Corliss Palmer, first honors; Allene Ray, second prize; and four gold medal winners: Beth Logan, Helen De Witt, Erminie Gagnon and Mary Astor. Two little girls, aged six and seven, were awarded silver medals, and both took parts in "Love's Redemption," the beautiful five-reel feature film made in connection with the 1920 contest. Their names are Dorothy Taylor and Ruth Higgins.

Miss Palmer played the lead in "Ramon, the Sailmaker," and is now starring in an ambitious film entitled "Heritage." She, too, has her own company which will be known as Corliss Palmer Productions, Inc.

Allene Ray is signed up for six western comedy dramas under Bert Lubin. She will play the lead.

Mary Astor has a five-year contract with Famous Players-Lasky and is now working with them.

We have guaranteed the contest winners publicity in all of the Brewster Publications. From time to time we will print interviews, portraits and news of them.

Above, Alta Mearkle of New York City; center, Freda Josephine La Prill, of Kansas City, Mo., and below Frances Jean Waverly of Los Angeles, California



**W**ITH justifiable pride, CLASSIC presents its Fame and Fortune Honor Roll for May, the very first thing. The winners of this month's Honor Roll represent an amazing variety of types, with but one element in common—they are all pretty. But prettiness is as varied as the winds of heaven.

The girl at the top of the page is Alta Mearkle, 538 Madison Avenue, New York City. She has had some slight screen experience. She is the classic, high bred, great lady type. Observe the aristocratic curve of her upper lip, and, incidentally, the beautiful piece of Spanish lace.

Freda Josephine La Prill, 6440 Brooklyn Avenue, Kansas City, Mo., admits naively that she photographs well, tho she has had no screen training. Hers is the piquant irregularity of feature and vivid coloring that makes for charm, and Freda's symmetrical legs should carry her far on the road to success.

Frances Jean Waverly, 833 Grand Avenue, Los Angeles, California, has had experience in high school plays and operettas. She is the willowy blonde type, dainty, exquisite, ethereal.

Edith Walters, 556 Lafayette Avenue, Brooklyn, New York, is an artist's model. She is a blonde. Her type is the wide-eyed, wistful seriousness of youth. She is just seventeen.

Constance D. Almy, Tenaflly, New Jersey, is grey-eyed and brown-haired. There is a mischievous twinkle in her eyes and laughter-loving curves around her mouth. Hers is the joyous enthusiasm of sheer good health.

So you see, "time cannot wither, nor custom stale, her infinite variety."

A great many of our former contest winners are now successfully launched on the road to fame and fortune and, do not forget, it was this great contest that gave them their start.

The winners of the 1919 Fame and Fortune Contest were: Anetha Getwell, Blanche McGarity, Virginia Fair and Anita Booth. Miss Fair is playing the



## Presenting Another Fame and Fortune Honor Role

In the February CLASSIC, Vivian I. Vincent was an honor-roll winner, but thru an unaccountable error her correct address was not given. We herewith correct the error. Her address is 1086 West 34th Street, Los Angeles, California.

The interest in the contest has never once flagged since the first honor roll in 1919, and the sheer accumulation of it has made it an established institution. As long as this intense interest prevails the Contest will stand. It is founded on a sincere wish to help aspiring men and women, and that it has done so is easily proved.

Ambition, wherever it is found, is worth encouragement, and so necessary is it to success that the Contest goes out of its way to instil it in the minds and hearts of young America. Ambition plus the chance that the Fame and Fortune Contest gives, results in success. Is not the report of the various achievements of these former winners incentive enough to compel you to submit your photograph as well?

Each year at the conclusion of the Contest we have produced a picture. "Love's Redemption" and "Ramon the Sailmaker" will be especially remembered. At the close of this contest another picture will probably be produced in which the contestants will take part.

Photograph by Unity, N. Y.



Photograph by White Studio, N. Y.

Above, Edith Walters of Brooklyn, N. Y.; and left, Constance D. Almy of Tenafly, N. J.

Also it is again necessary to ask every one to remember to obey the rules of the Contest. Read these articles and the advertisements of the

Contest which appear in every number of the three publications and follow the directions carefully if you wish to enter.

### Special Notice to Contestants

All who have submitted photographs in the Fame and Fortune Contest may come, at their own expense, to the offices of the Brewster Publications at 175 Duffield Street, Brooklyn, N. Y., between the hours of 10 and 4 on Friday, July 1st, for a personal inspection before the judges' committee. Those found eligible for a screen test will have one made the following day at Roslyn, L. I.

Only the winners of the Contest will have their expenses paid. Those not found worth a screen test by the judges will not have one made. The second date for a personal appearance will be Friday, September 2nd.



# The Celluloid Critic

The Newest Photoplays in Review

By FREDERICK JAMES SMITH

ONLY a few times in our years of photoplay reviewing have we hit upon as rare a celluloid delight as Charles Ray's "The Old Swimmin' Hole," (First National) Here is a screenic gem.

"The Old Swimmin' Hole" is remotely based upon a James Whitcomb Riley poem, and its makers have been courageous enough to do the unusual. It is just the unadorned tale of a day or two in the life of a country boy. There is no melodrama, and the trappings of make-believe are missing. *There is not a single sub-title.* The action alone tells the story, and tells it eloquently. Result: a genuine idyl of youth.

Here is Charles Ray's best vehicle. Nor can it be considered alone as a photoplay. It is an experiment, a step into new cinema fields. As such it proves several things:

that acting, in competent hands, does not necessarily require words; again, that life need not be transcribed in the mechanical routine terms of the theater or the screen to be interesting.

"The Old Swimmin' Hole" is merely the story of a regular boy.

Ezra plays hookey, goes fishing, steals watermelons, collapses when called upon to do such practical things as chores, and trades his most treasured pocket keepsakes for a candy heart bearing the magic words, "Kiss me quick." This he gives, along with his boyish interest, to the village coquette.

All the time a simple little girl cares for him. It takes such a thrilling event as a picnic to prove to him that he cares for the girl of the plain pigtails rather than the shallow maid of the curls.

Not much of a story, indeed, but told with superb art. Ray is Ezra. If there has ever been a better bit of celluloid acting than the moment in

the schoolroom, when he is torn between the attraction of Myrtle and his interest in Skinny's valuables, we want to know about it. Photographically and directorially, "The Old Swimmin' Hole" is a delight. We award our highest praise to Director Joseph de Grasse.

In "The Old Swimmin' Hole" you will catch and live again the flavor of the clover fields in summer, the dusty but inviting stretches of open country road, and the cool of the shady pools. In it you will feel the lure of the blacksmith's shop and the old cobbler's place, just as once you did, years ago. "The Old Swimmin' Hole" is youth personified.

Another admirable photoplay effort is King Vidor's visualization of Ralph Connor's novel, "The Sky Pilot," (First National).

Any effort of Mr. Vidor merits unusual attention from lovers of the best in the film, and "The Sky Pilot" is no exception. Actually, it is Mr. Vidor's own story, since the changes are so radical that you will hardly recognize the old opus.

"The Sky Pilot" is now a story of faith rewarded, for Connor's hero now goes triumphantly thru all sorts of experiences, with his religion as his only shield. These range from ruthless cattle thieves to a stampede. Incidentally he brings God to an old herder, and health to the man's crippled daughter.

"The Sky Pilot" is not the equal of Mr.

(Continued on page 80)



Above, a scene from Metro's screen version of "The Four Horsemen of the Apocalypse"; right, Mae Murray in "The Gilded Lily," and below, Jean Paige and James Morrison in "Black Beauty"







Photograph by Edwin Bower Hesser

#### PHYLLIS HAVER

Phyllis is one of the silversheet's most attractive mermaids. However, she has put her bathing suit away in moth balls, because she wont be using it any more. She is going to do other things—some day, tragedy, perhaps, who can tell. In the meantime her next picture will be "A Small Town Idol," a Mack Sennett comedy drama



# Butterfly Business



and, because of the intervention of the fairy called good by some, bad by others, the story continues not more—probably less—than twenty years from the time it began.

I called Lucy Fox on the telephone to arrange an interview. "I will be at the 58th Street entrance of the Plaza, and I will wear a red hat," she said.

"That won't be necessary," said our managing editor, when I mentioned this. "She is so noticeably attractive that you can't possibly miss her." And the managing editor, with his usual fine discrimination of feminine charm, was right. I knew her at once, even though she did not wear the red hat. She forgot all about it.

She wore a very trim, very quiet suit

of dark blue, trimmed with narrow bands of fur, and a smart grey hat with soft grey feathers. She came directly from a session with her dress-maker, but was as fresh and

"Really," said Lucy, "I did not take pictures seriously at all. If it pleased me to go flying off on a vacation at any time I did so—until my big chance came—a trip to Europe with Leonce Perret . . . New camera studies of Miss Fox

All photographs by Edward Thayer Monroe, N. Y.

THIS story begins not more—probably less—than twenty years ago. The place was somewhere in New York City. The girl was Lucy Fox. There were present at this event real, tangible people of course. But, because of what developed later it is certain that somewhere, not far away, a council of fairies was taking place.

"I will give her," the first of the fairies said, "dark, shining hair that waves; blue-grey eyes that hide under long, curling lashes; a creamy skin with wild rose coloring; a Cupid's-bow mouth."

The second fairy said: "I will give her slender grace of body; dainty, patrician ways; poise; brains; charm."

A third fairy was about to bestow upon her social position—a life of ease and plenty—when the fourth, being the fairy called good by some, bad by others, that seems always to arrive just before the birth of every mortal, saw that the child would have a life too pleasant, too free from care and the things that really count to be entirely happy, and hastily interposed.

"You have given her beauty, charm, intelligence. I give her ambition. Courage to use wisely the gifts you bestow. Strength to sacrifice and strive ceaselessly to attain that for which she seeks. And thru all, a joy in living that will keep her sane and happy." And then the fairies disappeared, as fairies have a way of doing,





By  
LILLIAN MONTANYE

lovely as a May morning. More and more I saw what the managing editor meant. Men have committed poetry for less.

In the dining room she worriedly consulted the menu card. She was dieting she said, to my very great amazement; which changed to amusement when she ordered asparagus with a generous portion of mayonnaise, instead of the baked potato she longed for; and for dessert, strawberry tart with whipped cream!

"And now," she sighed, "I suppose you want to know about my past, so I'll tell you and get it over." Which she proceeded to do quickly, with no embellishment; and, if one could not watch Lucy Fox while she told it, meanwhile reading between the lines of her little story, there would not be, as she said, "much to tell."

She grew up, it seems, tenderly sheltered, carefully trained. She attended private schools in New York, then a very select girls' school in New England. During vacation one summer, she met Rockcliffe Fellowes. He talked to her about pictures. She was much interested, and confessed to him a desire, hitherto a dark secret, that more than anything in the world she would like to try—just try—the movies. Not an original ambition for a young girl, she realized, probably not even a laudable one. But it was hers.

He encouraged her, gave her letters to some directors, and that summer she made her first picture, but not her last, with Fox Films. Her parents were amazed and frankly disapproving. Her father, by the way, is one of the chief officials of the New York fire department, and well able to care for his daughter. Their Lucy in the movies, indeed! But, they reasoned, with amused, wise tolerance, it was merely a girl's whim—she would tire of it.

"And really," said Lucy, "I did not take pictures seriously at first. I had a good start. That is, I did not have to take 'extra' parts as many girls do. I had real parts in some good pictures, but if it pleased me to go flying off for a vacation at any time, I did so. Of course, my people did not take my work seriously either. They were always planning trips and different things for me, and, instead of just sticking around and paying attention to business, as a girl must in order to get any place, away I would go for a month or two. So, while I did some good work, I did nothing that stood out—nothing to make a name for myself. But it was my own fault.

"I continued that way for about a year and a half, then came the chance to go abroad with Leonce Perret. It seemed like my big chance. So my people decided that they would make no more objections to my trying hard to make a success in my work. Mother was really wonderful all along. She said she would



Photograph by Edward Thayer Monroe, N. Y.

not stand in the way of anything I wanted to do if I felt that I must do it. But I know that in her heart she wonders why I can't be satisfied to just have a good time and then marry and settle down

in a home of my own with two babies—like my married sister!

"So, I went to Europe. Was over there six months and made two pictures. Worked very hard and also played very hard. The last picture, "Empire of Diamonds," was made in London, Paris, Nice and Monte Carlo. It was the experience of a lifetime—"

"And what did you enjoy most?"

"The wonderful food," she laughed. "That's why I gained so many pounds. And Paris! And the shops! Such bargains too—compared to our prices. If *only* I could have worn more clothes home," she sighed—"or if I could have bought more things and had a chance to wear them over there, so I could have told the custom officers that everything in my trunks had been worn. But you know how it is—everything you don't have

(Continued on page 88)

Tho she looks like a beautiful butterfly emerging from a chrysalis, Lucy is really ambitious and determined to make a success





Photograph by Clarence S. Bull

## “Maid In Heaven”

By  
WILLIS GOLDBECK

glass-fronted doors and nickeled hinges. The tables were topped with that snowy metal that one instinctively associates with butter cakes and Child's. Victor Schertzinger was piloting Helene Chadwick thru the intricacies of a close-up. We stood back a little, watching.

I had come, of course, to interview the little Adoree. But Tom wasn't willin'. When I showed signs of retreat after his first rebuke, he took up his plaint again.

“Shure they've been afther her from dawn till darkenin'—the newspapers, the magazines, everything that has a printing press. It's tirin' her out you'll be an' you dont go along. Away now! Let her be till she comes back. I dont see why you want to write about her anyway. She may never be playin' another picture.”

You'll, no doubt, have gathered that Tom has a possessive nature, a healthy masculine determination to keep his wife for himself, and from the last sentence one might well conclude that his views on the independence of women are restricted. He'll not have his own wife working, not he.

But of Renee.

When I first came onto the stage, she was doing a scene with Helene and Tom. She worked very easily, very prettily, with quaint little nervous gestures, that nevertheless, quite got over what she meant to portray. In a simple blue house dress and her bobbed hair, she was charmingly chic and quite to be adored. In an interval between shots, she broke into a little dance, snapping her fingers in time. She is small, gracefully slender and high tensioned. For one who comes from La Belle France, her eyes are of a surprising depth of blue. Her complexion—or was it just her make-up—was becomingly pale.

The romance of the famous Moore was one to do even an Irishman credit. And Tom, with his strong flavor of the brogue, his dry wit, is an Irishman to the core.

It started on New Year's Eve, at Rubye de Remier's party at Delmonico's, in New York. Tom was there and incidentally he was keeping his eyes open for a blue-eyed Irish girl to play in that picture of his, “Made in Heaven.” He saw Renee and her blue eyes and forgot all about the Irish part of it. “Maid in Heaven” was what he called her, and he declared her Celtic enough for any picture! Two weeks later she arrived in Los Angeles prepared to play the part. Two weeks later, or thereabouts, their engagement announcement was one of the sensations of Los Angeles and Hollywood!

While I was watching Renee and Tom at work, a friend of theirs had come in bringing with him two perfectly good children—one a baby just able to walk, another old enough to fondle a big doll. When the to-be-wed pair beheld the kiddies,

Tom Moore wanted a blue-eyed Irish girl to play in his picture, “Made in Heaven.” He saw Renee Adoree and forgot all about the Irish part of it. “Maid In Heaven,” was what he called her

“A H, now! What's the use of pestherin' the girl, an' she to be married tomorrow?”

Tom Moore eyed me belligerently.

We were on the big enclosed stage of the Goldwyn studio out at Culver City—Tom Moore, Renee Adoree, his bride-to-be,

and myself. The set on which they had been working was a kitchen, white walled and glittering with nickel, such a kitchen as every housewife dreams of and sees—only in the movies. Every utensil was in white enamel. The icebox was white, with





Photograph by Clarence S. Bull

a grin spread the length of Moore's face and a little smile twitched at the corners of Renee's mouth. Their very attitude seemed to say, "Perhaps some day!"

I necessarily remained silent after Tom had so emphatically declared his aversion to interviews, and until he was called before the camera again I contented myself with gleaning what I could from amongst the other members of the company.

Renee, it seems, was born in Lille, France, the famous city that held so long against the onslaught of the Kaiser's troops. And Adoree is her real name. But she has been in America long enough to have almost completely lost the French accent. From the age of five she has been an acrobatic dancer, and when Tom met her she was playing in the Schubert productions.

But my attempt to circumvent the dictates of tomorrow's husband proved unavailing. Renee quietly (I thought I detected a little regret. We all hate to be denied our modicum of fame!), but firmly acknowledged the sovereignty of her lord, and went no further than to echo his command, "I'd rather you'd wait till I come back."

She did, however, show me a newspaper which had come out that evening with a detailed interview—Tom must have found it the last straw—which described everything from her going-away dress of grey Scotch tweed to the orchid colored nightie which—but anyway, I felt like a sob sister for *The Ladies' Home Journal*.

I found a great deal of food for speculation in her admission: "I've got a terrible temper—oh-h-h! And Tom is quick—just like any Irishman. Some combination! And, oh yes, did I tell you that Jack Pickford is to be the best man and Mabel Normand maid of honor? I almost forgot that!"

Honolulu, with its palms and its warm seas sighing up white

(Fifty-seven)

beaches, its eternal spring that shames even California, is the setting for their honeymoon. For a whole month they will play here—rest here a picture romance, if ever there was one!

And somehow, despite the belligerency of the gallant Moore, I doubt me greatly whether "Made in Heaven" is to be Renee's last. She has tasted a little of the wine of fame, and it is a rare girl who does not find it worth a second sip. A part in a Fox production in the East and this picture with Tom—it can have been no more than an aggravation.

In one burst of confidence before duty overcame her, she told me that he had bought a perfectly darling adobe house as a wedding present for her. When they got back from Hawaii—no, she didn't know when they'd return—they were going to make their home in Beverly Hills. Already they had established her Belgian police dog, Rex, only eighteen months old, there in the care of a housekeeper. And she expected they'd motor to 'Frisco and sail from— But she'd much rather I'd wait until she came back to talk to her! I noticed that Tom Moore was coming toward us again.

He eyed me belligerently.

I eyed him pleadingly.

Renee retreated to a chair half concealed behind a wall of the set, apparently oblivious of the fact that she had ever spoken to me.

"Shure now," said Tom, "must you be pestherin' the girl with all your questions? Gwan now, before I——"

But I had already "gwanned!"

Somehow, despite the belligerency of the gallant Moore, I doubt me greatly whether "Made In Heaven" is to be Renee's last picture. She has tasted a little of the wine of fame, and it is a rare girl who does not find it worth a second sip



# The Man Who Dared To Be

By  
DICK WILLIS

I HAD quite despaired of finding one. A man, I mean. One who, having become a movie actor, had yet retained sufficient consciousness of his manhood to flout scents and brilliantine as requisite to his toilet. It is a stupendous breach of etiquette, yet I have found one who has dared. Maurice is his first name, which is neither here nor there until we add, "commonly known as 'Lefty.' " If you've ever followed intercollegiate football, I have said enough. Lefty Flynn is, perhaps I should say *was* (football fame is fleeting) a national figure; one of the last great players that Yale, now apparently slated for the limbo of football also-rans, ever boasted or boola-booded. Being even younger than Lefty I can recall the days of his fame, and how at school, in our mad hero worship we dubbed an unfortunate classmate named Flynn, "Lefty," and Lefty he remained until graduation released him to freer airs than that of the Academy. And I suppose that thruout New England every youth, hapless or happy enough to bear the name of Flynn, was offered up in a like manner as a tribute to "The Great and Only." Such is fame.

Lefty, as one of the boys of the Will Rogers company put it (Lefty is playing in the cowboy humorist's latest picture, "A Bashful Romeo"), is a "darn good-lookin' guy." But a member of the opposite sex who, by virtue of having met most of the handsome men in Los Angeles and Hollywood should command some respect for her opinions, assured me that he was not so much good looking as "just nice." Which is saying something. She usually snorts and refers to her victim as "that."

He's very big, is Lefty, and walks with that swinging toe-in gait that is characteristic of big athletes. The minute you look at him you think: "That man is somebody!" I saw him first in the lounge of the Hotel Maryland in Pasadena, on the day of the Army-Navy football game,



reclining lengthily in his chair, pipe in mouth, chatting with the captain of the Pacific Fleet eleven. And later, at lunch, two young ladies in our party grew quite silly when he came in and sat at a table not far away. Personality, good breeding, a careless surety of self. He was very impressive. Strangely enough I never thought of him as a football player. His magnificent physique is yet not the dominant note of him. There is an apparent reserve and a high dignity which one's fancy is pleased to toy with. He might be anything distinguished.

But meeting him you find your conception entirely wrong. He is too vital to trouble about being distinguished, in the way at least which implies studied poise. He has poise, yes, but it is instinctive, not a veneer. And his dignity is very lenient toward his impulses.

At lunch in the Goldwyn Studio restaurant in Culver City, he told us of his life since leaving college. Of his experience as a pilot in the American Air Service he said little, other than to regret a sprained back and two loose vertebrae, the result of a crash. He was, he said, not quite so active as formerly. And in the next breath he added that in the making of "The Silver Horde," he had been "drowned" ten times, because no one else in the company would go into the chill waters of Puget Sound, one of which necessitated an eighty foot jump from a cliff into the sea. Lefty did it.

"I loved it," he said simply.

He held a letter, from his father he said, and altho he hadn't read it yet he lauded its cleverness.

"Dad writes (Cont'd on page 80)

Motion pictures are only a recent fragment of Lefty's life. He is a rancher and a football player as well. He is now playing in Will Rogers' latest picture, "A Bashful Romeo"



# A Comedy

# Coquette



Maryon Aye is Larry Semon's leading lady. However, she is probably merely coquetting with comedy, as talent and beauty seek more powerful rôles for proving their ability. Comedy would seem to be the surest road to drama . . . New camera studies of Miss Aye

Photograph  
by Moffett



# When the Harvest Moon Shines

Somehow, you just naturally call her Jane—everyone does—for the quaint little name suits her so perfectly that it springs naturally to the lips. I recall that once before, when writing an interview of her, I named her Gentle Jane, for indeed this one word describes the girl whom everyone loves, both on and off the screen.

"This is the fifth picture I have made with Mr. Hart," she began, curling up like a kitten in the corner of a big davenport. "First, there was 'The Tiger Man'; then 'Selfish Yates'; 'The Money Corral'; 'Wagon Tracks'; and now this one with the working title of 'Colorado,' which he says is to be his last!"

"Do you really believe it?" I mourned. "His sister thinks, perhaps when he has had a long vacation, he may change his mind."

Jane hesitated for a moment, then replied, "Anyway, here's hoping" — and we drank an imaginary toast to this great exponent of western drama whose epics will be so sadly missed.

"I remember before I ever met Mr. Hart," went on

"Being in motion pictures is a liberal education in itself," declared Jane, "and I love a part that makes me work until I'm worn out after the scene." Left, a camera study of Miss Novak, and below, with William S. Hart in a "western"

Photograph by Browers

ON the morrow Jane Novak was to begin a new picture with William S. Hart and the living-room of her pretty bungalow in Hollywood was strewn with frocks and hats which the modiste had just sent home.

"Look, isn't it cunning?" asked Jane, holding up a frilly muslin gown with pink flowers scattered over its white surface, then, pushing a funny little hat shaped like an inverted bell over her yellow hair, she looked as if she had stepped from the pages of a book.

"I spent hours at the library, studying up the fashions of twenty-five years ago. I had this traveling gown copied from a print—see the huge leg-of-mutton sleeves and the full skirt that sweeps the floor. Oh dear, do you suppose it will ever be the style to wear such things again?" And the blue eyes widened with concern as she measured its length against her own comfortable sport skirt. "For a change, I'm a rich girl in this picture; that's the excuse for all these pretty things. I adore clothes," and Jane laughed, delightedly.





By  
MAUDE  
CHEATHAM

Jane, "I saw him in a picture and I made up my mind that I didn't want to know anyone who could be so mean on the screen. Oh, I've never dared tell him this—" and again the lilting laugh, while I delighted in the picture this lovely girl made against the dark davenport, with the lights from the open fire playing over her.

"Well, soon after this, my chum, Vola Vale, took me over to see him—that was three years ago, just before Christmas—and I'll never forget that test. Mr. Hart had been on location and was in his western costume, and a crowd stood around while we went thru a little scene. I was so nervous that I was sure the camera would catch my trembling. I guess it was all right, tho, for before I left the studio he had engaged me for 'The Tiger Man.' It didn't take me long to change my mind about his screen meanness—he is so wonderful to work with, always so considerate and just, and—" Jane stopped rather lamely.

"He is an awful tease," she went on with some spirit, "and I am never sure what joke he is planning—" And she gave a happy, inconsequential laugh.

Jane believes in knowing her manuscript, "backward and forward," as she says, and directors have all learned that this sympathetic girl needs little urging to play her big emotional scenes. In fact, she confesses, they usually have to "kid" her to keep her from weeping all over the set. She relates how Micky Neilan, while directing her in "The River's End," stood back of the camera and made faces and indulged in burlesque dances, until they had to take some of the scenes several times because she laughed instead of cried.

"Being in motion pictures is a liberal education in itself," she continued. "When I made 'Eyes of the World,' I had to play on the violin, and I spent weeks diligently studying how to hold the bow and how to play a few notes. Then, in 'Sefilsh Yates,' I found I had to play 'Nearer, My God, to Thee,' on the organ, so I went down to the Convent at Santa Monica, where the Sisters taught me this hymn. They were wonderful, for they even let me practice in the Chapel. The joke was on me, tho, for when the big moment came and I was planning to show off, I discovered that the studio organ didn't work—it wouldn't make a sound—so I didn't create the sensation I had hoped for.

"In Hobart Bosworth's 'Behind the Door,' we did some thrilling submarine scenes on a very rough ocean, and I had to jump from a small rowboat to the submarine several times. Believe me, that was some stunt. Really, I was quaking in my shoes, but I wouldn't let on I was so frightened, for they were all praising my bravery and I just had to live up to it.

"I had a wonderful rôle in my last picture, 'The Other Woman,' a Frothingham production. I was the other woman. Sounds



Photograph by Browers

like a vamp, doesn't it? It wasn't, tho; it was a sweet, sympathetic part. Helen Jerome Eddy was the first woman, but not once did we meet on the screen. I love a part that makes me work, and which I feel so intensely that I'm all worn out after my scenes."

Jane was born in St. Louis. Her father was a native of Prague, Bohemia, and a newspaper writer of talent. When she was seventeen, she came to Los Angeles to be with an aunt, and almost immediately began making a picture with Ruth Roland. Since then she has been the heroine of the film dramas of many popular stars, including Hobart Bosworth, Sessue Hayakawa, House Peters, Monroe Salisbury, as well as William Hart.

The Novak family soon journeyed to Hollywood to be with Jane, and one day she took her young sister, Eva, out to Universal City, with the result that she is now a full-fledged star. This week, both Jane and Eva are appearing in pictures on Los Angeles' Broadway, in theaters a block apart.

"Which is lucky," slyly commented Mr. Hart, "for they can't fight so far apart." This joke was enjoyed by all who know the devotion of these sisters, and how each is bursting  
(Continued on page 85)

The spirit of romance envelops Jane. On her left hand—third finger—she wears a significant ring, the initials on the inside being W. S. H. to J. N.!





Photograph © by Mack Sennett

## Dont Go Near The Water



Photograph © by  
Evans, L. A.

Ask one of these bathing beauties what the first commandment is and she will tell you "Hang your clothes in the Mack Sennett studio and dont go near the water." Upper left, Jane Allen; and upper right, Harriet Hammond, both of the Sennett company. Left, Mollie MacGowan of the Christie Comedies



# The Bony Lassie

By  
WILLIS GOLDBECK

I INQUIRED at the Fox studio for Alta Allen.

"Oh, you mean the bony lassie!" they said.

"Um, well," I replied, somewhat dismayed. "I can't say that I am quite aware of her proportions and things, but . . ."

The upshot of it was that I was directed to her home somewhere in the fastnesses of Hollywood, albeit my enthusiasm was a bit dampened. Visions of skulls and skeletons flitted thru my weary brain. Over the 'phone, tho, to be sure, she had at first insisted that I was an advertising agent, her voice had sounded quite round and plump—and I had tasted the relish of anticipation. But bony . . . !

I knocked, reluctantly, upon the door of what I thought was her home and it swung open immediately. I stared a moment and then passed my hand carefully across my eyes.

"No," I assured the girl who stood before me, radiant in pale-gold hair and a rounded beauty of face and figure, "I am sorry. I have the wrong house. I am looking for a bony girl."

With that I would have stumbled away, but I was halted by a ripple of laughter.

"Come in. If you mean 'bony lassie,' I am she."

It took some minutes of explanation and conversation to straighten me out. But Alta finally produced the cause of the confusion.

"This letter," she explained, "is one which an

admiring fan wrote me. It got to the publicity people and I've been bony ever since."

She handed me the letter and this is what I read:

"Dear bonie lassie:

"I just got done reading an interesting collum about you, in the newspaper and I must say, Welcome to Movie land and may your success be that of a great one, when I look at your picture in the paper I am more than glad you are with us the arms of the Movie

fans beleave

me are always out for new buties to be our latest debutant on the screen, whe feel so blue when we see that our favorite stars threaten to leave us, whe want little stars like 'you to come along and fill there places, so let me say welcome to the land of Uncle Sam, My little bonie lassie, and mayour land be as bonie to you as was dear old Scotland.

I am yours truly,  
(Signed) "

"I'm afraid," she said, "that a good many people got a wrong impression of me. A picture of me dressed in kilts was syndicated thru the country and I've had any  
(Continued on page 68)



Photograph by  
Witzel, L. A.







# Savage Sweetness

All Photographs by Edward Bower Hesser



Free-lancing and success do frequently join hands as Mabel Julianne Scott has proved, both as the Indian girl in the George Melford production, "Behold My Wife," adapted from "The Savage," and in "The Concert." New photographs of Miss Scott



# Paragraphs from the Pacific

By  
HAZEL SHELLEY

THE Lasky studio is the one picture producing plant that seems to have been able to combine business efficiency with courtesy and artistic results. At present, some of the most fascinating photoplays which you will see in the next six months are being completed at that studio, judging from some of the scenes I have watched recently. Notably, William de Mille's cinematization of "The Lost Romance," an original story by the famous Edward Knoblock. The players include Jack Holt, Conrad Nagel, Lois Wilson and Fontaine La Rue.

Another production of promise is Gloria Swanson's first starring picture. It is called "The Great Moment," and was written by Elinor Glyn. One of the most interesting scenes takes place in an English girl's bed chamber, which Mrs. Glyn says is an absolutely perfect reproduction. Milton Sills is playing the leading male rôle.

Whenever anything is needed in Southern California, motion picture people are called upon, and are always only too glad to lend their genius to help public affairs along. For a long time the women of the Southern branch of the University of California have been unable to raise sufficient funds to furnish some new recreation rooms. Along came the generous folks of the motion picture colony and staged a benefit to help them in raising funds. May Allison, as usual, not only did her share of the entertaining, but presented the girls with an exquisite tea set, the first bit of furnishing they had.

Rudolph Christians, stage and screen actor, died of pneumonia during February, at a Pasadena hospital. He had just finished one of the most important character rôles in "Foolish Wives," Eric Von Stroheim's forthcoming photodrama. His death was particularly regretted among the workers at Universal City, where he was exceedingly popular.

Los Angeles is rapidly earning the right to be called a genuine art center, with a capital "A." Thanks to Frank Egan, art flourishes at the Little Theater. His most recent contribution is going to be the production of Maeterlinck's "Monna Vanna," under the direction of Miss Hedwig Reicher, daughter and assistant to Emanuel Reicher, one of New York's foremost producers. Emanuel Reicher was indeed the teacher and inspiration of Max Reinhardt, world-famed for his spectacular and distinctive methods of theatrical production. Olga Grey Zacsek is to be the star. She is the dark-eyed young siren who used to be Olga Grey in pictures.

(Continued on page 88)

(Sixty-five)



Photograph by  
Froelich.



Top, an off moment at the Universal Studios during the filming of Von Stroheim's "Foolish Wives"; center, left, a new photograph of Doug with the broken hand he acquired while at work on "The Nut"; center, right, a recent camera study of Margaret Armstrong, who plays in "Foolish Wives," and left, Director Jack Pickford and Mrs. Fairbanks enjoying a rest between scenes of "Thru The Back Door"



# Gossip of the Eastern Studios

At the right, Betty Compson is shown at the Famous Players Long Island Studios. She is to start work on her first picture under her new contract almost immediately, Penrhyn Stanlaws directing; and below, Eddie Polo and his company filming some scenes in Cuba for his new Universal production



that he will produce a drama about which there is an unusual romance; one that was actually written by a nun and was found, neatly typed, in her trunk after her death.

Virginia Valli is Bert Lytell's newest leading woman. She will appear opposite him in his next Metro vehicle, "The Man Who."

A number of interesting business changes have occurred. Betty Compson, who made a brief New York visit recently, has signed with the Famous Players-Lasky. King Vidor, who has been releasing thru First National, has joined the Associated Producers, which includes such directors as Thomas Ince, Marshall Neilan, Maurice Tourneur, George Loane Tucker, Allan Dwan and Mack Sennett. Mr. Vidor recently completed "The Sky Pilot," and is at work on "Love Never dies," based on Will N. Harben's novel, "The Cottage of Delight." Some of the scenes will be shot in the East.

Metro's "Four Horsemen of the Apocalypse," had a *de luxe* premiere at the Ritz-Carlton Hotel in New York, recently. Rex Ingram, the director, was present.

News comes from the Coast that Tom Moore and Rene Adoree were married early in February.

David Griffith has re-named his new Limehouse story, originally called "Flaming Lamps," now "Dream Street." Work has been completed.

Official announcement has been made of the engagement of Natalie Talmadge, sister of Norma and Constance, to Buster Keaton. Buster recently proposed by wire.

George Fitzmaurice is starting work on the George V. Hobart morality drama, "Experience." Dick Barthelmess plays Youth, with Marjorie Daw opposite as Love.

The Whitman Bennett forces, with Kenneth Webb directing, have finished "Salvation Nell." The leads are played by Pauline Stark and Joe King.

Thomas Meighan, champion cross country star, is returning from California to do Booth Tarkington's "The Conquest of

(Cont'd on page 85)

At the right, Irene Castle Treman and her husband Robert A. Treman of Ithaca



Photograph by Underwood and Underwood



Cutex sets come in three sizes: the "Compact," 60 cents; the "Traveling," \$1.50; and the "Boudoir," \$3.00.



## Lovely nails— with no fuss or bother



Just a dip with the orange stick wrapped in cotton into the bottle of Cutex, a dab around the nail base, a rinsing of the fingers and the ugly, dead cuticle will simply wipe off. Then the Nail White squeezed under the tips, and finally the delightful jewel-like shine the Cutex Polishes give.



*In one convenient set—everything you need to attain them*

TEN minutes for a manicure! But that's quite time enough when one has everything one can possibly need all together in one set—a set that makes manicuring simpler than you ever dreamed.

No cuticle scissors! The modern way of manicuring has done away with the tedious and dangerous business of cuticle-cutting altogether. (See the description with the illustrations.)

It is all so quick, so easy, so pleasant—right up to the final polish! Really, Cutex has made manicuring a rest and relaxation instead of a vexation and a burden!

Every woman is taken with a Cutex Set the moment she sees it. The smartness and originality of its black and rose color scheme make her want it. And then every little necessity is so handily put up. Everything right there—ready to come out just as you need it—and in the most convenient possible form.

### *Sets in three different sizes*

Cutex Sets come in three sizes. The smallest, at 60c, is called the "Compact." In it are trial size packages of Cuticle Remover, Nail White and Paste and, Powder Polishes. Tucked away in their own little compartment,

you will also find emery board, flexible steel file and orange stick.

The "Traveling" Set, at \$1.50, is just what you have always wanted for your toilet case—whether for little week-end trips or for long journeys. It has a full supply of all the preparations, and larger size nail file, emery board and orange stick.

The most elaborate Set is the "Boudoir" at \$3.00, a real luxury and delight. Six different manicure preparations are in it, a nail buffer, file, emery-board and orange stick.

Get your Cutex Set today. You will wonder how you ever got along without it. It will really be a revelation to you to find how simple it makes manicuring. Only ten minutes spent on the nails once or twice a week will keep them always in perfect condition. Each article in the set can be had separately for 35 cents.

### *Complete Trial Outfit for 20 cents*

Mail the coupon below with two dimes for a Cutex Introductory Set to Northam Warren, 114 West 17th Street, New York; or if you live in Canada to Dept. 905, 200 Mountain Street, Montreal.

Mail this coupon with two dimes today for complete trial outfit.

NORTHAM WARREN,

Dept. 905, 114 West 17th St.,  
New York City.

Name .....

Street .....

City and State.....



## Cotton Stockings

(Continued from page 33)

sponsoring the idea. Phyllis may surprise us.

Despite her renunciation of beauty and her assumption of rags, she is not, like Harriet Hammond, utterly indifferent to the admiration of her countless men admirers. She was radiantly grateful when I told her, as I had with small results told Harriet, of the vociferous adoration she exacted from certain college audiences I knew of—grew quite breathless about it, and confessed that she was just a wee bit sorry that she must say, "Good-bye, boys, I'm thru." Of course she realized they couldn't care much for cotton stockings and pigtailed, and it was too bad, but didn't I think (this rather anxiously) that she could acquire a new following? I tried

my best to be encouraging, but after all I am a man—and the flesh is weak.

I bade her farewell finally, but instead of departing, lingered awhile to watch her work. And then, just as I was about to turn toward the door, Phyllis stepped up onto the platform at the left of the set, her trim little black silk skirt lifted ever so lightly and I caught a flash of a round white knee above a rolled down stocking. It came to me suddenly that I had caught the last glimpse to be vouchsafed man of a nationally famous spot. With the Raven I must quote, "Nevermore!" I did, and Phyllis' last words echoed in hollow mockery thru my mind.

"Please don't use any bathing pictures! This new line, donchaknow!"

## The Bony Lassie

(Continued from page 63)

number of fan letters from Scotch people in America who think that I have come over from the Highlands."

"You're American born then?" I asked.

"Yes, in Oakland, California, seventeen years ago! But my mother was born in Scotland."

Alta—it is her real name—is tall and slender and astonishingly pretty. There is an innate grace in her every moment. "Willowy" describes her best. Her hair was at first the most striking thing about her. Its pale-gold shone amazingly bright in the dimness of the room. But talk with her a while and you will become fascinated with her eyebrows. They are the most facile that I have yet encountered in a community where an expressive eyebrow is one of the most necessary tools of one's profession. And then beneath them are two large brown eyes that in their calmness seem to belie the dancing lines above.

You would never credit Alta with the scant age of seventeen. She has all the poise of the middle twenties. Her speech has none of the impulsiveness of childhood. It is delivered in the deliberate phrasing and modulated voice of a trained actress. It is not surprising in view of her career. She started to act at five.

"Not really truly acting," she qualified. "It wasn't until I was ten that I had my first professional engagement—as Beth in 'Little Women.' It was at Bishop's Theater, in Oakland, now Fulton's."

"I shall never forget a group of girl friends who told me just before the performance that tho they had always wept over little Beth in former productions, they didn't see how they were going to weep over me. But after the opening they came around to my dressing-room with red eyes and wet handkerchiefs. I never learned whether they were weeping with me or for me!"

But Frisco beckoned from across the bay—Frisco and musical comedy. It was while she was with the Fairmont Follies, where she played ingénue parts, that the movie Octopus reached out and grabbed her. She signed for two years with Fox

and commenced work immediately in the leading feminine rôle of "Skirts," one of Hampton Del Ruth's special comedies.

"I suppose it seems rather absurd," she said, "but as soon as I came down here I began to take voice culture. While I was actually depending upon my voice for a living I never once took a lesson! But I think that the time may come when I will wish to make a personal appearance. It is much easier on the audience to sing to them than to make a speech!"

"Skirts" was the only picture that Alta made for Fox. She broke her contract with them—minors apparently may break contracts at will without disturbing the law—and began to free lance. With Max Linder, the French comedian, she played in his first, and as yet unreleased, American production, "Seven Years' Bad Luck." Metro claimed her next to play opposite Gareth Hughes in "White Ashes."

"What I shall do next I do not know," she said. "I am merely waiting for the right thing to come along. Contracts now that I have been able to get out of one with Fox do not appeal to me."

At home Alta lives with her family, her father, mother and sister. Her sister has shown no liking for the stage or screen. Alta alone inherited her father's dramatic talent. For years he was one of the best known character men on the West Coast. But no, there is one other member of the family who has proved himself an actor of the first degree. He is Pudgy, her toy poodle, who romped with her thru the length of "Seven Years' Bad Luck." He is a reactionary, a Bolshevik of toy poodledom—for he is friendly. And his friendliness nearly proved his undoing. He wandered away from the Linder set at Universal one day and tho she searched long and hard, Alta could not find a trace of him. And then Frank Mayo's assistant director appeared on the scene with wrath on his tongue and Pudgy in his arms. Mr. Mayo, he snapped, was trying to die a peaceful death on the floor of his set and if she couldn't keep her blankety-blank mutt from trotting in and licking his face

at the psychological moment she'd better prepare to see Pudgy die, too—and not so peacefully!

"I'll quote your correspondent," I said, rising to go, "and hope that you will find the movies as 'bonie' as ever a lassie found the land o' th' heather."

"Heavens! I hope not bony!" she laughed. "I'll leave the boniness to Gale Henry!"

## Wanted: A Smile

(Continued from page 35)

dence. I hardly know how to express it, but you know when you have a lot of knocks, you lose something very precious.

Marcia Manon played two rôles in Jack Barrymore's first motion picture, "The Test of Honor," and has appeared in a number of the Lasky productions, invariably being cast as the "unsympathetic heavy," as she calls it.

"It is all because I look sinister and cold," she remarked, in a matter-of-fact tone, "and, of course, I become interested in making the part consistent."

With her slim body, her grace, the inscrutable eyes, and her exotic temperament, Marcia Manon seems indeed destined to fill the rôle of the "other woman" in the eternal triangle screen dramas.

The late afternoon dusk enveloped the dressing-room as we chatted, but the perfect oval of her face was clearly outlined against the shadowy window.

"Some time," she was saying, "I hope to have a play in which I shall have the opportunity of giving a distinct characterization. Did you see Sarah Padden in 'The Clod'? I should love to create a rôle like that, where your work, not your looks, makes the character."

On completing an important part in "Ladies Must Live," a year ago, Marcia Manon and J. L. Frothingham, the prominent producer, were married, and as a bride she enjoyed a long vacation.

"I was glad to rest, for I had been in the grind so many years," she told me. "I was very, very happy. I read, drove my car, and had a beautiful time fixing up a pretty flat. It was great to look around a little, to relax, and get a new perspective, for my viewpoint was all mixed up. Then, when I had become myself again, I wanted to get to work. My first dash was in Allan Dwan's new picture, 'The Forbidden Thing.' The cast was fine—I had a strong part—and I thoroly enjoyed getting right into the harness again. I'm a portrait painter in 'The Bridal Path,' and succeed in stirring things up for everybody in the play."

Miss Manon says she is not planning to appear in Mr. Frothingham's productions, explaining it in this way: "I have worked so hard, have battled so long for even the little place I have, that I do not want my efforts swallowed up by having it said that I am winning because of my husband's influence."

"Of course, *some day*"—she spoke softly—"well, we can never tell what the future holds, can we?" and thru the dusk I could almost fancy Marcia Manon was smiling!



# How To Keep Your Hair Beautiful

Without Beautiful, well kept Hair,  
You can never be Really Attractive

**S**TUDY the pictures of these beautiful women and you will see just how much their hair has to do with their appearance.

Beautiful hair is not a matter of luck, it is simply a matter of care.

You, too, can have beautiful hair if you care for it properly. Beautiful hair depends almost entirely upon the care you give it.

Shampooing is always the most important thing.

It is the shampooing which brings out the real life and lustre, natural wave and color, and makes you: hair soft, fresh and luxuriant.

When your hair is dry, dull and heavy, lifeless, stiff and gummy, and the strands cling together, and it feels harsh and disagreeable to the touch, it is because your hair has not been shampooed properly.

When your hair has been shampooed properly, and is thoroughly clean, it will be glossy, smooth and bright, delightfully fresh-looking, soft and silky.

While your hair must have frequent and regular washing to keep it beautiful, it cannot stand the harsh effect of ordinary soaps. The free alkali in ordinary soaps soon dries the scalp, makes the hair brittle and ruins it.

That is why leading motion picture stars and discriminating women use Mulsified Coconut Oil Shampoo. This clear, pure and entirely greaseless product cannot possibly injure and it does not dry the scalp or make the hair brittle, no matter how often you use it.

If you want to see how really beautiful you can make your hair look, just

## Follow This Simple Method

**F**IRST, wet the hair and scalp in clear, warm water. Then apply a little Mulsified Coconut Oil Shampoo, rubbing it in thoroughly all over the scalp and throughout the entire length, down to the ends of the hair.

## Rub the Lather in Thoroughly

**T**WO or three teaspoonfuls will make an abundance of rich, creamy lather. This should be rubbed in thoroughly and briskly with the finger tips, so as to loosen the dandruff and small particles of dust and dirt that stick to the scalp.

When you have done this, rinse the hair and scalp thoroughly, using clear, fresh, warm water. Then use another application of Mulsified.

Two waters are usually sufficient for washing the hair; but sometimes the third is necessary. You can easily tell, for when the hair is perfectly clean, it will be soft and silky in the water.

## Rinse the Hair Thoroughly

**T**HIS is very important. After the final washing the hair and scalp should be rinsed in at least two changes of good warm water and followed with a rinsing in cold water. When you have rinsed the hair thoroughly, wring it as dry as you can; and finish by rubbing it with a towel, shaking it and fluffing it until it is dry. Then, give it a good brushing.

After a Mulsified Shampoo you will find the hair will dry quickly and evenly and have the appearance of being much thicker and heavier than it is.

If you want to always be remembered for your beautiful, well-kept hair, make it a rule to set a certain day each week for a Mulsified Coconut Oil Shampoo. This regular weekly shampooing will keep the scalp soft, and the hair fine and silky, bright, fresh-looking and fluffy, wavy and easy to manage, and it will be noticed and admired by everyone.

You can get Mulsified Coconut Oil Shampoo at any drug store or toilet goods counter. A 4-ounce bottle should last for months.

Splendid for children.

Fine for men.

**WATKINS**  
**MULSIFIED**  
**COCOANUT OIL SHAMPOO**



Betty Compson



# "Ramon, the Sailmaker"

WHAT was the attraction of the great, hairy-chested, unkempt Ramon for the dainty, exquisite group of society women who followed him about? What was it that made an otherwise proud little heroine humble herself before him? And why wasn't his the usual way of a man with a maid?

Ask your exhibitor to book it so you may see it at your favorite theater, and find out these curious things for yourself.

## "Ramon, the Sailmaker"

is a beautiful romantic comedy. Its story is romantic and original. It is a pretentious and ambitious five-reel feature film, far above the ordinary.

The star, or rather stars, are Miss Corliss Palmer, winner of the 1920 Fame and Fortune Contest; Orville Caldwell, the lead in the great spectacle, "Mecca," now playing to crowded houses in New York City; Allene Ray, another beautiful winner of the 1920 Fame and Fortune Contest.

Miss Palmer is a Macon, Georgia, girl, with the usual irresistible charm of the South. She has a decided flair for the screen, and an instinctive grasp of dramatic ethics, all of which make a voluntary and invaluable contribution to her part as a young society girl with artistic ambitions, in "RAMON, THE SAILMAKER."

Mr. Caldwell represents a type of masculine beauty and strength which is ideal to most women. His ability has been proven. He plays the title part, Ramon, a beautiful, wonderful, brute-male sort of creature.

The rest of the cast has been chosen with the careful selection usually accorded only to stars. Some of them are Honor Roll members of the 1920 Fame and Fortune Contest. This is in itself a guarantee of their appearance and ability.

**DATE OF RELEASE  
TO BE ANNOUNCED  
LATER**

*For further particulars, address*

**Brewster Publications**  
175 DUFFIELD STREET  
Brooklyn, New York

## Her Director's Wife (Continued from page 19)

whimsical lights; her crooked little smile and the gestures of her hands; her beliefs and the naïve way in which she offers them rather than the articles of her toilet.

As we rose to leave, she brushed a wayward thread from the rough grey tweed of his suit—tenderly. He smiled his thanks.

And I left her feeling that she was essentially—and always would be—primarily her director's wife.

## The Kid

(Continued from page 25)

baby who brought the home, and a great many luxuries to the Coogans.

Think of being able to buy your mother a Packard at five years of age—what will he do when he is twenty-five?

It took Chaplin a year and two months to make "The Kid," and little Jackie worked with him all that time. Then just before Christmas the little boy was in an automobile accident and his skull was fractured. For forty-two hours he lay unconscious. Fortunately he rallied, and with expert care soon convalesced, as is the way with healthy children.

Chaplin sent him a complete indoor golf course to while away the weary hours of getting well, and a pool table for Christmas, and all kinds of other toys and flowers and candies. But of even more curative power were his frequent visits to the little lad, to whom he hurried from New York where he was at the time of the accident. For hours Mr. Chaplin used to hold Jackie in his lap and they would talk of odd things, those two: Christian Science, tricks, Shakespeare, music.

When Jackie became well, he started work as the star of the "Peck's Bad Boy" series, produced by Irving M. Lesser Productions. And it was during one of those that I met and learned to love little Jackie Coogan, for his sweetness even more than because he is a baby prodigy.

"Do you know what I want Santa Claus to bring me next Christmas?" he asked me, his eyes wide with anticipation.

"No," I said.

"I want a motion-picture machine."

"What would you do with it?" I asked inanely, busy watching that sweet little mouth and wide, intelligent eyes.

"I'd run off 'The Kid' every day."

Later, when I started to go, he put his little hand in mine.

"Good-bye," he said in his quaint, old-fashioned way, "I hope you'll come and visit my studio again some day."

## ADORATION

By GEORGE S. REMMELL

Thy pink ear a precious shell,  
On a lovely shore;  
My deep voice the ocean's swell,  
With its mighty roar;  
Ever like a love-sick slave  
That his love cant tell,  
Fearful lest too passionate wave  
Crush the tiny shell—

Surging in with adoration,  
Eddying round in hesitation,  
Creeping back with trepidation.

## Montreal

By GORDON MALHERBE HILLMAN

Under the sway of Britain, under the fleur-de-lis  
I have sent my gallant merchantmen to dare the  
dusky seas!  
My voyageurs ran the rapids from the Soo to  
Hudson Bay.  
Once I ruled the lone frontier, but that was  
yesterday!

The grey of my streets spells power, the green  
of my hills spells pride.  
My ships stand out for England on the racing  
ebb of tide,  
But the river songs are lilting French; I speak  
in a double tongue,  
For my voyageurs were Gascons when all the  
world was young.

And their children keep the heritage, the Gascon  
in their blood,  
And still they run the rapids where the Northern  
rivers flood.  
My sons have built an empire from Dawson to  
the Bay,  
Once I held the lone frontier—but that was  
yesterday!

## TO A JAPANESE PRINT

By J. R. MORELAND

Above a calm and pallid sea  
That shivers with the chill of dawn,  
Two gulls with love for company  
Speed on and on.

Small silhouettes against the light—  
Two tiny boats with full set sails—  
That fear no anguish of the night,  
No salt sea gales.

Two little huts, an humble sight,  
Rude vine-clad homes of honest toil,  
Where love abides by day and night  
Thru play and toil.

Low scraggy trees of scented pine,  
And towering high a mountain rears  
Its snow-crowned head . . . the pilgrim's shrine  
Of love and tears!

O swift sea-gulls! O fragile boats!  
O humble homes! O fragrant trees!  
Why do you hold my heart like notes  
That grieve and please.

## A LOVE THOUGHT

By PHILIP BENJAMIN REISTER

Doubt no more my love for thee—  
While the moonbeams kiss the sea,  
Draw the tide, so you draw me,  
Sweetheart mine!

Dream no more I do not miss,  
The burning sweetness of thy kiss;  
Heaven guard thy crimson lips,  
Sweetheart mine!

Tell me not I must not be,  
Longer roving, longer free;  
When thy love has fettered me,  
Sweetheart mine!

Speak no more of grief or pain—  
While the sunbeams kiss the rain,  
Rainbows token love and gain,  
Sweetheart mine!

Doubt no more my love for thee—  
While the moonbeams kiss the sea,  
Draw the tide, so you draw me,  
Sweetheart mine!





## Miss Allene Ray

*A winner of the Fame and Fortune Contest  
of 1920*

Men and women, now unknown, will find their names blazing in electric lights at the close of the Fame and Fortune Contest of 1921. Will you be one of them?

The decision of the judges made Allene Ray one of the winners of the Fame and Fortune Contest last year, and she has already proved their judgment to be correct.

She now has a contract with a producer and her picture appears in magazines and papers. Many people go to see her play leads in pictures. Have you seen her latest, "West of the Rio Grande," the second of a series to be released starring Miss Ray.

A short time ago Miss Ray sat a hundred feet from the screen and wondered if she would ever have a chance to get

into the movies. But, like many others, she did not believe in contests—there was too much competition!

However, when she saw pictures of the girls who had won the previous year, and considered the actual opportunity offered, she decided there was too much at stake for her *not* to enter and discover whether she had a chance to win.

The result—she was a winner and is now being starred in pictures. If others can win, why cant you? Send your photograph to the contest manager.



**DeMiracle**  
Every Woman's Depilatory



**Removes Hair**  
Immediately—safely

BY actual test genuine De Miracle is the safest and surcest. When you use it you are not experimenting with a new and untried depilatory, because it has been in use for over 20 years, and is the only depilatory that has ever been endorsed by Physicians, Surgeons, Dermatologists, Medical Journals and Prominent Magazines.

De Miracle is the most cleanly, because there is no mussy mixture to apply or wash off. You simply wet the hair with this nice De Miracle sanitary liquid and it is gone. De Miracle alone devitalizes hair, which is the only common-sense way to remove it from face, neck, arms, underarms or limbs.

Three sizes: 60c, \$1.00, \$2.00  
At all toilet counters, or direct from us, in plain wrapper, on receipt of 63c, \$1.04 or \$2.08, which includes a year tax

**DeMiracle**  
Dept. Z-29, Park Ave. and 129th St.  
New York

**Earn \$35 to \$100 a Week**  
BECOME A PROFESSIONAL PHOTOGRAPHER




Big opportunities NOW. Qualify for this fascinating profession. Three months' course covers all branches: Motion Picture—Commercial—Portraiture

Cameras and Materials furnished free. PRACTICAL INSTRUCTION: modern equipment. Day or evening classes; easy terms. The School of Recognized Superiority. Call or write for complete catalog No. 18.

**N. Y. INSTITUTE OF PHOTOGRAPHY**  
141 W. 36th St., N. Y. OR 505 State St., Brooklyn

**FRECKLES**  
Now Is the Time to Get Rid of These Ugly Spots



There's no longer the slightest need of feeling ashamed of your freckles, as Othine—double strength—is guaranteed to remove these homely spots.

Simply get an ounce of Othine—double strength—from any drugist and apply a little of it night and morning and you should soon see that even the worst freckles have begun to disappear, while the lighter ones have vanished entirely. It is seldom that more than an ounce is needed to completely clear the skin and gain a beautiful clear complexion.

Be sure to ask for the double strength Othine, as this is sold under guarantee of money back if it fails to remove freckles.



This department is for information of general interest only. Those who desire answers by mail, or a list of the film manufacturers, with addresses, must enclose a stamped, addressed envelope. Address all inquiries to The Answer Man, using separate sheets for matters intended for other departments of this magazine. Each inquiry must contain the correct name and address of the inquirer at the end of the letter, which will not be printed. At the top of the letter write the name you wish to appear. Those desiring immediate replies or information requiring research, should enclose additional stamp or other small fee; otherwise all inquiries must await their turn.

**RUTH O'B.**—Greetings to you all. Most of the studios are in California. Those in the East are not being used very much just now. Why don't you go West?

**VERY LONELY.**—Come, cheer up, there's no cause to be lonely. The road to success in any calling is not paved with roses. Those who have arrived have sweated at the forge of sacrifice. You can reach Annette Kellerman, care of Sol. Lesser Prod., Los Angeles, Cal. Yes, Margarita Fisher was in New York in February.

**POKER DOT.**—So you don't think I am old, only eighty. I'm as happy as a lark, and this spring weather is putting the pep in me. I feel like a two-year old. You refer to Donald McDonald and Geoffrey Webb in "Silk Hosiery." Address them Paramount, Vine St., Hollywood. Sylvia Breamer is playing opposite Will Rogers in "A Bashful Romeo."

**ANTOINETTE T.**—Your letter was funny. You refer to Reginald Denny with Constance Binney in "39 East."

**M. F. Brooklyn.**—Actions may speak louder than words, but they are not such great liars. So you want an interview with the three Talmadge girls. Yes, Herbert Rawlinson is married to Roberta Arnold. Where do you get so much ink from?

**VRG. HAMILTON.**—But *On doit respecter la vieillesse*. I am eighty. Owen Moore has recovered from his attack of inflammatory rheumatism. You're right, it isn't always safe to tell the truth—to everybody.

**JAZZ H.**—Of course I'm an old man, living in a hall room. My whiskers are nearly down to my knees, but I am too proud of them to cut them off. James Rennie is playing at the Maxine Elliott Theater, 39th St., New York. Funny isn't it, but something there is that we always hide from most people.

**APONIS.**—You can reach Corliss Palmer care of this magazine. She sends a handsome autographed card with a nice picture of her beautiful self on it to all of her admirers who ask for one. Her next picture will be "In the Blood," which she is just finishing.

**MARIE.**—Just think of the troubles others have and your own will appear as a molehill alongside of a mountain. Comparison in grief lessens its weight. Bryant Washburn is very much alive. Theda Bara is not married.

**PUSS E. FOOTE.**—Thanks for yours.

**PAT.**—You can reach Eugene O'Brien at Selznick, W. Ft. Lee, N. J., and Antrim Short at Wm. S. Hart Studios, 1215 Bates Ave., Los Angeles, Cal. Ah, but you are not willing to take the medicine that you prescribe. You joke with me, and then are offended if I joke with thee. He who gives must take.

**FIDO.**—Mary Thurman has returned to Allan Dwan to do "Johnny Cucabad." Betty Compson in "The Shulamite." You need not lament so keenly. Wealth cannot buy happiness, but it can often buy forgetfulness of unhappiness. *Je pense.*

**DOT HUGHES.**—Why, of course I approve of the President—why not? Andrew Jackson in 1791 married Rachel Richards two years before the divorce from her previous husband had been actually granted. Both the future president and

his bride mistook a legislative warrant for a trial for the necessary decree. You can reach Anita Stewart, Los Angeles, Cal. You're very welcome.

**MARGIE.**—They do say that Maurice Tourneur is going to film "Lorne Doonee," and he intends to go to Devonshire, England, with his company so as to get exact scenes. Yes, charity begins at home, but that is as far as it sometimes gets.

**EDWARD S.**—Thanks for the sketch. Don't give up.

**ORIOLE.**—Of course Marguerite de la Motte has a home, but you can reach her at Brunton Studios, Hollywood, Cal. O. K. is a slang phrase for "All correct." You're right, Charlie Chaplin has the smallest moustache in the profession, and the largest feet, and he believes in turning the latter out and the former up, so that we all may admire them. Yes, "The Kid," is a wonder picture. It may not be as funny as "Shoulder Arms," but it is more human. Do come in again.

**BOBBY.**—Of course I'm good looking, and you bet I like fudge. Of course I like my job. I like meeting all you good people. Yes, I saw "Afar," and it was about as wild as any play I have seen. All old enough to vote.

**HAPPY 19.**—Well, I don't know a great deal about the styles, but they do say the girls are going to wear their dresses longer. If some of them wore them any longer, the board of health would be after them. You can get a copy of Pearl White's "Just Me" at Brentano's, 5th Ave., New York.

**DADEDEER'S GIRL.**—Hello there! Glad to see you again. Aha, so you would like to marcel my beard. Thank you, but I have a permanent wave. You know, man does not flatter the woman he really loves. Herbert Rawlinson is to play opposite Ethel Clayton in "Wealth."

**VERY LONELY.**—What, you here again, and so early in the morning? That was a beautiful house you made on the typewriter. If I was as clever as you are I would not be an Answer Man. You had better think twice, for they do say that marriage is a lottery in which men stake their liberty and women their happiness.

**AB SIR DITTIES.**—The most powerful artificial light in the world is that of the lighthouse on Heligoland, which is of 40,000,000 candle-power. Yes, I have heard it before—"Brothers and sisters have I none, but that man's father is my father's son." I figured it out long ago. Charlie Chaplin is not Jewish.

**TOINETTE.**—Your letter was indeed interesting. Wish I could squeeze it in here, but there isn't room.

**BROWN EYES.**—You take a wrong view. You should be more charitable towards all. You will never prosper on the motto "Whosoever thy hands find to do, do with all thy might." Nazimova and Chas. Bryant had the lead in "The Heart of a Child." Norma Talmadge married Joseph Schenk.

**P. M. C. Ga.**—Don't know what to say to you. The picture is very good, but there is no way of helping you to get in the movies.

**MISS PRINT WHO MARRIED.**—That must have

(Continued on page 86)



## Double Exposures

(Continued from page 44)

lies in the admission of the appropriation. This process of making photoplays dates back to the first days.

But, let us add in case you are worried, that Mr. Fox declares "that transferring the characters to an American locale proves in a new way the masterful hold this great creator of character had upon his art." No doubt the shade of Charles Dickens will breathe a sigh of relief. All's well with his art. Mr. Fox says so.

### THINGS WE'RE TIRED OF SEEING:

"The seductive glamour of unbridled night life in New York."

### ORIGINAL SUGGESTION FOR FILM PREMIERES:

Follow David Griffith and announce tickets at ten dollars each.

Elinor Glyn progresses. First she wrote "Three Weeks." Then she did "Seven Days." Now she has written "The Great Moment," for the fil-lems.

Everybody is doing picturized poems. We have "Over the Hill," "Annabel Lee" and many others. We expect an announcement any day that someone or other has paid "\$150,000" for the rights to "Little Jack Horner."

### FAVORITE SCREEN MOMENT OF THE MONTH:

Julio's tango dance in the Argentine cafe of "The Four Horsemen."

### BUSINESS DEPRESSION NOTE:

Notice how the producers are turning to "Lorna Doone," "Jane Eyre," "East Lynne" and the other "classics" upon which copyrights have expired.

Speaking of the business depression, we hope you have observed the fearless way the motion picture producers faced the issue. They announced first that there was no depression and then they announced that business was speedily righting itself. After that, they announced that the business had been untouched by the depression.

### STILL THE FUNNIEST THING WE KNOW: Film Censorship.

### TWILIGHT

By ANNE CAMPBELL STARK

From life's long chain of days, another day  
Into Eternity has slipped away;  
The shadows by the ancient sun-dial cast  
Mutely remind me, we will meet at last!

(Seventy-three)

**Ethel Clayton**  
Star in Paramount Pictures—one of the beautiful screen favorites who uses and recommends Maybell Beauty Aids





**Other Maybell Beauty Aids**  
**Face Powder \$1.**  
**Beauty Cream \$1.**  
**Vanity Rouge 5¢**  
**Lip Stick 5¢**  
**Depilatory \$1.**  
**Eye-lash and Eye-brow Stimulator 5¢**

**At Your Dealers or Direct from Us**

**Beauty Instantly Revealed by**  
**Maybelline**

Maybelline's mission is revealing beauty. Just a wet touch to eyebrows and eyelashes makes a world of difference. It gives just the needed help to define the brows and make the lashes appear naturally long and luxurious. Then your eyes are a hundredfold more charming and expressive. Beautiful women of the stage, screen and society realize this fact and depend upon Maybelline to reveal hidden beauty. You, too, would be delighted with the wonderful results obtained.

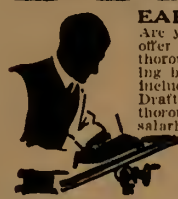
Maybelline is absolutely harmless and greaseless. Easy and delightful to use. Applied with a dainty little brush and with instant results. No messy rubbing or smearing. No matter how great your natural beauty, Maybelline will enhance it. Scant brows and lashes appear instantly long and luxurious. One box lasts many months.

Avoid disappointment by accepting only genuine "Maybelline" in the dainty purple and gold box which contains a mirror and two brushes, one for lashes and one for bringing the eyebrows to a fine point. Two shades—Brown for Blondes, Black for Brunettes.

Price 75c. At your dealer's—or from us prepaid, in plain wrapper. Satisfaction assured or money refunded. Send 4c postage for "MAYBELL BEAUTY BOOKLET" containing real beauty hints.

MAYBELL LABORATORIES, 4305-73 Grand Blvd., Chicago

## Learn Mechanical DRAWING



**EARN \$35 TO \$100 A WEEK**

Are you earning less than this amount? If so may offer will interest you. I offer to give you a thorough, practical training in mechanical drawing by mail, in your spare time, at home. Course includes highest quality set of instruments and Drafting equipment. I guarantee to give you a thorough practical training that qualifies for a high salaried position as a professional draftsman. My graduates are making good with big concerns everywhere. Write for free book of information "Your Future in Drafting." Columbia School of Drafting, Roy C. Claffin, Pres. Dept. 1395, 14th and T St., Washington, D. C.

**Water-Maid Wavers**



Produce a natural, beautiful ripple wave that remains in straightest hair a week or more, even in damp weather or when perspiring. If the hair is fluffy only use the wavers once after every shampoo.

**WATER-WAVE YOUR HAIR**

Send for Water Wavers (patented) today—stop hurrying hair with hot irons or twisting with curlers which breaks the hair. Absolutely sanitary—universally successful—endorsed by society's leaders. If your dealer doesn't handle them send \$2 for set of 6 mailed with full directions.

**WATER-MAID WAVER CO.**  
117-E West Seventh St., Cincinnati, Ohio




## How to Obtain Beautiful, Rich, Long, Eyelashes and Brows!

**EVERY WOMAN** should be the rightful owner of beautiful eyes, the essentials of which are, First: Long, rich eyelashes; and Second: Well-cared-for eyebrows. No matter what color your eyes may be—gray, brown or blue—if they are shaded by thick, silky lashes, and well-shaped brows, their charm is greatly accentuated.

Nowadays, no one needs to be the dissatisfied possessor of short, thin, uneven brows and lashes; you can greatly assist Nature by simply applying a little of M. T.'s Eyelash and Eyebrow Beautifier at night. This scientific preparation nourishes the eyebrows and eyelashes, causing them to become gradually thick and lustrous, imparting sparkling expression to the eyes, and added charm to the face.

M. T.'s Eyelash and Eyebrow Beautifier, which has been successfully used by thousands, is guaranteed absolutely harmless; it is not a greasy, sticky salve, but a clean, nicely-perfumed liquid, in a cut glass bottle with glass stopper and applicator. The cut represents actual size of bottle. The active principle of this valuable article is a rare and expensive organic concentration which is unequalled for the purpose of stimulating and strengthening the particular follicles which produce rich, dark eyelashes.

### MONEY REFUNDED IF NOT SATISFACTORY

Upon receipt of 75c in stamps, coin or Money Order, I will send you postpaid, in plain wrapper, a bottle of M. T.'s Eyelash and Eyebrow Beautifier together with my copyrighted booklet on Beauty Hints.

The following preparations are of highest standard and well recommended:

M. T.'s Nature's Beauty Cream, a wrinkle eradicator	\$ .75
M. T.'s A. B. A. Lotion, for Pimples and Blackheads	\$ .75
M. T.'s Depilatory to remove superfluous hair	\$ .50
M. T.'s Freckle Cream, for stubborn freckles and tan	\$1.00
M. T.'s Mineralized Quinol, "The Incomparable Vanishing Cream"	\$ .75

**M. TRILETY, Toilet Requisites Dept. 47, Binghamton, N. Y.**



WHEREVER society gathers—where eyes  
are focused on woman's beauty—where  
man is most susceptible to feminine charm—  
“It's Freeman's”

that's added the crowning touch to Milady's  
beautiful complexion.

Freeman's Face Powder has been the choice of fashion's  
favorites for forty years.

*At all toilet counters or send  
5 cents for miniature box.*

THE FREEMAN PERFUME CO.  
2507 Norwood Ave. Cincinnati, Ohio



50 cts

in square  
cornered box

*Guaranteed to contain double the quan-  
tity of former round cornered 25c box*

Freeman's FACE  
POWDER



## The Passion Flower

(Continued from page 41)

ly, as if to convince herself. "Why should Rubio concern himself with my daughter's love affairs? I don't suppose you are accusing him of wanting her!" She laughed angrily, violently. Now, with the usual calm of happiness stripped from her face, she looked old, almost unbeautiful. The bones of her face showed beneath the straining flesh.

"What is all this?" Esteban had entered silently. His wife ran to him, clung breathlessly. "He says—absurd, surely!—that Rubio—your valet, your hired servant—is Acacia's lover, or, at least, that he wants to be—"

"Where is Rubio?" raged Norbert. Let me ask him, before you all, who told me to keep away from Acacia!"

"Rubio," said Esteban, coolly, "has gone away."

Norbert echoed the words stupidly: "Away? Then I cannot prove—people will always think—" He staggered to a chair and sank down, burying his big head in his bony hands. "Of course, I know Acacia had nothing to do with that man, but I thought he might have been in love with her, and so killed Faustinio—"

"Rubio did kill Faustinio," Esteban said in the same stilted tone. "He confessed it to me before he went."

Acacia had been standing apart, eyelids cast down. Now she lifted them and her eyes, filled with cold green flames, met his. The muscles in his cheek twitched. Their gaze clung.

"Why? Why?" moaned Raimunda. "He could not have dared think of her—oh, my head! What have I done to deserve this?"

"Is it my fault," said the girl, in a hard voice, "that I hungered for love in my own mother's home? That I starved there, watching her plenty? Is it my fault that they call me the Passion Flower? Oh, yes, I know it! In the tavern! In the market—everywhere—my name is bandied on common lips. I am the flower for which men go mad, the poisonous flower that kills whoever touches me! They will be quite ready to believe this, that the low servant of my step-father was my secret lover."

"Stop!" moaned Raimunda. "Stop, or you'll drive me mad!"

Norbert rose unsteadily. "No! Rather than that, I'll confess that I killed him. I'll go tell Tio Eusebio to finish the job—" He swayed and sprawled forward on his face, and they saw his hands, which had been clutching at his breast were reddened.

"He is dead also!" shrieked Raimunda, falling on her knees beside him. "They shot him in revenge—and he did not tell us—"

"Tio Eusebio and his sons fired on him as he left the court-room," Esteban explained to Acacia, still in the controlled tone he had used first. "I thought they missed him. That makes the second who has died because he touched your lips. I wonder"—he laughed softly, turning away—"I wonder whether it is worth dying for!"

(Seventy-five)



Copyright 1921—The Palmolive Company 1254

## Olive Oil Makes Glossy Hair

Silky texture and satiny gloss are attractions you need not envy. You can acquire these attractions very easily. Stop the careless washing which makes your hair rough, dull and brittle and use Palmolive Shampoo which cleanses more thoroughly without drying out the hair.

After a Palmolive Shampoo your hair is beautifully soft. It is silky and it has that well-groomed look. Brush it carefully, massage it gently once a day and shampoo every two weeks and everyone will admire your glorious, glossy hair.

### Used by scalp specialists

Palmolive Shampoo is rich in olive oil, the great hair beautifier used by scalp specialists to revitalize thin, lifeless, falling, unhealthy hair. It gives the all-desired gloss and a beautiful, silky quality. It keeps your

hair soft and makes it seem abundant.

This olive oil is blended with palm oil, another oriental oil of beneficial action, and coconut oil is added for the sake of its lathering qualities.

### Follow these directions

Comb your hair over your face, freeing it from tangles. Wet thoroughly, for the wetter your hair the more profuse the lather.

Dip your fingers into the shampoo (previously poured into a cup or glass) and massage it into the scalp, which produces a profuse, fragrant lather.

Wash the length in this thick lather and then rinse. This is easy, as water

dissolves Palmolive Shampoo instantly without any danger of leaving soap traces.

Two lathers are required. Dry by shaking and fanning.

Brush thoroughly (with a clean brush) and then examine the quality of your hair.

Its softness, its silky abundance, its shiny, attractive gloss will delight you.

### Send for trial size bottle

It is sent absolutely free, accompanied by a booklet which explains home treatment of the hair and scalp to help make it grow thick and beautiful. Together they introduce you to the secret of glorious, glossy hair, beautiful with health

and the well groomed look women envy and men admire.

The Palmolive Company, Milwaukee, U. S. A. The Palmolive Company of Canada, Limited, Toronto, Ont.



Contains nearly twice the quantity of other shampoos



# WHEN YOUR HAIR'S BEAUTY WITHERS



**B**E on the alert so that others may not observe the first tattling gray streaks in your hair before you discover them yourself.

Then do not stop to grieve, but act promptly to banish them.

It is easy to escape the severe penalties everywhere visited upon the woman who neglects her hair when it begins to fade.

Unightly gray streaks, when tinted with "Brownatone" to bring back their original color and to restore to all the hair a youthful lustre, may challenge microscopic examination, so perfect is the result produced.

## BROWNATONE

is not a paste, but a clean, one bottle, liquid preparation, easy to apply, instant in its effect and indispensable in the lives of hundreds of thousands of women who have proved its efficiency.

Sold everywhere by leading druggists—50c and \$1.50. Two colors: "Golden to Medium Brown" and "Dark Brown to Black."

For a free trial bottle of "Brownatone" with simple directions send 11c to pay packing, postage and war tax to—

**THE KENTON  
PHARMACAL CO.**

593 COPPIN BLDG.

Covington, Kentucky, U.S.A.

Canada

Address

Windsor

Ontario

By the time Norbert was in bed and his wound dressed, Esteban had disappeared. Distracted, Raimunda moved among the ruins of her little world of love and peace, attending to the sick man, moaning out snatches of prayers, ever turning to the window to search the horizon for her husband. Acacia prayed, too, before the cross in her casement window.

"How he looked at me when he spoke of kisses! Blessed saints, send him back. I hated him because he loved *her*, because he never looked so at *me*. Oh, but he is strong, his arms could crush one, he could kill with one of his great hands. I would rather he killed me than kissed her before my eyes! Blessed saints, send him back—to *me*. She has had one husband! She has known love, and the pain of it before I was born; she has no right to what is mine! Mine—mine——"

Raimunda sat, three days later, sewing, when a shadow fell across her work, and she rose with a cry to find herself in Esteban's arms. "You came back! Beloved! Beloved, hold me close! I have not lived since you went. Tell me it has all been a nightmare, that we shall awake from into the pleasant sunshine. Tell me we shall be happy again!"

"Norbert?" He kissed her gently, without response to her passion. "Is he—dead? I had to know."

"He is better. He will live—the doctor says so," Raimunda whimpered, holding his hand to her breast like a nursing child. "Esteban—is that all you say to me, who have suffered so for you!"

"Acacia?" He said the name doggedly. "What of her? I was alone these three days in the mountains, and I thought much. Perhaps I—we have not done well by her."

"I am going to send her to the convent at San Marco," said the wife quietly. "It is the best thing for us all. She cannot remain here, where everyone will stare and whisper. No one would ever marry her after all this scandal, and she will be safe there. It is best."

"Acacia a nun? Shut up behind grey prison walls, away from the sun and laughter and love? No! It is unendurable—I will not have it!" He quieted himself fiercely, as the door opened to Acacia herself. She wore a dress that was so shrunken that it gave her the look of a little girl. The green lights were lost in her wistful gaze, drowned in tears. She stood very still, looking at the two before her quietly. Esteban stepped away from Raimunda, his arms fell at his sides, his lips opened, but made no sound.

"Acacia, you have never been fair to Esteban," her mother cried. "You have seemed almost to hate him, and it has hurt me very much. He is so good, so thoughtful, and now you shall know it. He will not allow you to leave us for the convent! He feels toward you as if you were his own, as well as mine. Go to him, dear! Kiss him and call him father for my sake! We will all be so much happier then——"

Acacia moved slowly to Esteban. She stood before him, lifting her beautiful

drowned eyes. "*Esteban!*" she cried, triumphantly, "kiss me, Esteban. Don't you hear her give you permission?"

Close he held her, closer. Mouth to mouth, heart beating wildly to heart. No father's kiss this one, but a lover's, burning, breathless. Raimunda watched with starting eyes, incredulous, at first, at last, believing.

"You and she!" she shrieked. "The Passion Flower—you *love* her! You broke off the match with Norbert! You had Rubio kill Faustinio! Now you stand there before my very eyes! Oh, shameless—oh, God! Oh, God!" She staggered toward the door. "I will give you up! Ho, there! Here is the murderer—come and seize him in her guilty arms!"

A shot spattered thru the room. Raimunda's screams ceased. She stood a moment quietly, then sat down in a chair. On the breast of her gown appeared a spreading stain. Esteban let the smoking weapon fall from his stiff fingers.

"I couldn't help it," he said, dully. "I loved you. I did not want to look at her, or hurt anyone or be unfaithful. But it was something beyond me——" He seemed to awake to what he had done, for he sprang to the door, peered out, then turned to Acacia. "Come! We must go at once. In the hills we shall be safe, and afterward—some other country——"

The girl did not move. Her eyes were on her mother's face, on which the shadow of death was gathering. "Acacia," whispered Raimunda, "my little—girl——"

It was the soul of the mother that spoke—the soul of the daughter that answered: "My *mother!* Oh, I love you, I love you so——"

"Acacia!" urged the man in the doorway. "Come! There's no time for her, but we have our happiness before us! Come with Love and me to the hills!"

She did not look at him. She did not seem to hear. Her head was on her mother's pierced bosom, and the hands of the dying woman held her close. He knew that he could never loosen those hands. They had reached back from the dim borderlands of death to draw her child away from danger. They would never release their hold on Acacia's soul until they led her at last across the threshold of heaven.

## A YOUNG PAINTER

By CHARLOTTE BECKER

He painted one great picture, ere he died  
Upon a valiant battlefield of France—

His young heart filled with rapturous romance  
And dreams of high adventure far and wide  
Wherever wonderment and beauty bide;

He never knew that he had garnered fame  
Since only after he had gone there came  
The praise that would have pleased his wistful pride.

Yet we who stand before his canvas here,  
Catch something of the charm and flame and glow

Of his brave spirit, something fresh and clear  
As the first lark song April mornings know;  
And, in his ecstasies of color find  
The deathless beauty of his lyric mind.





## Three Chances for You

THESE three "movie" stars are fortunate in having good teeth. Can you guess their names?

Fill out the coupon below, and mail it to us. If you get the name of *even one* of these three "movie" favorites right, we will send you a generous trial tube of Colgate's Ribbon Dental Cream.

Colgate's has for years been the choice of people who want a dentifrice that *cleans thoroughly* and is *safe*.

Colgate's contains no harmful acids; the flavor is delicious.

Be sure to fill out and mail the coupon. Do this today, and learn the pleasure of cleaning your teeth night and morning with the dentifrice that is recommended by more dentists than any other.

COLGATE & CO. Dept. 15 199 Fulton Street, New York

In Canada:  
137 McGill Street, Montreal



COLGATE & CO.  
Dept. 15  
199 Fulton St., New York

I know who's smiling; please send me the trial tube.

No. 1 is.....

No. 2 is.....

No. 3 is.....

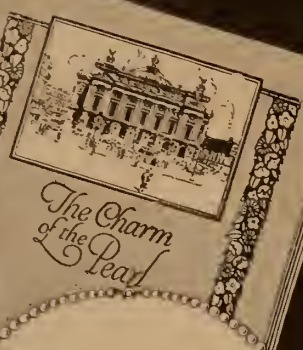
My Name.....

Street.....

City.....State.....



## Send for the Beautiful Pearl Booklet



*The Charm of the Pearl*

**INDIAN** rajahs and princesses of royal blood, court intrigues, boudoir intimacies—these and a hundred other fascinating tales are also bits of the story of pearls.

The favored gem of famous beauties, from Cleopatra to our own time, is now within your reach—to “set off” your favorite frock—to help you appear at your very best.

And all this is so wonderfully told in the booklet, “The Charm of the Pearl,” that you must ask for a copy today. It’s free. Just write “Send Booklet” on a card and address: 23A Snow Street, Providence, R. I.

*La Tausca Pearls at Your Jeweler’s*

**KARPELES**  
Maker of the World’s Fine Pearls  
Paris Providence New York

**LA TAUSCA**  
PEARLS

25 YEARS THE STANDARD TRAINING SCHOOL FOR THEATRE ARTS

**ALVIENE SCHOOL OF DRAMATIC ARTS**

FOUR SCHOOLS IN ONE. PRACTICAL STAGE TRAINING. THE SCHOOL’S STUDENT STOCK AND THEATRE AFFORD PUBLIC STAGE APPEARANCES.

Write for catalog mentioning study desired to Secretary  
**ALVIENE SCHOOLS, Suite 17**  
43 West 72nd Street  
Bet. B’way and Central Park West, New York

PHOTO PLAY MUSICAL COMEDY DANCE ARTS

**A Single Drop Lasts a Week**



Flower Drops the most exquisite perfume ever produced. Made from flowers. A single drop lasts a week. Bottle like picture with long glass stopper. Lilac or Orabapple, \$1.50; Lily of the Valley, Rose or Violet, \$2.00; Romanza, our latest Flower Drops, \$2.50. Above odors in half oz. bottles \$3.00, one oz. \$5.00. Send 20c stamps or silver for miniature bottle. Rieger’s Flower Drops Toilet Water \$1.75 large 5 ounce hexagonal bottle.


**Rieger’s**  
PERFUME & TOILET WATER  
**Flower Drops**

Rieger’s Mon Amour, ounce \$1.50; Garden Queen, \$2.00; Aleazar, \$2.25; Parfum Rienzi, \$2.50, nothing finer; Honolulu Boquet \$1.00 at druggists or by mail.

Send \$1.00 for souvenir box of five 25c bottles, different odors.

**PAUL RIEGER & CO. 294 1st St., San Francisco**

**Send for Miniature BOTTLE 20c**



**BY TEACHING DANCING**  
THIS COLLEGE STUDENT  
EARNED \$15,000 A YEAR  
IN SPARE TIME.

Good dancers interested in becoming successful dancing teachers are invited to write for details of membership in the National Institute of Social Dancing, Dept. 140, Duane Bldg., N.Y.

If you simply want to learn dancing, send 25c. for sample lesson.

## Sacred and Profane Love

(Continued from page 31)

Carlotta went to Paris. She felt that life was over, and, paradoxically, she chose the city where it reached its culmination. In Paris she might be absorbed. What were the works of her pen? *They were what she had never lived.* As such, they were *inutile*, unsatisfactory.

But in Paris she found Diaz.

At first she didn’t know him. He was sitting in front of a very third-rate café, sipping absinthe. He had grown older and he looked dreary. He, too, had been beaten. Diaz, the Darling of Europe!

At first, he didn’t know her. His eyes were bleared, and his hands—his beautiful, miraculous hands—they hurt her to see them. They were no longer beautiful. They were no longer miraculous. They seemed designed only to claw the glass holding the sickly green substance.

She said, softly, as tho it tore from some deep reserve she had never invaded: “Diaz . . . I am Magda!”

“There are so many Magdalens—one more or less—”

His voice was complaining. Where the old vibrancy?

She whispered. “But, I am Magda. Surely—”

Then he looked at her. A momentary light touched his face, all sodden as it was.

“Magda!” he said. “Ah—you!”

She offered to help him home. He was obviously unfit for solitary pedestrianism.

And on the way, thru the streets growing dim, thru greyness, the keen and living memory of that other meeting came back to her again.

And, more than all other things, she saw Diaz, not as her lover, but as the Famous Pianist, the master of music, the artist thru whose fingers Chopin spoke with the tongue of angels. Diaz, the Master!

And, overwhelmingly, she knew that what counted more than all other things, far more than Carlotta Peele, or her little fame, her little life, was Diaz. *Diaz must come back.* No sacrifice would be too great. No struggle too supreme. At whatever cost, whatever the price, whatever was lost, so that was gained.

When they reached his sordid rooms, he went at once to the absinthe, and at once she took it from him. “I have been ill,” he whined.

“I know,” she said.

She meant it. She knew all, all that this struggle was going to involve; what it was going to take from her, from them both, that, ultimately, it might be given to him again—his incomparable art. He would lie to her, evilly. He would lie to her, and then he would lie again. He would deceive her in all sorts of horrible ways. There would be scenes, horrible, degrading. There would be despairs, revulsions, agonies that would rend their bodies and torment their souls; but out of it all, if there should come nothing more, there would come this supreme moment where—

in she would know at last what love, the love that is sacred, means. Now, that he had nothing, was nothing, with his gift shattered and trod under his feet so bitterly—clay, ragged, unkempt and evil—still she loved him. Still the supreme thing was to give him back to the world again, made whole. Still the world pivoted about the framed picture on her piano.

“Diaz—Diaz,” she murmured, “how have you come to this?”

He fought with her for the absinthe. Grew ravening, terrible.

“This is the first onslaught,” she told herself. “I must go thru with it, no matter what.”

Even when his pistol blazed on her, she did not flinch; not until, thru the haze of smoke, she heard his voice crying out, “Magda—Magda—have I killed you?”

He was momentarily sobered, and then, holding him against her while he sobbed out his love of her, how he had tried to find her, had gone from bad to worse, she whispered reassurance to him; told him she would never leave him again, reiterated it, never—never—that she would stay with him—fight with him and for him—until, someday, Emilio Diaz would go back to the world he had conquered and left.

“It is too late,” he said.

“No—no—we will win—”

“You will never leave me, Magda? You mean it?”

“Never, Diaz. I do mean it.”

It was the night of the great concert. The first night Emilio Diaz had played before the public since his disappearance, three years before.

The musical world was agog. Strange tales of his hiding had filtered thru. Much had to do with Carlotta Peele, in whose home he lived.

Carlotta had lost her following. The breath of scandal had been too much. The old salon was demolished by the conviction she had brandished before the world. What this conviction had cost her, no one of the many could ever know. But Diaz was whole again. Was to play again. Tonight would tell the tale.

He begged her not to go with him. “If I fail,” he said, “I could not bear to have my failure under your eyes.”

“But you shall succeed!” she told him.

When he had gone she said to Yvonne, “Go—quickly. Stay in the auditorium. If he should fail, I must know in advance, so that I can say what I should to him—what he will need.”

Yvonne went, in some perplexity. She could not quite comprehend all the to-do over one man, when, obviously, the world was full of men, all more or less alike.

But Diaz did not fail.

As the spirit of Carlotta had worked once, years ago, so it worked again, and he made Chopin sing his immortal melodies until the faces in the auditorium were blurred with tears and shining with the



stars of over-bright eyes. And, when he had done, they swarmed up on the platform to touch him, to applaud him, to adulate him. The cries of "Diaz! Diaz!" rang from ceiling to roof.

At home, alone, Carlotta waited. If he failed, how tender she must be, what sustenance, what delicacy, she must employ. If he succeeded—ah, how she would have loved to sit beneath his triumph, having, herself, held up her feeble torch to light him back.

It was worth it. Always, it was the greater or the lesser. Diaz had been the great artist, of the two of them, the greater artist, the greater person. She had done right.

When he returned, he was radiant. The old Diaz—the Diaz under whose magic she, the girl Carlotta, had quivered, the finest instrument.

He had been invited to dine with the Princess Isolde. He felt elated. Would Carlotta mind? "Of course not," she smiled. "Your triumph wins you all the rights, Diaz."

But, when he had gone, for the first time in many, many bitter months, the tears came. She felt, desperately now, that she must hang on to her conviction—she had given Diaz back to the world. That had been her mission. Never, she remembered, had she striven to win him back for herself. She had gone, had been able to go, beyond that. She must sustain it. She had given him to the world. The world had acclaimed him. The task was complete and victorious. She must be content. Other things did not matter. She, Carlotta, did not matter. Had never mattered since the long-ago day when, breathlessly, she had told Aunt Constance that to hear Diaz play would be "a consummation." So it had been.

The door opened, and Diaz was back. He saw her tears. He had her in his arms.

"Ah, why do you weep, dear love?" he said.

The tenderness—the tenderness of the long-ago night—

"Did you think, then, that I did not love you? Because my impulses are selfish? Ah, but my heart is not. Nor my soul. How could they be so, being yours? Magda—Magda—will you be mine wholly—will you marry me—make of all this miracle you have wrought—a consummation?"

Carlotta gave a little laugh, half sob. Her arms tightened about him.

"A consummation," she said. "Beloved, it was that before ever it all began——"

#### FOR LOVE OF YOU

By IVAN T. DOWELL

At dawn upon a headland's height,  
At dusk upon the sea;  
Your hand in mine at sunset light,  
You roved the world with me.

We roved the world, and loved it too,  
So wide, so fair and free.  
I found it fair for love of you—  
Did you for love of me?

(Seventy-nine)



# Age-Old Mistakes

## Are still made in teeth cleaning

Countless people who brush teeth daily find they still discolor and decay. The reason is, they leave the film—that viscous film you feel. It clings to teeth, gets between the teeth and stays.

That film causes most tooth troubles. To clean the teeth without removing it is one age-old mistake.

### Film ruins teeth

Few people escape the trouble caused by film. Those troubles have been constantly increasing. So dental science has spent years in seeking a combatant.

Film absorbs stains, making the teeth look

dingy. Film is the basis of tartar. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay.

Millions of germs breed in it. They, with tartar, are the chief cause of pyorrhea.

### Combat it daily

Modern science has found ways to combat that film. Able authorities have proved them by many clinical tests. Now leading dentists everywhere advise their daily application.

The methods are embodied in a dentifrice called Pepsodent. And to millions of people it has brought a new era in teeth cleaning.

### Other essential effects

Pepsodent brings other effects to accord with modern dental requirements. Right diet would also bring them, but few people get it. So science now urges that the tooth paste bring them, twice a day.

Each use of Pepsodent multiplies the salivary flow. That is Nature's great tooth-protecting agent. It multiplies the starch digestant in the saliva, to digest starch deposits that cling and may form acid. It multiplies the alkalinity of the saliva, to neutralize the acids which cause tooth decay. Another ingredient is pepsin.

These results are natural and essential. Millions of teeth are ruined because people do not get them.

Watch the change which comes when you use Pepsodent. Send the coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coat disappears. Read in our book the reasons for each good effect. This test will change your whole conception of clean teeth.

Cut out the coupon now.

**Pepsodent** PAT. OFF.  
REG. U.S.

**The New-Day Dentifrice**  
A scientific film combatant, whose every application brings five desired effects. Approved by highest authorities, and now advised by leading dentists everywhere. All druggists supply the large tubes.

#### 10-Day Tube Free

563

THE PEPSODENT COMPANY,  
Dept. 525, 1104 S. Wabash Ave.,  
Chicago, Ill.

Mail 10-Day Tube of Pepsodent to

.....

.....

Only one tube to a family



# No Money Down

**Illinois Monarch  
19 Jewels**

19 genuine Ruby and Sapphire jewels, solid gold center wheel, adjusted to positions, isochronism and temperature. Includes such railroad requirements as double roller escapement, steel escape wheel. Stem set guaranteeing absolute satisfaction. Substantial, guaranteed 20-year 12 or 16 size gold filled case. Sent without a penny down.

**10 Days  
Free Trial**

Wear this splendid watch 10 days free. No obligation. If you decide not to buy return it at our expense.

**Chain and  
Knife FREE**

A handsome, up-to-date, gold-filled chain and knife absolutely free. Choice of Dickens, Vest or Waldeemar (shown in cut chain). State which chain you wish.

**14c a Day**

Just send your name and address. The watch, chain and knife come to you by prepaid express. Give express \$3.50. This is merely a deposit. Wear the watch and chain 10 days. Then if you don't wish to keep it return it at our expense and your deposit will be refunded instantly. You are not out one penny. Trial is absolutely free. If you keep the watch pay \$4.50 a month until full price, \$42.75 is paid.

**Order Today on Trial**

The supply is limited. Send your name now. No red tape or annoyance. You take no risk. Take this chance to have this splendid watch for less than 14c a day. Send your name now.

**J. M. LYON & CO. Dept. 1 Maiden Lane  
1515 NEW YORK**

## You can Ukulele!

You can easily play quaint, dreamy Hawaiian music or latest songs on the ukulele and gain a host of friends thru its popularity. For years this institution has made thousands of successful students thru Prof. Harry J. Clarke's method of instruction which enables you to play the ukulele in your own home in a few weeks. No previous knowledge necessary. Famous Moving Picture Stars have learned to play it. With every course we give a genuine handsome Hawaiian Ukulele absolutely free, also music, everything—no extras. Write today for interesting story of Hawaiian Music, FREE. You will love it.

Hawaiian Institute of Music, 201 W. 41st St., Dept. 13Y, New York

## X BRAZIN

Famous FRENCH Depilatory  
for removing hair

A delicately perfumed powder; removes hair, leaves skin smooth, white; for arms, limbs, face. Price in U. S. and Canada, 50c and \$1 sizes, containing complete mixing outfit. Elsewhere 75c and \$1.50. At drug and department stores.

Send 10¢ for trial sample and booklet  
**HALL & RUCKEL, 101 Waverly Pl., N. Y.**

## REDUCE YOUR FLESH

Exactly where desired by wearing

**DR. WALTER'S**  
Famous Medicated  
Reducing

**Rubber Garments**  
For Men and Women

Cover the entire body or any part. Endorsed by leading physicians. Send for illustrated Booklet.

**Dr. Jeanne M. C. Walter**  
353 Fifth Avenue New York

Billings Building, 4th Floor  
Ent. on 34th St., 3d Door East  
San Francisco Representative:  
Adele Millar Co., 345 Stockton St.

Bust Reducer, Price \$6.00  
Cbin Reducer, Price \$2.50

## The Man Who Dared To Be

(Continued from page 58)

wonderful letters," he said. "I remember one thing that he said in his last. I had written him about investing in oil out here, and he answered by writing: 'My dear boy, in my vault there is a set of certificates beautifully engraved, embossed with gilt—and absolutely worthless. These of all other papers and documents in my possession I handle most fondly, chiefly, I suppose, because they are all that is left of one of the brightest dreams that I ever had. They are oil certificates! Take my advice, my boy. Let oil alone. You're in velvet now, so don't get off the rug.'"

Perhaps I haven't quoted exactly. It doesn't matter. My idea is to show something of the deep admiration that Lefty holds for his father and his letters. He repeated the last line about not getting off the rug with a vastitude of respect in his voice.

"And I'll never forget," he went on, "when I was cowpunching down in Texas, in the Panhandle, how mother sent me a big new Victrola. The rest of the boys had never seen any other records than the tubular ones that used to come with the old horned machines, and they couldn't get over the flat discs. Each fellow selected his favorite record, carved his initials on it, and if he ever found anybody else playing it, it meant a fight. I remember that one of them got hold of a Hawaiian record and sat up all night playing it continuously.

Motion pictures are only a recent fragment of Lefty's life. After college his father followed all the good traditions and shipped him West, with the promise that when he had worked for wages for two years he would buy him a ranch. Hence the Panhandle. He got the ranch eventually, has it now, stocked with two hundred head of pure-bred cattle, up in Colorado. But his adventuring took him, too, up into Washington, where he tried his hand at fruit ranching.

"They think that California has real estate agents and smooth talkers, but those up in Washington have them beaten any day in the week. I, with another chap, was looking around for a good bit of land and one of those agents came along and

took us in tow. Looking over his land I noticed a tremendous amount of stones lying around and suggested that they might prove undesirable. But the agent was right there. He explained carefully that they were a great advantage; that in the daytime they absorbed the heat from the sun, and then when it set they retained the heat, giving it off gradually and so protecting the trees. And we believed him, until we happened to see a big pile of stones in one corner of the place.

"But what of that pile there?" I asked. "It doesn't look as if that man liked them."

"Again the ready answer.

"Oh, my dear sir," the real estate man said suavely, 'that's a new shipment that's just arrived. The owner hasn't had time to spread them around yet!'

"But that was a little bit too much. Even I couldn't believe that."

Lefty is a superb story-teller. Perhaps the preceding paragraph was just fiction, that in his enthusiasm he was converting into fact. But his telling of it (I have not half done it justice) fully made up for any possible failing of that kind. I wish I might go on to relate some of the confessed yarns with which he punctuated the meal. We ate literally in spasms. But I should have to take over the entire magazine to tell them all.

He just happened to get into pictures. He had come down to Los Angeles so that his wife and little girl might have a change from the rare, dry climate of Colorado. He met Samuel Goldwyn and Rex Beach, and the latter was so impressed that he asked if he wouldn't care to try pictures. He'd try anything once! "The Silver Horde" was his first effort. Others have been "Cross Roads of Destiny," "Just Out of College," "Officer 666" and "Boys Will Be Boys."

It's difficult to pin down the great attraction of this man Flynn. Perhaps it's his way of strolling around the studio lot with his guitar, shouting gay songs of college and the Texas plains; perhaps it's his smile or his eyes, which are blue, or his voice, which is pleasantly deep. But principally I think it's because he is—a man.

## The Celluloid Critic

(Continued from page 52)

Vidor's "The Jack-Knife Man." Doubtless it will be more popular with the exhibitors, who decide what audiences shall or shall not see. It has all the so-called "punches," from fights to the burning of a church, not to enumerate the aforementioned stampede. We hope, however, that Mr. Vidor will stick to his ideals of production and life. Here and there he achieves his usual fine moments. For this reason, we place "The Sky Pilot" above the average.

The Vidor-Connor story is well played,

particularly by John Bowers as "the sky pilot," and Colleen Moore as the girl.

It may sound inconsistent to call a photoplay one of the few interesting things of the screen year and yet one of the disappointments, all in one breath. Yet this double-barreled comment is our opinion of Rex Ingram's production of Vicente Blasco Ibanez's "Four Horsemen of the Apocalypse," (Metro).

However he may have failed in catching the intent of the Spanish novelist, the screen "Four Horsemen" places Mr. In-



gram among the leading forces of the American cinema. Because it is far and away above the average ruck of pictures.

We are among those who look upon Ibanez as a good second-rate novelist, nothing more or nothing less. In "The Four Horsemen" he turned out an unusual epic of the world war; unusual mainly because the tongue of the world was tied by hatred and bitterness, and Ibanez stood well nigh alone in his clarity of sight. He transcribed a diatribe against war. Indeed, its very title, for the four terrible horsemen are: war, conquest, famine and death, expresses its purpose. In certain ways, the novel struck a big and all absorbing racial note.

Mr. Ingram and his scenarist, June Mathis, missed this. Perhaps we are still too close to the war and too touched by it to dare otherwise. The screen version lacks the sweep of this message; indeed, it stoops to hatred. Again, Mr. Ingram has missed in striking the fire of the love affair between Julio Desnoyers and Marguerite Laurier. In a phrase, the vitality of Ibanez's characters has suffered, for at no time does one feel a compelling urge towards any one of them.

The secret of fine direction lies in giving the breath of life to one's mimic people. Griffith imparted it to the cardboard folk of "Way Down East." When the tortured Anna turned hysterically upon the conscience-bound New Englanders in the drab Bartlett kitchen, Griffith made his auditors feel like shrieking their defiance, too. Not so with Mr. Ingram. For instance, when the husband comes upon the lovers in Julio's apartment, one never feels a qualm of personal interest in the outcome.

Here we will not attempt to tell the story of Julio Desnoyers, son of that magnificent centaur of the Argentines, Madareaga, and how the world-war tore thru and well nigh destroyed his family. Mr. Ingram relates it clearly enough. Many times, he captures superb moments of camera painting — photography that borders upon a fine art. Nearly always he attacks his situations with an eye to a new treatment. Indeed, the directorial surface technique is in the main excellent. He fails most in giving too much space to the war and in attempting over-symbolism. He is successful in catching the effect of the four ill-omened horsemen galloping across the sky, but he collapses when he resorts to smoking dragons and kindred obvious phenomena.

Actually, Mr. Ingram touched his highest point in the early episode of the Argentine cafe. Here Julio flashed with life, passion vibrated across the screen, and the atmosphere radiated with reality.

We see certain unique qualities in Mr. Ingram. He might easily be another Cecil de Mille, for he is at his best in the play of sex. He can catch and transcribe the play of passion.

The playing in "The Four Horsemen" varies. We liked Rudolph Valentino's Julio best. And how Wallace Beery makes

(Eighty-one)



## "The Job is Yours— on One Condition!"

"For a long time I watched the new men who came into this business. Some stood still—stayed right where they started. Others climbed—made each job a stepping stone to something better.

"Now, what was the difference? Well, I investigated and found out. The men who were getting ahead had been devoting part of their spare time to study along the line of their work. Our treasurer used to be a bookkeeper. The factory superintendent was working at a bench in the shop a few years ago. The sales manager started in a branch office up state. The chief designer rose from the bottom in the drafting room.

"All of these men won their advancements through spare time study with the International Correspondence Schools. Today they are earning four or five times—yes, some of them ten times as much money as when they came with us.

"So out of this experience we have formed a policy. We are looking for men who care enough about their future not only to do their present work well, but to devote part of their spare time to preparation for advancement.

"And I'll give you this job on one condition—that you take up a course of special training along the line of your work. Let the I. C. S. help you for one hour after supper each night and your future in this business will take care of itself."

Employers are begging for men with ambition, men who really want to get ahead in the world and are willing to prove it by training themselves in spare time to do some one thing well.

Prove that you are that kind of a man! The International Correspondence Schools are ready and anxious to help you prepare for advancement in the work of your choice, whatever it may be. More than two million men and women in the last 20 years have taken the I. C. S. route to more money. Over 130,000 others are getting ready in the same way right now. Surely the least you can do is to find out what there is in this proposition for you. Here is all we ask: Without cost, without obligating yourself in any way, simply mark and mail this coupon.

### INTERNATIONAL CORRESPONDENCE SCHOOLS BOX 6758-B SCRANTON, PA.

Explain, without obligating me, how I can qualify for the position, or in the subject, before which I mark X.

- |   |  |
|---|--|
| <input type="checkbox"/> ELECTRICAL ENGINEER            | <input type="checkbox"/> SALESMANSHIP            |
| <input type="checkbox"/> Electric Lighting and Railways | <input type="checkbox"/> ADVERTISING             |
| <input type="checkbox"/> Electric Wiring                | <input type="checkbox"/> Window Trimmer          |
| <input type="checkbox"/> Telegraph Engineer             | <input type="checkbox"/> Show Card and Sign Ptg. |
| <input type="checkbox"/> Telephone Work                 | <input type="checkbox"/> Railroad Positions      |
| <input type="checkbox"/> MECHANICAL ENGINEER            | <input type="checkbox"/> ILLUSTRATING            |
| <input type="checkbox"/> Mechanical Draftsman           | <input type="checkbox"/> Cartooning              |
| <input type="checkbox"/> Machine Shop Practice          | <input type="checkbox"/> BUSINESS MANAGEMENT     |
| <input type="checkbox"/> Toolmaker                      | <input type="checkbox"/> Private Secretary       |
| <input type="checkbox"/> Gas Engine Operating           | <input type="checkbox"/> Business Correspondent  |
| <input type="checkbox"/> CIVIL ENGINEER                 | <input type="checkbox"/> BOOKKEEPER              |
| <input type="checkbox"/> Surveying and Mapping          | <input type="checkbox"/> Stenographer and Typist |
| <input type="checkbox"/> MINE FOREMAN OR ENGINEER       | <input type="checkbox"/> Cert. Public Accountant |
| <input type="checkbox"/> STATIONARY ENGINEER            | <input type="checkbox"/> TRAFFIC MANAGER         |
| <input type="checkbox"/> Marine Engineer                | <input type="checkbox"/> Railway Accountant      |
| <input type="checkbox"/> Ship Draftsman                 | <input type="checkbox"/> Commercial Law          |
| <input type="checkbox"/> ARCHITECT                      | <input type="checkbox"/> GOOD ENGLISH            |
| <input type="checkbox"/> Contractor and Builder         | <input type="checkbox"/> Common School Subjects  |
| <input type="checkbox"/> Architectural Draftsman        | <input type="checkbox"/> CIVIL SERVICE           |
| <input type="checkbox"/> Concrete Builder               | <input type="checkbox"/> Railway Mail Clerk      |
| <input type="checkbox"/> Structural Engineer            | <input type="checkbox"/> AUTOMOBILES             |
| <input type="checkbox"/> PLUMBING AND HEATING           | <input type="checkbox"/> Mathematics             |
| <input type="checkbox"/> Sheet Metal Worker             | <input type="checkbox"/> Navigation              |
| <input type="checkbox"/> Textile Overseer or Supt.      | <input type="checkbox"/> AGRICULTURE             |
| <input type="checkbox"/> CHEMIST                        | <input type="checkbox"/> Poultry Raising         |
| <input type="checkbox"/> Pharmacy                       | <input type="checkbox"/> Spanish Teacher         |
|   | <input type="checkbox"/> Banking                 |

Name \_\_\_\_\_  
Present \_\_\_\_\_ Business \_\_\_\_\_  
Occupation \_\_\_\_\_ Address \_\_\_\_\_  
Street \_\_\_\_\_  
and No. \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

Canadians may send this coupon to the International Correspondence Schools Canadian, Ltd., Montreal, Canada 1-1-21

## Make More Money!

**FREE** Send address today and we will mail to you ABSOLUTELY FREE a book containing many helpful suggestions on writing and selling Photoplays, Short Stories, Poems, Popular Songs, etc. You may devote all or only spare hours to this fascinating work. Hundreds of publishers and film companies are constantly in the market and paying liberally for good manuscripts. If you want to become a successful writer and increase your income—send for this free book today. **ATLAS PUBLISHING CO., 534 Butler Bldg., Cincinnati, O.**



### Motion Picture Stars

Beautiful and artistic photos (3½ x 4½) of the world's leading movie picture stars—both men and women. **BATHING BEAUTIES** too! Just the thing for your room or den. Now offered at only 6 for 25c; 25 for \$1; 300 for \$10. Any assortment desired; postage prepaid. Order today enclosing money order or currency.

**EGBERT BROS.**

Dept. C, Buena Vista & Temple Sts., Los Angeles, Cal.

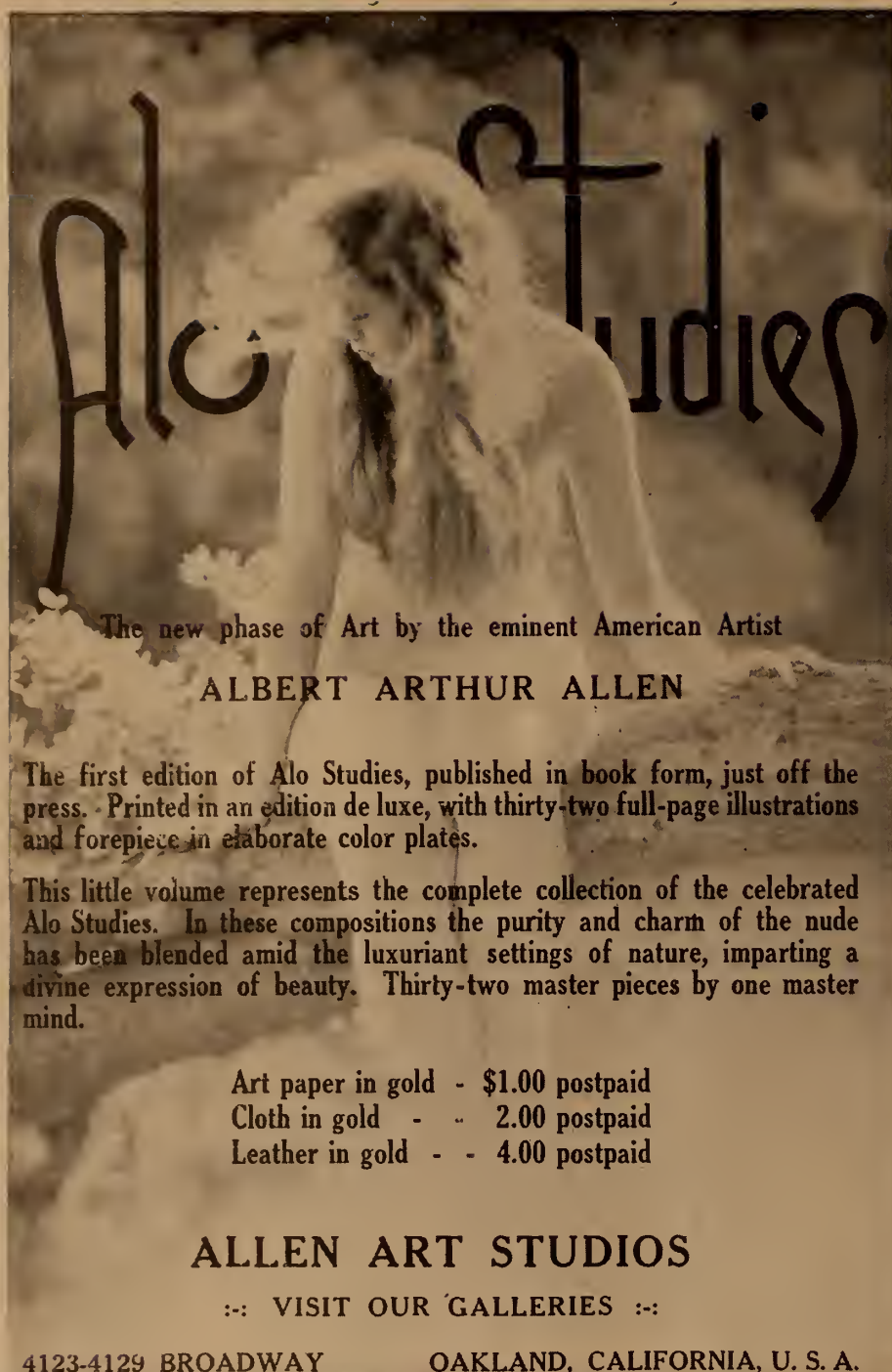
## You Have a Beautiful Face BUT YOUR NOSE?

IN this day and age attention to your appearance is an absolute necessity if you expect to make the most out of life. Not only should you wish to appear as attractive as possible for your own self-satisfaction, which is alone well worth your efforts, but you will find the world in general judging you greatly, if not wholly, by your "looks," therefore it pays to "look your best" at all times. **PERMIT NO ONE TO SEE YOU LOOKING OTHERWISE;** it will injure your welfare! Upon the impression you constantly make rests the failure or success of your life. Which is to be your ultimate destiny? My new nose-shaper "Trados" (Model 24) corrects now ill-shaped noses without operation quickly, safely and permanently. Is pleasant and does not interfere with one's daily occupation, being worn at night.

Write today for free booklet, which tells you how to correct Ill-Shaped Noses without cost if not satisfactory.

**M. TRILETY, Face Specialist, 1492 Ackerman Bldg., Binghamton, N. Y.**





**Alo Studies**

The new phase of Art by the eminent American Artist

**ALBERT ARTHUR ALLEN**

The first edition of Alo Studies, published in book form, just off the press. Printed in an edition de luxe, with thirty-two full-page illustrations and forepiece in elaborate color plates.

This little volume represents the complete collection of the celebrated Alo Studies. In these compositions the purity and charm of the nude has been blended amid the luxuriant settings of nature, imparting a divine expression of beauty. Thirty-two master pieces by one master mind.

Art paper in gold - \$1.00 postpaid  
Cloth in gold - - 2.00 postpaid  
Leather in gold - - 4.00 postpaid

**ALLEN ART STUDIOS**

:: VISIT OUR GALLERIES ::

4123-4129 BROADWAY OAKLAND, CALIFORNIA, U. S. A.

the bit of the German officer stand out! "Straight Is the Way" (Cosmopolitan), despite its obvious ingredients, entertained. This because of Robert Vignola's direction and the adroit sub-titling. Not only did Mr. Vignola treat his tale simply, but he glided over the weak spots by chuckling with his audience. That is, he never permits one to take events too seriously.

Really the plot is a fearful thing, revolving around two thieves who take up their abode in the deserted wing of an old farm house. In the other part of the place dwell a mother and daughter, penniless and oppressed by a scoundrel who holds a mortgage over their heads. How the crooks pose as spirits and right matters, ultimately reforming themselves, makes up the opus. It all savors a bit of the stage success, "Turn to the Right."

Mr. Vignola has worked with humaneness and humor. Gladys Leslie is admirable as the daughter. Mabel Burt gives a fine performance, and the crooks are delightfully done by Matt Moore and George Parsons.

We frankly concede our disappointment over Vitagraph's screen version of Anna Sewell's "Black Beauty."

"Black Beauty," which, as everyone knows, is the biographical story of a horse told in human terms, was written to instill a juvenile love of dumb animals. Naturally the mere romance of a horse, no matter how exciting, could hardly be woven into a five-reel photoplay. But do our scenario writers pause at any such problem? Hardly. Mr. and Mrs. George Randolph Chester decided to weave into the affair an "inside story," that is, the events within doors which could not have been observed by Black Beauty.

Unfortunately, Black Beauty either had a better imagination or literary taste than the Randolph Chesters. Their inside tale is the veriest melodrama, anent a fearful villain who wears riding breeches, carries a crop and effects a black mustache. This scoundrel forces the guileless heroine to sign a promise of marriage. But all ends on melodramatic schedule.

The actual story of the horse is well handled, altho the tribulations of Black Beauty are glossed over in the continuity. The direction of the remainder is as old-fashioned and obvious as the tale. Why on earth do the costumes range from crinolines almost to the early days of the nineteenth century? We can accord no medals for the acting. Jean Paiges's heroine is cute, if uninspired.

The screen "Black Beauty's" appeal is wholly to a juvenile audience.

#### PRECISE

By BLANCHE ELIZABETH WADE

They went in late. "My dear, I think we have no choice," said he.  
"The best seats in the house have been preempted, dont you see?"

She peered intently thru the gloom. Her wit was quick and skilled.  
"Pre-empted, did you say?" said she,  
"Now I should say, pre-filled!"

(Eighty-two)

**BUY TODAY**

**10 MONTHS TO PAY**

**7½% Yearly Increase Guaranteed**

**SPECIAL TERMS**—Ten months credit on any article selected from the SWEET catalog. No money in advance. Shipment made for your examination. First payment to be made only after you have convinced yourself that SWEET values cannot be equalled. If not what you wish, return at our expense. Any diamond bought of us may be returned for exchange at an increased value of 7½% more than you paid.

**No Red Tape—No Delay**

Every transaction **CONFIDENTIAL**. You don't do justice to yourself and your dollars unless you inspect our unusual values in Diamonds, Watches, Jewelry, Silverware, Leather goods, etc. Send **TODAY** for SWEET Catalogue. Price, \$62.50. NOW to Dept. 491-K.

**Capital \$1,000,000**

**THE "HOUSE OF QUALITY"**  
**LW-SWEET INC.**  
1650-1660 BROADWAY, NEW YORK

**FREE BOOK**

**Learn Piano!**

**This Interesting Free Book** shows how you can become a skilled player of piano or organ at **quarter** usual cost. It shows why one lesson with an **expert** is worth a **dozen** other lessons. Dr. Quinn's famous Written Method includes all of the many important modern improvements in teaching music. Brings right to your home the great advantages of conservatory study. For the beginners or experienced players. Endorsed by great artists. Successful graduates everywhere. Scientific yet easy to understand. Fully illustrated. **All music free.** Diploma granted. Write **today** for free book. Quinn Conservatory, Studio MI 25, 598 Columbia Road, Boston, 25 Mass.

**LABLACHE**  
FACE POWDER

To have and to hold a fair complexion—use Lablache. Delicate skins welcome its gentle caress. It's a sweet tribute to lovely women. It goes farther and is so natural.

**Refuse Substitutes**

They may be dangerous. Flesh, White, Pink or Cream, 75c. a box of druggists or by mail. Over two million boxes sold annually. Send 10c. for a sample box.

**BEN. LEVY CO.**  
French Perfumers, Dept. O  
125 Kingston St., Boston, Mass.







*Everybody will  
wear them*

*You will look good —*



*Distinctive! And  
the wide variety  
of colors covers  
every preference.  
What is yours?*



*Becoming from  
every angle! No  
matter which  
way it falls, it  
drapes gracefully.*

in a Priscilla Dean Tam. It's distinctive! becoming! It is made of "Suede-like", that wonderful fabric so closely resembling suede leather; trimmed with band and bow of silk grosgrain ribbon.

Cleverly designed and up to the minute. It drapes gracefully—looks good from every angle, and on everybody. And you can get it in your favorite color. What shade *do* you prefer.

Priscilla Dean Tams are popular with everyone, every place. Ideal for sports wear, school wear, motoring, and street wear generally.

Miss Dean designed the tam. It is named after her. Looks good on her, doesn't it? It will look as good on you, you'll find.

You can get it in the color you prefer, at your dealers. Or, if the store hasn't it, of course you can get your tam direct from us by sending the coupon and the price, which is \$2.50.\*

Choose the color you prefer and send in the coupon.

\*Canada, \$3.00

**BAER BROS. MFG. CO.**  
910 W. LAKE ST. - CHICAGO

Dealers—write for information—our proposition will interest you.

*The Priscilla Dean Tam*

TRADE MARK COPYRIGHT

This trademark appears  
in every Priscilla Dean  
Tam; it guarantees your  
satisfaction.



**BAER BROS. MFG. CO.**

910 West Lake Street, Chicago, Ill.

Enclosed is \$2.50 (Canada, \$3.00)  
for which please send me a

Priscilla Dean Tam in \_\_\_\_\_  
postage prepaid. color

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

Money Refunded If Desired.





© B &amp; B 1921

## Let No Corn spoil one happy hour

ANY corn ache nowadays is unfair to yourself.

You can stop it by a touch. You can end the whole corn in short order.

The way is Blue-jay—either *liquid* or *plaster*. One moment applies it, the next moment forgets it.

The pain stops. Then the corn soon loosens and comes out.

Blue-jay has done that to not less than 20 million corns.

It does it in the right, the gentle, the scientific way. Harsh treatments are unnecessary now. It is vouched for by this great laboratory, famous the world over.

If you use wrong methods, cease them. If you pare corns, quit. There is now an ideal corn ender. It is saving millions of painful hours.

Ask your druggist for Blue-jay. Apply it tonight. It will end your dread of corns.

## Plaster or Liquid Blue=jay The Scientific Corn Ender

BAUER & BLACK Chicago New York Toronto  
Makers of B & B Sterile Surgical Dressings and Allied Products



### Send No Money

Just your name and address—we will send you this ladies' high-grade bracelet watch C. O. D. This watch is a tremendous value: 7-Jewel movement, GOLD-filled case, extra small size. GUARANTEED for 5 years. Pay postman \$8.98 upon delivery.

H. REISMAN & CO., Dept. 15F  
128 No. Wells Street, Chicago



### "Sugar Coated Electricity"

Use the powerful, corrective forces of electricity that modern science has made available—without shock or jolt—just pleasant and invigorating, yet wonderfully effective. Drive out aches, pains, and their causes. Saturate the ailing weakened area with nature's most potent aid in establishing normal conditions.

### RenuLife Violet Ray High Frequency

Simply attaches to light socket and transforms current into a shower of vibrant, shockless electricity—Violet Ray. Penetrates deep, increasing circulation, adding oxygen to the blood and promoting elimination of waste products. If you are suffering from any subnormal condition, learn what the Violet Ray may do for you. Write for complete booklet. THOUSANDS BENEFITED: Many chronic, stubborn cases of rheumatism, neuritis, anemia, faulty circulation, paralyses, catarrh, lumbago, etc., etc., have found marked relief and permanent benefits. Get the records of hundreds of cases. You may get one on trial and be your own Doctor and Judge. Write for special offer.

RENU LIFE ELECTRIC CO.

1505 Marquette Building  
Detroit, Michigan  
In Canada  
Netting Building, Windsor, Ont.

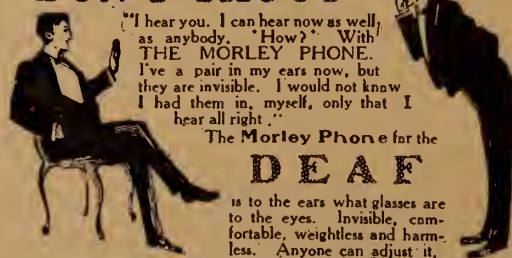


### Movie Stars Original Photos

Size 8x10, 50c each, or three for \$1.25. Postcard photos, 50c per dozen. Illustrated catalogue, containing 75 pictures, FREE with every \$1 order. Send for the largest and best list of most beautiful girls of the Motion Picture Capital of the world.

HOMER D. HOWRY CO.  
424 So. Broadway, Los Angeles, Cal.

### "DON'T SHOUT"



Over one hundred thousand sold. Write for booklet and testimonials  
THE MORLEY CO., Dept. 792, 26 S. 15th Street, Phila



## The Wood Spirit Speaks

By MARGIE-LEE RUNBECK

If you would trade your sorrow  
For peace,  
Come with me.

I shall lead you  
Into silent places  
Of gray-chiffoned mystery,  
Where birches shiver whitely  
In the dusk-shadows.  
We shall let the damp perfume  
Of windless forests  
Seep into your senses.  
You shall feel your sorrow  
Oozing achingly  
Into the up-pressing ground.

Then we shall tiptoe out—  
You with your new, bewildering peace,  
And I with my old, protesting pity.

### INEFFICIENCY

By WRIGHT FIELD

Bright, silken skeins of poesy  
Lie tangled in my brain;  
A seemly robe for Love to wear  
I strive to knit in vain!

The crimson threads of Passion's glow,  
The white of Purity,  
The blue of Truth, the evergreen  
Of endless Constancy;

The purple threads of Mystery,  
The filaments of Gold—  
I strive in vain to weave them in  
A pattern strong and bold.

I can but warm my fingers in  
Their sweet, disordered glow,  
And weep to feel my helplessness—  
Poor Love must naked go!

### THE RETURN

By AMES PETERSON

And still by this deserted house  
The roses bloom;  
The moonlight streams again across  
An empty room.

Why did you meet me there,  
That April night?  
Why did your cheeks flush so  
In swift delight?

Oh, we have paid in Nature's sullen coin,  
The auctioned price;  
And learned at last to throw no more  
With God at dice.

For God lets bloom the roses, and sends out  
The stars' soft lights;  
But God can be the whole wide world away,  
On April nights.

### THE PLAYER

By FLOYD MEREDITH

Knowing only shadows,  
I thought to find them real,  
I thought to mimic passion  
That I could not feel.

But now that love is on me,  
Like sudden flames that yearn  
Toward windy arms, I cannot  
Mimic fires that burn.



# When the Harvest Moon Shines

(Continued from page 61)

with pride over the other's achievements.

There is no doubt about it, Jane Novak is bubbling over with a beautiful new happiness. I was conscious of the spirit of Romance clinging to her, its delicacy and intensity bringing a fresh rhythm to her life's song.

On the third finger of her slim left hand rested the significant cause—a magnificent ring, with its thirty-three diamonds woven into a wonderful design in platinum—and, if good wishes and loving thoughts have power, only happiness will be hers.

Jane shyly says it is too soon to make formal announcement for the happy event will not take place until early autumn; but I crossed my fingers when I agreed with her—anyway, this story will not see print for a couple of months, and by that time the good news will have leaked out. So—I am going to give you all one guess—the initials inside the ring are W. S. H. to J. N.! And a very beautiful romance is flourishing among our Hollywood hills and will reach its height under a harvest moon.

## Gossip of the Eastern Studios

(Continued from page 66)

Canaan." He will then do "Cappy Ricks."

A quarrel has started over George Randolph Chester's "Wallingford" stories. International has been filming a version, and now Mr. Chester has gone West with Albert E. Smith, head of Vitagraph, to supervise a screen version "Son of Wallingford" stories. Incidentally, Mr. Chester has filed suit in the United States District Court against the International and the Famous Players-Lasky, to enjoin these companies from exhibiting a screen version of his stories. Mr. Chester claims that he has the sole legal right to the dramatic and motion picture rights, and that George M. Cohan, without his consent, granted the alleged right to do the stories in film form. It seems that Cohan and Harris produced "Get-Rich-Quick Wallingford," based upon the Chester stories, as a play in 1909. Mr. Chester asserts that this agreement did not extend to the motion picture rights.

Which brings to mind the troubles over "Peg O' My Heart," when the Famous Players-Lasky were prevented from issuing a screen version of the comedy. Laurette Taylor, it is said, wants to do the celluloid, Peg herself. She has just revived the stage play in New York.

## THE UNCUT PAGES

By J. R. MORELAND

I came upon a volume, leather bound,  
Hid in the walls of a deserted hut,  
I drew it forth and Oh, what beauty found,  
When, with a reverent hand, the leaves I cut.

O little book, a simile thou art  
Of my closed heart wherein much truth is writ;  
I wonder . . . should love cut its leaves apart  
If he would think the reading exquisite?

(Eighty-five)



"Don't cry, dear—I know  
the way to clear your skin"

"MY doctor has often said that almost any woman can have a clear, soft, even radiant complexion, if she will only obey a certain law of hygiene.

"Your skin is poor because you have disregarded that law. Mine was too, until I observed the law; and ever since, it has been clear and fine.

"It seems that woman's besetting trouble—clogged intestines—is largely responsible for a poor skin. When the food waste is not regularly and thoroughly eliminated, poisons form, which the blood absorbs and carries to the millions of tiny body cells. These poisons are the most common cause of skin troubles. Blotchiness, eruptions, sallowness, are some of the results.

"And not only the skin shows the effects of this poisoning—the hair becomes dry and brittle, the eyes are dull, and you lack animation and life.

"My doctor told me that what

most women with poor complexions need is Nujol, which induces the good habit of regular, daily evacuations.

"Instead of irritating or forcing the system, Nujol simply softens the food waste. This helps all those tiny muscles in the intestinal walls, contracting and expanding in their normal way, to squeeze the food waste along so that it passes naturally out of the system.

"And one of the things you will like about Nujol is that it is absolutely harmless and pleasant to take. It works without causing griping, or nausea, and does not interfere with the day's work or play.

"Buy a bottle of Nujol, my dear, and take it regularly. It assures internal cleanliness, the only secret of a good complexion."

**Nujol**  
REG. U.S. PAT. OFF.

Nujol is sold by all druggists in sealed bottles only, bearing the Nujol trade mark.

For authoritative booklet on how to remove toxins that mar the skin, mail this coupon today. Nujol Laboratories, Standard Oil Co. (New Jersey), Room 719-W, 44 Beaver Street, New York (In Canada, send to Nujol, 22 St. Francois Xavier Street, Montreal.) Please send me copy of "A LOVELY SKIN COMES FROM WITHIN".

Name .....

Address .....



## The Movie Encyclopædia

(Continued from page 72)

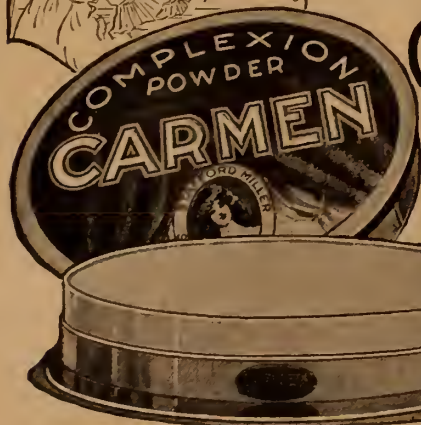


## How Many Miles Is Your Complexion Good For

How does the powder you use meet the test of motoring? Does your charm of complexion race away with the wind, leaving your skin red, shiny, rough and blotchy? This is one of the tests that prove the difference between Carmen and the ordinary face powder. Carmen *stays on*, preserving as well outdoors as in, the clear, radiant color and alluring softness that it imparts to the skin. Carmen, too, excels in the other vital tests of a face powder. The glorious beauty that it gives to the skin is immune to dampness. And it is just as enchanting under the brightest light as

under the softest. Learn by one trial the vast difference between Carmen and the powder you are now using.

### The Final Touch



#### — Sample Offer —

Send 12c to cover postage and packing for purse size box with three weeks' supply—state shade preferred.

STAFFORD-MILLER CO., ST. LOUIS, MO.

# CARMEN

## COMPLEXION POWDER

White, Pink, Flesh, Cream  
and new Brunette Shade

—50c Everywhere

been your misfortune. Eulogize the players, but don't let your heart run away with your pen. Owen Moore was the lead in "Soft Boiled Yegg." Florence Dixon, known nationally as the original coco-cola girl, plays the leading rôle with Conway Tearle in "The Road of Ambition."

**CINDERELLA.**—So you think Geraldine Farrar and Nazimova are Has Beens. Many will agree with you, but they doubtless still have many admirers. I really can't say whether Corliss Palmer is prettier than Katherine McDonald, you will have to judge for yourself. We all think here that Corliss is about as pretty as they come. You should read her beauty articles in the MOTION PICTURE MAGAZINE.

**COUNTRY KID.**—By Heck, how's things down yonder? Why, Dick Barthelmess married Mary Hay. I am not sure whether Evelyn Nesbitt has left the screen for good or not. Well, you should say "We pronounce some words different from the way we spell them," and not "We pronounce some words different than the way we spell them."

**PRISCILLA.**—Can't very well give you the cast here. Try Los Angeles, Cal. Tell your friend to iron out the disfiguring wrinkles of petulance from his disposition, and watch the sun rise. Louise DuPre was Mary Pickford's understudy.

**CURLIE BEE.**—Hello. Yes, all three are married—Norma to Joseph Schenck; Constance to Joseph Pialoglou and Natalie (soon) to Buster Keaton. Oh, I have met Wallace MacDonald several times. You bet he is a good looker.

**EIGHTEEN.**—I believe that Raphael's "Transfiguration" is called the first and greatest picture in the world. Robert Harron died on September 5th, 1920. Shirley Mason is married to Bernard Durning. She is twenty and can be reached at Fox Studio, 1401 Western Ave., Los Angeles, Cal.

**GEORGE J. A.**—I really have no record of Eda Behrman.

**VIOLA DANA ADMIRER.**—Yes, I think Gloria Swanson will send you one of her pictures. I agree with you that Charlie Ray has a good face. The face of a man is like the face of a watch, for it reveals without what is concealed within.

**IDA HO.**—Hope Hampton's address is 131 Riverside Drive, N. Y. City, and she told me that she never fails to send a photo when her friends write for one, even when they don't enclose the customary twenty-five cents. She couldn't have received your letter. Yes, most stars expect to be paid for their photos. You see, one hundred a day at fifty cents each amounts to fifty dollars a day, or \$18,000 a year.

**HONEY.**—I am afraid you are a radical, and I love radicals. The conservatist would have things go on as they are; the radical would hurry on tomorrow before today is spent. On the one side, we get the barren desert; on the other side, a field of overgrown weeds; between the two runs the road called Progress. Nevertheless I like the radicals. Discontent is the mother of progress. Be that as it may, Mahlon Hamilton opposite Anita Stewart in "Her Kingdom of Dreams." Come in again and we will talk longer.

**SKEE, WASHINGTON.**—Norma Talmadge is not Jewish. Yes, many years ago my mother gave me sulphur and molasses this time of the year. The best blood purifier is fresh air. Over five hundred and forty pounds of blood passes thru the heart every hour, which is over a hog's-head full, and it all passes thru the lungs to get oxygen. Give it a chance. We breathe about twenty times every minute but few of us breathe half deep enough. There are 175,000,000 cells in the lungs. Eddie Sutherland was the cabin boy in "The Sea Wolf."

**CLEVELAND.**—Oh, I do a bit of traveling, mostly from Brooklyn to New York and back. Traveling tends to broaden one, but padding answers the same purpose and is considerably cheaper. Thanks for the invitation, but I don't know when I will be in Cleveland. Wallace McCutcheon was Freddie in "The Black Secret." James Renny played opposite Dorothy Gish in "Flying Pat."



DAISY O.—You refer to Doris Pawn in "The Love that Lasts."

MARGARET B.—No, the glow worm is not a worm, it's a beetle. The horse has been traced back to an ancestor hardly larger than a fox, with four toes on each of its front feet and three on the back ones. Are you studying animals? Miriam McDonald is a sister to Mary McLaren and Katherine McDonald. They say Eric Von Stroheim recently married a girl named Valerie Germonpiez.

FAITH.—You say you have over 5000 pictures of players that have been sent to you. I pity your postman. You want Anita Stewart on the cover. Your efforts are about as hopeless as those of an organ-grinder playing in front of a deaf and dumb asylum.

AGNELUS.—No, Theda Bara isn't. You say you live on a \$4,000,000 farm. You can expect me on the next train down. They change their sky but not their feelings who cross the ocean, and the Lady with the Torch always looks good to the incoming ships. Aunt Eliza says that a true friend is the most beautiful thing in life. Ain't life grand?

MERYL M.—Yes, our old friend Gene Gauntier is playing opposite Edward Coxen in "Witch's Lure," produced by Capitol Production. This year marks the four hundredth anniversary of the death of Ponce de Leon, the discoverer of Florida.

RAYMOND McK.—Fortune may knock at your door but it wont waste much time hunting for the keyhole. Yes, Edward Coxen in "Honor Bound."

SILLY SUSIE.—Your letter was mighty fine. Nazimova is in California playing. "Easy Street" is the name of the picture, and "Main Street" is the name of a book. But I agree with Sir J. M. Barrie when he says "Those who bring sunshine to the lives of others cannot keep it from themselves."

M. STELLA R. MUSCANTINE.—You say I have all the latest wrinkles. Right you be, and I'm proud of every wrinkle. You refer to Ed Brady. No record of the player you mention.

GWENDOLIN J.—Please remember that I do not consider myself a teacher, but a companion in the struggle for information. No, Elsie Janis is on the stage. Lina Cavalieri in "Mad Love."

JESSIE F. H.—Yes, I noticed the "ha-ha" in Charlie Chaplin's name, and I notice he wants the ha-ha all to himself. More power to you, Charlie, and give us some more like "The Kid." So you are in love with Charles Clarey. I'll see what I can do for you.

LAUGHING EYES.—Enjoyed yours very much. TRIXIE.—Didn't see it, sorry to say. Do you know you are a very bright young woman? Well, you are—Yes, Winifred Westover is playing opposite Conway Tearle in "Buckin' the Tiger." Miss Westover has been over here to see us.

JUST ME; DIMPLES; L. E. P.; E. A. B.; ANN A.; HAROLD B.; MRS. M. E. F.; NENNETTE DE C.; GEORGIA CRACKER; PEGGY MANNING; DOROTHY R.; HELEN S.; LA VERN; ALICE W.; WALLYREID; MARY PAGE and MARGIE.—Enjoyed all your letters, and sorry I couldn't answer you individually. Good night, and God bless you all, jointly, separately, individually and collectively.

This little rhyme is from a little friend of our little old Answer Man:—

Dear MOTION PICTURE MAGAZINE:—

The Encyclopedia of the Screen,  
Your every single page I scan,  
From "The Editor" to "The Answer Man."  
Have tried each and every "Ad" I ween,  
From the "Palmer System" to "Lash-Brow-Inc"  
The "K. I." Shorthand is simply grand—  
I have an "Oliver" on the stand.  
I've even wrote the "pome" for a song,  
Shall send you a copy before very long.  
And if some day I gain renown,  
Shall sing your praises thru the town.  
As yet can only whisper to you,  
That I can scarcely wait 'til each month is thru,  
Until I behold your beautiful cover.  
All this comes from

Your own dear lover,  
ROSALIE SUPPLE, 305 Fenn St., Pittsfield, Mass.

(Eighty-seven)



Enid Bennett

Ethel Clayton

May Allison

# There is a place for YOU in the movies

Do you want to get in the movies? Don't let your ambition become stifled through neglect. Here is your opportunity to join the stars of filmdom.

This is an unusual contest and it offers the winner an unusual reward. Contest is open to every one, but details will be given only to those who are interested enough to write.

## Vote For Your Favorite Star

Full details of this remarkable contest will be sent to all who send in their vote for their favorite movie star, writing their vote in rhyme. For example:—

Douglas Fairbanks with his smile,  
Has the best ones beat a mile.

There never was a movie contest like this before. Many ambitious young men and women, formerly unknown, are today winning fame and fortune in the movies. Clara Kimball Young, Douglas MacLean, Lois Wilson and others started their careers in this way. If you would seriously like to become a movie star *this is your opportunity.*

Address all votes and inquiries to

**DRAMATIC MIRROR, 600 State-Lake Bldg., CHICAGO**

### Hair-Dress

**For Men & Women**

Pezzo's wonderful Hair-Dress makes stubborn hair easy to comb any fashionable style. Gives hair beautiful lustre of the stage and screen. Guaranteed Greaseless. Harmless. Trial jar postpaid 50c. Large jar \$1.

**Liquid Beauty Balm**  
**The Latest Face Powder**  
Does not rub off. Excellent for face, neck and arms. Keeps skin like velvet. Positively harmless. Does away with the constant use of the powder puff. Send \$1 for bottle TODAY.

HAIR-DRESS CO. 920 Windsor Ave., Dept. 230, Chicago, Ill.

### TYPEWRITERS

Guaranteed standard makes, fully inspected, strongly rebuilt, \$5.00 down, 6 months to pay balance. Send us your address and we will mail you at once details of the

**Most Startling Offer**

In typewriter values. Don't miss this genuine opportunity to secure your machine at a price you'll gladly pay.

International Typewriter Exchange  
Dept. 65, 177 North State Street, Chicago

**\$5.00 DOWN**

### Pearl La Sage

## Cold Cream

The highest grade cold cream made is Pearl La Sage. You note the difference immediately. The bland, soothing ingredients used, not only cleanse, but *nourish* the skin. The beneficial effects of a face bath each night with Pearl La Sage cream are remarkable and *definite*. You are not left in doubt, because your skin tells the story—of new and surprisingly exquisite texture and softness, 50c or 75c, of your dealer or by mail.

**Send for Samples**

For liberal samples of Pearl La Sage Toilet preparations, send 10c to cover cost of postage and packing. Please give name of your favorite dealer. Write today.

**PEARL LA SAGE, Inc.**  
4325 Drexel Blvd., Chicago

## ARE WE IMMORAL?

### WILL THE BLUE LAWS GET US IF WE DONT WATCH OUT?

The Motion Picture Industry is in danger. That immorality in greater or less degree exists in the studios is common knowledge. That too many sex pictures and others of an equally questionable nature have appeared lately is a deplorable fact. That the present situation needs a remedy is unpleasantly certain.

MOTION PICTURE MAGAZINE starts a self-imposed crusade to clean up the movies, to make them safe for the young and unsophisticated, to abolish the salacious film, to disarm its fanatic antagonists and make official censorship totally unnecessary, by a series of articles on the subject to commence in the June number.

We have engaged SUSAN ELIZABETH BRADY, daughter of the late CYRUS TOWNSEND BRADY who stood four-square for decency in pictures and yet was irrevocably opposed to official censorship, to look over the field and report her conclusion.

**WHAT SHE FINDS WRONG . . . WE PROPOSE TO MAKE RIGHT**  
Be Sure and Order the

**JUNE MOTION PICTURE MAGAZINE**



## CLEAR YOUR SKIN



## SAVE YOUR HAIR



## WITH CUTICURA

Daily use of Cuticura Soap, assisted when necessary by Cuticura Ointment, promotes a clear skin, good hair and soft white hands in most cases when all else fails. Always include the exquisitely scented Cuticura Talcum in your toilet preparations.

Soap 25c. Ointment 25 and 50c. Talcum 25c. Sold throughout the world. For sample each free address: "Cuticura Laboratories, Dept. K, Malden 48, Mass.

 Cuticura Soap shaves without mug.

### Play the Ukulele

## Just like the Hawaiians!

Our method of teaching is so simple, plain and easy that you begin on a piece with your first lesson. In half an hour you can play it. We have reduced the necessary motions you learn to only five—and you acquire these in a few minutes. Then it is only a matter of practice to acquire the weird, fascinating chords, strumming and other effects that make this instrument so delightful. The Ukulele plays any kind of music. Your tuition fee includes a beautiful Ukulele, illustrated instructions and complete lessons and pieces of music. Special arrangement for lessons if you have your own instrument.



**Send Coupon NOW—Get Full Particulars FREE**

**First Hawaiian Conservatory of Music, Inc.**  
233 Broadway NEW YORK

I am interested in the UKULELE. Please send complete information, special offer, etc.

Name .....

Address .....

Town ..... State .....

Write Name and Address Clearly M.P.C.

## Paragraphs from the Pacific

(Continued from page 65)

King Vidor has just agreed to make a series of special productions to be released thru Associated Producers. His first picture will be known as "Love Never Dies," an adaptation of Will N. Harben's realistic novel "The Cottage of Delight." Vidor will journey to New York City for certain scenes in this production.

The latest news is that the beauteous Betty Compson whose own company has recently disrupted, has signed as a star for Famous Players-Lasky, and will play in front of the camera at the Hollywood Lasky studio.

John Stahl is producing "Muffled Drums," with William Desmond and Barbara Casleton in the leading rôles.

It is interesting news that Randolph Lewis has returned from Sussex, England, with the typewritten scenario of Rudyard Kipling's "Without Benefit of Clergy." This precious scenario has not only been approved by Kipling, but is interlined with pencilled afterthoughts in Mr. Kipling's own hand. Robert Brunton is to produce this work of art, and has engaged James Young to direct.

Mae Marsh has found time to write a book. It is called "Screen Acting," and is not only filled with good advice and sensible direction to the girl or boy who desires to work in pictures, but is replete with intimate anecdotes of many screen stars.

February fourteenth saw the marriage of Tom Moore and Rene Adoree, a former member of "The Magic Melody" and "The Dancer" companies, and now a picture player with Mr. Moore.

Charlie Murray is to return to vaudeville as soon as he finishes his part in Mabel Normand's Sennett special "Molly-O."

Did you know that:

Lew Cody is doing a monologue on the Orpheum circuit?

Molly Malone, Goldwyn player, was born in Denver, and began her screen career with Vitagraph?

Claire Windsor, leading woman in Lois Weber's productions, was formerly a Seattle society girl?

Ruth Stonehouse has been granted a divorce from Joseph A. Roach, magazine writer and scenarist?

Harold Goodwin, eighteen years old, is slated to become a William Fox star. He has supported Mary Pickford, Bessie Love, Mary Miles Minter and Bill Hart.

Maurice Tourneur is planning to produce "Lorna Doone" as his next picture. He intends to make this feature in England, but with American players.

Sylvia Breamer has been signed by Goldwyn to play opposite Will Rogers in his next picture tentatively titled "The Bashful Romeo."

Colleen Moore has departed for New York to star in the next Marshall Neilan production. This is Colleen's first trip to

New York, so I can well imagine the thrills that peppy young lady is getting out of her new experience.

Rumor has it that Naomi Childers is engaged to marry Luther Reed, well-known author and scenarist.

William Russell has bought a new home in the Wilshire district of Los Angeles, but denies his intention of marrying.

The new Bebe Daniels vehicle is called "Two Weeks to Pay," and includes, besides the black-eyed Bebe, rotund Walter Hiers and Polly Moran.

"Barber John's Boy," is the name of the first picture to be made by Gareth Hughes, Metro's new star.

## Butterfly Business

(Continued from page 55)

on, and everything in your trunks that is new—such as gowns, dress material, furs, jewelry, etc., is taxed. So it didn't pay to buy much.

"Of course, I'm quite thrilled about the pictures I did abroad. Am sure they will help me greatly when they are released. The last picture I did here was 'Something Different.' I was the Spanish girl. Have had a great many fan letters about it, a lot of them from Japan. One Japanese boy sent me the most exquisite kimono, also his picture, and a letter asking me if I would not help him to come here and get started at Columbia!

Just now I'm considering picture plans, also the stage. I want very much to try the stage—but shall not give up pictures—*ever*—seems to me. But whatever I do, I'm going to succeed. No more dilly-dallying for Lucy Fox. She is going to work hard and she is going to make a success. Just watch!"

And the fairy that some call good and some call bad, who had been hovering near, gave a wise little chuckle and vanished—satisfied.

## The Nut

(Continued from page 49)

him. Estrell did. She spoke softly of little children, and that was beautiful.

Perhaps she was vague on the Cause because her eyes kept straying to Charley and lingering there.

Then they went home.

They faced one another. "Well," said Charley, "they did it to us, didn't they?"

"Yes," said Estrell. Charley had never heard that note in her voice before.

"It's pretty rough on you," Charley continued, head bent—"a nut like me—"

"Yes," said Estrell again. Couldn't the girl talk?

No, she couldn't. If you've never been in that state, then you wouldn't understand anyway. And, if you have been, then you understand only too well, and there is no need of words.



# How to Have Beautiful Eyes



Sparkling eyes that flash joyous radiance—eyes that speak a message words cannot tell—alluring eyes—eyes framed by silky, luxuriant lashes and shaded by soft, even eyebrows—they give womanly beauty its crowning charm.

YOU may easily have the charm of beautiful eyes—just use a little *genuine* LASHBROW on your eyebrows and lashes. The new brilliancy of the entire face will be a delightful surprise to you.

Genuine LASHBROW is the most appreciated preparation among the present generation—society leaders, moving picture stars, women in the home and in business—they all ask for genuine

## LASHBROW

LASHBROW is absolutely pure—harmless, of course; it will not run; it does not have to be wet in using; it is the *original and only* genuine preparation for growing and beautifying the eyelashes and eyebrows; IT IS IMITATED—be sure to secure the genuine.

Try Genuine LASHBROW Today

Sold by leading drug and department stores and beauty shops throughout the world. If your dealer hasn't it, order direct from us.

**PRICE 50c and \$1**  
Natural, Brown or Dark

Interesting booklet, "What Eyes Can Do," with each package.

LASHBROW LABORATORIES CO.  
15 Preston Place  
St. Louis, U. S. A.





## Comb It Through Your Hair and the Gray Disappears

Don't think there is no choice between old fashioned dyeing and gray hair. Science has come to the rescue with a clear, colorless preparation which restores the original color in from 4 to 8 days.

Mail the coupon for a trial size bottle. Test on a single lock of hair. Mary T. Goldman's Hair Color Restorer doesn't interfere with washing, there is nothing to rinse or rub off. Buy from your druggist, or direct from us.

### MAIL THE COUPON

The trial size bottle and comb will come by return mail.

Mary T. Goldman, 419 Goldman Bldg., St. Paul, Minn.

Mary T. Goldman, 419 Goldman Bldg., St. Paul, Minn.

Please send me your FREE trial bottle of Mary T. Goldman's Hair Color Restorer with special comb. I am not obligated in any way by accepting this free offer. The natural color of my hair is

black..... jet black..... dark brown.....  
medium brown..... light brown.....

Name .....

Address .....

## Wash Away Hair with El-Rado

You will like El-Rado. You will enjoy that feeling of cleanliness and comfort which only hairfree underarms can give. El-Rado is a delightful liquid ready for instant use. You will be surprised with what ease and pleasure you can remove undesirable hair from the arms, face, underarms or limbs. El-Rado is absolutely harmless to the most delicate skin. We Guarantee Satisfaction or Money Refunded. Two Sizes: 60c and \$1.00 at drugstores and toilet goods departments.

If your dealer is out of El-Rado, send your order for \$1.00 size to us with stamps or money order. We will mail El-Rado in an attractive package along with directions and most interesting letters from users.

**PILGRIM MFG. CO.**  
Dept. 1275

112 East 19th St., New York  
Canadian Distributors:  
Dixon-Wilson, Ltd., Dept. 1275,  
66 Spadina Ave., Toronto

## Play the Hawaiian Guitar Just Like the Hawaiians!

Our method of teaching is so simple, plain and easy that you begin on a piece with your first lesson. In half an hour you can play it! We have reduced the necessary motions you learn to only four—and you acquire these in a few minutes. Then it is only a matter of practice to acquire the weird, fascinating tremolos, staccatos, slurs and other effects that make this instrument so delightful. The Hawaiian Guitar plays any kind of music, both the melody and the accompaniment. Your tuition fee includes a beautiful Hawaiian Guitar, all the necessary picks and steel bar and 52 complete lessons and pieces of music.

Special arrangements for lessons if you have your own guitar.



## Send Coupon NOW Get Full Particulars FREE

**First Hawaiian Conservatory of Music, Inc.**

233 Broadway NEW YORK  
I am interested in the HAWAIIAN GUITAR. Please send complete information, special price offer, etc., etc.

Name .....

Address .....

Town..... State..... M. P. C.

Please Write Name and Address Clearly

## Dreams Come True

By JANE PRIDE

There is a land of Dreams Come True, a land of changing color, of gay romance and laughter and song. And as, like all beautiful things, it may be seen only by those whose eyes are trained, many are in danger of passing it by. Because it is not a fairy land at the end of a rainbow, it is within the reach of everyone. The entrance to it is thru a most prosaic doorway—so prosaic is it, sometimes, so crude and vulgar, with its glaring lights and strange ideas of color and art, that thousands daily pass it by. It is Movie Land.

Turn from the noise and lights of the city streets, forget the ornate entrance, purchase a ticket from a haughty person caged in glass, who from her manner, must realize that the bit of pasteboard she passes you is a key to the land of Dreams Come True, enter the dusk of the auditorium, let a splendid person—more splendid than the glass enclosed seller of magic in the lobby—take your ticket, and sink into a seat prepared to have your dreams come true before your eyes, as the reels are wound off and flicker their message to you as the moments pass by.

Or, if you are of an inquiring mind, and are more interested in seeing others behold Romance, watch the person next to you. He is, you decide a clerk. Small and dapper, his hair shining from a very recent onslaught with his military brushes in a lonely hall bedroom. Insignificant, you may deem him; you can imagine him in the shipping department, daily handling goods that go to faraway places—places that mean no more to him than they did when he learned to locate them on the round globe which his teachers incomprehensibly told him was the world. But watch him when the celluloid brings these names to life. Faraway ports, half around the world and back again, unwind before him. Japan becomes, as it does to every poet, a land of scented, waving cherry blossoms, of quaint craft on turquoise seas. His eyes are shining now, and he bends forward eagerly in his seat.

Had you thought his eyes, pale blue and faded from the glare of electric lights, were inexpressive? Watch them blaze now as the "educational travel series" is unfolded! Could Kipling's "Mandalay" with its haunting refrain of loneliness for strange lands, ever move him as do these pictures of real men and women going about the business of life under a blazing Eastern sun?

Leave him to his dreams and his happiness, and turn to the boy on your right. He has been stirred only faintly by the glimpses of lands so far away, that he cannot see them subjectively. But watch him when the next reel is unfolded! Here is high romance—knights going forth with waving plumes in armor, on horses clothed in gold and shining things. Knights battling for fair ladies with corn-silk hair—he turns, you note, more protectingly to the little girl who sits with him. He is touching the red robes of romance.

Can it be that the picture is finished? That is strange. You have never thought once of the cheap vaudeville, of the misused English in the titles, of the thousand and one things about the movies, for which you have always had a wholesome contempt. You look around among the spectators. For a brief two hours they have gone singing about the land of Romance, hearts swelling to the dreams of something better than they have known, and you realize that you, too, with them, have entered a fairy land.

### PREMONITIONS

By LE BARON COOKE

A cold blast blights my garden,  
Dark birds fly overhead,  
And I, of proud expression,  
Grow silent as the dead.

### THE PATH

By LE BARON COOKE

As straight and singled-minded  
As an arrow  
Is the path  
I follow to your heart

## BATHE AND GROW THIN

Be Fashionable, Be Healthy, Be Comfortable

You may easily enjoy all these if you sprinkle your bath with FLO-RA-ZO-NA, the substance of sweet scented, shredded soap—the delicate fragrance of the softened water is a delight and the skin becomes smooth and velvety.

FLO-RA-ZO-NA  
Bath Cartons

Takes off all superfluous flesh without dieting or violent exercise—and is absolutely free from a harmful ingredient, Epsom Salts, Alum, and is a relief in cases of rheumatism.

Fourteen Treatments..... \$3.00

Sent Postpaid anywhere in the U. S. upon receipt of \$3 by

Royal Pharmaceutical & Perfumery Co., Inc.  
Dept. 127, 49 East 102nd Street, New York.



## Big Band Catalog Sent FREE

Anything you need for the band—single instrument or complete equipment. Used by Army and Navy. Send for big catalog, liberally illustrated, fully descriptive. Mention what instrument interests you. Free trial. Easy payments. Sold by leading music dealers everywhere.

**LYON & HEALY**

64-97 Jackson Boulevard, Chicago, Ill.



No. 9, \$4.50.



No. 16, \$5.50.

IF you were to purchase rings like these illustrated above in Platinum, they would cost from \$400 to \$500. We are now manufacturing exact reproductions in Ladies' Sterling Silver. Platinum finish, basket setting, pierced designs, set with a carat size Genuine "Egeria Gem" imported, possessing the rainbow fire of a diamond. Send your name now and receive this wonderful Gem. Put it beside a diamond, stands all tests. This Gem is a wonderful discovery, only an expert can distinguish between them. Send no money. Write today. Give size of finger and number of ring. Pay on arrival. If not satisfied in 5 days, return for money refund. This is a wonderful offer, and to own one of these rings will be a revelation to you.

EGERIA GEM CO.

C. 113 Point St., Providence, R. I.

## Keeps Skin Smooth, Firm, Fresh —Youthful Looking



To dispel the tell-tale lines of age, illness or worry—to overcome flabbiness and improve facial contour—there is nothing quite so good as plain

## Powdered SAXOLITE

Effective for wrinkles, crowfeet, enlarged pores, etc., because it "tightens" and tones the skin and underlying tissue. No harm to tender skin. Get an ounce package, follow the simple directions—see what just one application will do. Sold at all drug stores.

**\$500.00**

**"EMPTY ARMS"**

## Prize Contest

OUR famous Lester Park-Edward Whiteside photoplay, "Empty Arms," is creating a sensation. It has inspired the song "Empty Arms," which contains only one verse and a chorus. A good second verse is wanted, and to the writer of the best one submitted a prize of \$500 cash will be paid.

This contest is open to everybody. You simply write the words for a second verse—it is not necessary that you see the photoplay before doing so. Send your name and address on a postal card or sheet of paper and we shall send you a copy of the words of the first verse and chorus, the rules of the contest and a short synopsis of this wonderful photoplay. It will cost you nothing to enter the contest.

Write postal or letter today to

**"EMPTY ARMS" CONTEST EDITOR**

Lester Park-Edward Whiteside  
Photoplay Productions

214 W. 34th Street, Suite 31, New York, N. Y.



# Send No Money

## Pay Nothing Until After 30 Days' Trial

Just mail the coupon below, checking the phonograph and records you desire. We will ship you the outfit for thirty days' trial—you needn't pay a penny in advance. Play the phonograph as much as you please while it is in your home. Examine its workmanship, cabinet and finish, and satisfy yourself thoroughly that you cannot get a better phonograph for a lower price anywhere else. At the end of the trial, you can send us the first small monthly payment and pay us each month in installments that you will never miss. On our easy payment terms you can afford a phonograph of the very highest quality.

If, after the thirty days' trial, you are not fully satisfied with your Silvertone, and if for any reason you do not wish to keep it, we will take it back and the trial will not have cost you a cent.

**Handsome Cabinet Designs** All Silvertones are beautiful examples of the cabinetmakers' art, designed by artists who are authorities on period furniture. Carefully selected woods, chosen for their fine grain effects, are used exclusively. Mechanically, too, the Silvertone is perfection itself. Every Silvertone motor runs quietly and with even speed. It is easily wound and possesses ample power.

**Wonderfully Clear Tone** The Silvertone reproducer is marvelously sensitive and with a vibration-proof tone arm and scientifically correct amplifying chamber combines to give a remarkably true reproduction of the voices of the greatest singers and all musical instruments. A tone modulator regulates the volume of sound. The Silvertone plays all disc records.

**Money Back Guarantee** You are perfectly safe in buying a Silvertone—the phonograph with a lifelong guarantee. We guarantee to save you money if you buy a Silvertone. We guarantee that the tone is all you can ask and is equal in volume and clearness to any other phonograph. We guarantee to satisfy you absolutely and we will make good this guarantee by returning your money at any time if for any reason you are dissatisfied.

**Our Price Is Lower** The Silvertone is built on the same high grade principles that characterize the finest standard phonographs and it is the equal of any other phonograph on the market, regardless of make or price. You can prove this to your own satisfaction during the thirty days' trial. Our price is lower because it is based on factory cost. We sell direct from manufacturer to you. You save from 25 per cent to 50 per cent by buying a Silvertone. Make this thirty days' trial at our expense and prove this to your own satisfaction. The coupon below brings your phonograph at once. Mail it today.

**Sears, Roebuck and Co.**  
Chicago, Philadelphia, Dallas, Seattle



Model N

Terms, A Month Price  
**\$7.50 \$210.00**  
Louis XV Period. Mahogany, Walnut or Fumed Oak. Gold Plated Metal Parts. Height, 48 inches; width, 23 1/4 inches; depth, 23 3/4 inches. Weight, about 120 lbs.



Model E

Terms, A Month Price  
**\$4.00 \$80.00**  
Quarter Sawn Fumed Oak (Dull Finish). Height, 42 1/4 inches; width, 18 3/4 inches; depth, 20 1/4 inches. Weight, about 70 pounds.



Model C

Terms, A Month Price  
**\$3.00 \$55.00**  
Mahogany or Golden Oak. Height, 34 inches; width, 17 inches; depth, 20 1/2 inches. Weight, about 40 pounds.



Model J

Terms, A Month Price  
**\$6.00 \$165.00**  
Louis XV Period. Mahogany, Walnut or Fumed Oak. Gold Plated Metal Parts. Height, 46 1/4 in.; width, 21 in.; depth, 21 1/4 in. Weight, about 55 pounds.



Model H

Terms, A Month Price  
**\$5.00 \$135.00**  
Louis XVI Period. Mahogany or Walnut. Height, 45 3/8 inches; width, 20 inches; depth, 22 inches. Weight, about 75 pounds.



Model G

Terms, A Month Price  
**\$4.50 \$115.00**  
Adam Period. Mahogany, Walnut, Golden Oak or Fumed Oak. Height, 43 1/4 in.; width, 19 7/8 in.; depth, 22 inches. Weight, about 76 pounds.

### Silvertone Double Disc 10 Inch Records 69c Each

Check below the records you want shipped with your Silvertone and mail this entire coupon to the Sears, Roebuck & Co. store nearest you.

- ☐ Smiles. Hart and Shaw, tenor and baritone duet.  
5012 Tears of Love. Chas. Hart, tenor.  
☐ Till We Meet Again. Hart and James, tenor duet.  
5013 That Wonderful Mother of Mine. Henry Burr, tenor.  
☐ Silver Threads Among the Gold. The Rosary. Both by Chas. Harrison, tenor.  
5041 I Love a Lassie.  
5048 It's Nice to Get Up in the Morning. Both by David Duggin, Scotch tenor.  
☐ Herd Girl's Dream. (Piano, violin, flute.) A Perfect Day. (Piano, violin, flute.)  
5021 Both by Viennese Trio.  
☐ Humoreske. (Dvorak.)  
5022 Melody in F. (Rubinstein.) Violin solos by Eugene DuBois.  
☐ Nearer, My God, to Thee. (Sacred.) Elliot Shaw, baritone.  
5016 Where Is My Wandering Boy Tonight? (Sacred.) Henry Burr, tenor.

Sears, Roebuck and Co. (Mail to our nearest store.) Date.....1921

You may ship me the Silvertone phonograph and records which I have marked with an (X). **84N69A** without any obligation on my part to buy unless I am perfectly satisfied.

If, after thirty days' trial, I decide to keep and use the instrument, I will send you the first payment for the phonograph and records, and pay the same amount each month until paid in full, then the Silvertone and records become my property.

Should I decide, after thirty days' trial, that the Silvertone is not satisfactory, I will notify you, and you are to give me instructions so that I may send the outfit back at your expense. You are also to return to me any transportation and cartage charges I have paid.

I have always been faithful in paying my obligations and am making this statement for the purpose of inducing you to grant me these terms, and I give you my pledge that you may feel safe in trusting me to pay as agreed.

Sign Here ☐ Street and No.....  
(Sign plainly and carefully. If under age, some member of your family who is of age and responsible should sign this order with you.) R.F.D. Box No..... No..... County..... State.....

Please give name of Head of Household for our records..... Shipping Point.....  
I have been located..... If less than 5 years, give former address.....  
In this town since..... Do you wish shipment made by express or freight?..... (State which)

My business, occupation or profession is.....  
REFERENCE—(Please give names of TWO references.) (State which)

Name Address Business or Occupation

- Model C. Mahogany. Golden Oak. Price, \$55.00 \$3.00 a month.  
Model E. Quarter Sawn Fumed Oak. Price, \$80.00 \$4.00 a month.  
Model G. Mahogany. Walnut. Golden Oak. Fumed Oak. Price, \$115.00 \$4.50 a month.  
Model H. Mahogany. Walnut. Price, \$135.00 \$5.00 a month.  
Model J. Mahogany. Walnut. Fumed Oak. Price, \$165.00 \$6.00 a month.  
Model N. Mahogany. Walnut. Fumed Oak. Price, \$210.00 \$7.50 a month.





**Lila Lovlishin**

is the exquisite preparation used by dainty women to make the skin soft and lily-white. By using *Lila Lovlishin* you too may have a pretty little white nose, and charmingly beautiful white arms, hands and neck. Price 50c and \$1—order direct by mail if your dealer cannot supply you.

**LASHBROW LABORATORIES CO.**  
95 Preston Place St. Louis, U. S. A.

**RIDE A RANGER**

bicycle and know you have the best. Select from the 44 Styles, colors and sizes in the famous new "Ranger" line of bicycles.

**DELIVERED FREE** on approval, express prepaid, for 30 days' trial. No expense to you if, after trial, you decide you do not wish to keep it.

**12 Months to Pay** Possession at once, on our liberal year-to-pay plan. You can easily earn the small monthly payments. **WRITE TODAY** for our big catalog showing our complete line of bicycles, TIRES, sundries and parts, and learn our wonderful new offers and liberal terms. Do not buy until you know what we can do for you. A postal brings everything. Write for it now.

**MEAD CYCLE COMPANY**  
DEPT. D-120, CHICAGO, ILL.



44 styles, colors and sizes. This is the RANGER Motorbike

**DAZZLING BRILLIANT SPARKLING DIA-GEMS** FULL OF FIRE AND RADIANCE

If you or your friends can tell a genuine DIA-GEM from an absolutely perfect sparkling white diamond, return it. DIA-GEMS stand all diamond tests. Set in men's or ladies' solid gold rings.

**Wear a DIA-GEM 30 Days Free** Specify lady's or man's ring and give finger size. We'll send you a DIA-GEM. Take 30 days to decide. Deposit \$4.00 with postmaster and pay \$2.00 monthly for seven months if satisfied.

**DIA-GEM CO.,** Div. 425-628 World Bldg. New York



**ONE HUNDRED FILM FAVORITES**

One hundred handsome post-card pictures of both old and new favorites, consisting of such popular stars as Norma Talmadge, Anita Stewart, Wally Reid, J. W. Kerrigan, W. S. Hart, Wm. Farnum, Wm. Duncan, Earl Williams, Pearl White, Jack Pickford, Gloria Swanson, Lon Chaney, Thomas Meighan, and a brand new picture of Doug and Mery; sent to you nicely packed, post paid, on receipt of One Dollar. Act at once.

**THE FILM PORTRAIT CO.**  
Kensington Station, Brooklyn, N. Y.  
No Agents Wanted No Catalogs Sent.



**A LIZNITE Is Yours for the Asking**

No. 3 No. 5

**Keep It 10 Days Free**

Wear a LIZNITE GEM RING and be the envy of your friends. See if you can tell it from a high priced diamond. Send in your name, Address and No. of ring you select, and one of these wonderful LIZNITE GEM RINGS, with all the fire and sparkle of the finest diamond will be sent you by return mail.

**Solid Gold Mountings**

And all rings are hand engraved, set with full carat weight LIZNITE GEM

**Select the one you like best:**

No. 1—\$21.50	2—\$17.50	3—\$15.50
No. 4—15.50	5—12.50	

Size must be included when ordering. When your LIZNITE GEM RING comes, pay the mail man \$4.50, balance \$3.00 monthly until paid. Money back any time within 10 days if not perfectly satisfied.

Get a LIZNITE Gem Ring Today

**THE LIZNITE GEM COMPANY**  
"The House of Quality and Price"  
Dept. 540 128 N. Walla Street, Chicago, Ill.



**ACFIELD'S METAPAD IT SUPPORTS & BINDS THE FRONT ARCH**

Instantly Relieves Metatarsal Arch Affections Morton Toe, cramping of toes, enlarged little toe joints, sole callouses and spreading of foot. Worn in any Shoe, under or over stocking. Any other foot troubles?

Write for full particulars.

**C. R. ACFIELD**  
Foot Specialties  
Dept. D.C., 1328 Broadway and 47 West 34th Street, New York



## Paragraphs from Kipling

You sometimes see a woman who would have made a Joan of Arc in another century and climate, threshing herself to pieces over all the mean worry of housekeeping.

Every man is entitled to his own religious opinions; but no man—least of all a junior—has a right to thrust these down other men's throats.

She has the wisdom of the serpent, the logical coherence of Man, the fearlessness of the Child, and the triple intuition of the Woman.

Open and obvious devotion from any sort of man is always pleasant to any sort of woman.

Cumulative poison; the more you get of it, the more you want.

Love knows no caste.

"I never made a mistake in my life—at least never one that I couldn't explain away afterwards."

## WISDOM OF LA RAME

The heart of silver falls into the hands of brass. The sensitive herb is eaten as grass by the swine.

Not only the fly on the spoke takes praise to itself for the speed of the wheel, but the stone that would fain have hindered it, says, when the wheel unhindered has passed it, "Lo! see how much I helped!"

Life, without a central purpose round which it can revolve, is like a star that has fallen out of its orbit.

For discontent already creeps into each of these happy households, and under her fox-skin hood says, "Let me in—I am Progress."

Start a lie and a truth together, like hare and hound; the lie will run fast and smooth, and no man will ever turn it aside; but at the truth most hands will fling a stone, and so hinder it for sport's sake, if they can.

Fair are the blossoms of life. When the faith drops, spring is over.

## PETTICOAT PHILOSOPHY BY HELEN SOUTHWICK

He loves best who loves last.

Every life has its love, and most loves their "Waterloo."

It is a strong love that has no turning.

"I'm only a poor weak woman," has caused many a man to take the fatal step only to find out differently.

Woman loves a man for what he is, and a man loves a woman for what he thinks she is.

A man is judged by the wife he keeps.

The conceit of her lord depends much upon the deceit of his lady.

The man who eulogizes the beauty of the mind, usually marries the beauty without the mind.

The man who thinks he has married "a dream," often wakes up to find it is a nightmare.

## TID-BITS FROM BERNARD SHAW

If women only had the same clew to men's strength that they have to his weakness, there would be no Woman Question.

God has given us a world that nothing but our own folly keeps from being a paradise.

When a man wants to murder a tiger he calls it sport; when the tiger wants to murder him he calls it ferocity.

There are perfectly honorable men; but every true man has one main point of honor and a few minor ones.

Economy is the art of making the most of life.

Yesterday is our teacher, today is our opportunity, tomorrow our goal.



## Resinol does wonders for poor complexions

Underneath most unattractive skins is a clear, pleasing complexion—all that is needed is the proper treatment! It is surprising how often a brief use of Resinol Ointment and Resinol Soap will clear away blotches, redness and roughness and give the skin its natural freshness and charm.

If your skin isn't just what you want it to be, ask your dealer for Resinol Soap and Ointment.

**Fashion's Decree**

this season is light, filmy fabrics. Delatone enables discriminating women to wear them with perfect freedom.

**DEL-A-TONE**

is a well-known scientific preparation for removing hair safely and surely from neck, face or under-arms.

Prepared scientifically, it leaves the skin clear, firm and perfectly smooth. Easy to apply.

Druggists sell Delatone, or an original 1 oz. jar will be mailed to any address on receipt of \$1.

**SHEFFIELD PHARMACAL CO.**  
Dept. NM, 339 S. Wabash Av., Chicago




**NO MONEY DOWN**

**FREE TRIAL FOR 10 DAYS**

**'SEND YOUR NAME FOR A HEXNITE GEM'**

Send no money. Simply select the style of ring you want by number, state the finger size and we will send you charges prepaid, a Beautiful Hexnite Gem, mounted in solid gold and weighing almost one carat. When it arrives, merely deposit \$4.50 with the postman, then wear the gem for ten days. If you or your friends can tell a Hexnite Gem from a diamond, send it back. If you decide to buy it, send only \$3.00 monthly until \$16.50 is paid. Write for 32-page catalog showing hundreds of wonderful bargains. Address Dept. 605 B

**THE HEXNITE CO., 116 Nassau Street, New York**



**Secrets of Beauty Parlors Revealed**

Former Closely Guarded Secrets Now Yours!

Find out how fortunes are made in Beauty Work. Cryling demand everywhere for skilled Manicurists, Hair Dressers, Dyers, Marcelers, Permanent-Wavers, Chiropodists, etc. We can make you an Expert in every branch in just a few weeks' spare time at home.

You can earn a splendid income giving Beauty Treatments among your friends and neighbors, or start a Beauty Parlor.

**FREE BOOK** Write NOW for Free Illustrated Booklet. See how easy it is to become a beauty specialist and make big money in this fascinating work with our help.

**ORIENTAL SYSTEM OF BEAUTY CULTURE, Dept. 45, 1548 Belmont Av., Chicago**



## Definitions

**BABY.**—The magic spell by which the gods transform a house into a home.

**BLUSH.**—A sign that nature hangs out, to show where chastity and honor dwell. (*Goethe.*)

**CONSCIENCE.**—A pretext we have invented to save us the trouble of thinking. (*Nietzsche.*)

**ENNUI.**—A French word for an English malady. (*Chatfield.*)

**FATE.**—A friend of the good, a guide of the wise, the enemy of the bad.

**IMAGINATION.**—Ruler of the world. (*Napoleon.*)

**IGNORANCE.**—The root of misfortune.

**LAWN MOWER.**—An instrument used for shaving the hair off the earth.

**LOVE.**—"A little sighing, a little crying, a little dying—and a great deal of lying."

**MEMORY.**—A trace of things printed in the mind.

**PATRIOTISM.**—The doctrine of sacred boundaries, which declares the man on this side your friend and the man on the other side your enemy.

**SCANDAL.**—What one half of the world takes a pleasure in inventing and the other half in believing.

**WISDOM.**—An expression used by learned philosophers, meaning simply the knowing how to keep the wolf and the doctor from the door.

## WISDOM OF SIR WALTER SCOTT

Anger is at least as much akin to disappointment as pity is said to be to love.

To those who have anxious hearts, trifles give cause of alarm.

The Scotch are a cautious people . . . Proverbially patient of labor and prodigal of life.

Without courage there cannot be truth; and without truth there can be no other virtue.

Nothing makes man's wits so alert as personal danger.

Danger and misfortune are rapid, tho severe, teachers.

No enemy can be so dangerous as an offended friend and confidant.

Every Englishman has a tolerably accurate sense of law and justice.

Enthusiasm has no greater enemy than ridicule.

Where the heart is prepared for evil, opportunity is seldom long waiting.

Exertion, like virtue, is its own reward.

Some widows look bereaved, and some look relieved; but in most cases they soon look around.

Dont lend your troubles, and dont borrow any; trouble is about the only thing borrowed that is ever paid back.

## WISDOM OF MRS. PARTINGTON

It's a queer provision of nature that eggs should be so skeerce when they are so dear.

Jew's harps is simple, tho I cant sec how King David played one of 'em and sung his psalms at the same time.

Domestic peace can never be preserved in family jars.

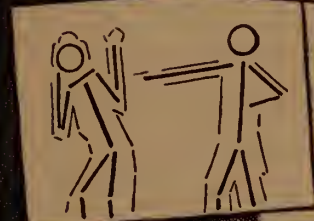
When one is exasperated with fatigue, there is nothing that has a more accelerating effect than a good strong cup of oblong tea.

Go to church, where the truth is dispensed with every Sunday.

None of us is any better than we ought to be, with corruption without and temptation within, and the Lord knows what, to disturb our equal Abraham.

(Ninety-three)

# Become An Artist in New Easy Way!



Not only profit but  
pleasure in making  
drawings like this.

Through this wonderful new method hundreds of our students are now making splendid incomes. Many of them never thought they could draw—had never made even the crudest kind of a sketch—yet they learned Illustrating, Cartooning, and Commercial Art, and are making big money in this fascinating, profitable profession. If you have the desire to be an artist, here is your opportunity to become a *successful* one. Get our free book describing the *new principles* of teaching which now makes it possible for *anyone* to learn drawing. Send the coupon now before you are a day older.

## Now Anybody Can Draw

Drawing should be as natural and easy for everybody as *writing*—and it really *is*—when it is taught right. Just get the wonderfully simple secret which one of America's foremost commercial Artists discovered after many years experience—and your own rapid progress in art work will astonish you. A few minutes study each day is all that this amazing new method requires. Get into this big-paying game now. You will find that you can easily qualify for a high-salaried position.

## Hundreds of Positions Open Now

Advertising Agencies, Magazines, Department Stores, and Manufacturing Concerns are all looking for men and women to do their art work. The great business expansion of the past year has caused a famine of trained artists. There are hundreds of vacancies right now—literally "going begging" for people to fill them. A competent commercial artist can command almost any salary he wants. Scores of our students secure highly paid positions the moment they finish our course. Others begin to earn money while studying. The ease with which you become a skilled artist will astound you. Almost before you realize it you are making *salable drawings*. And many artists get as high as \$1,000 for a single magazine cover picture.

## Write for Interesting Free Book

Mail the coupon now for this fascinating free book, "How to Become an Artist." It explains about this amazing method in detail. Tells of our students—and their wonderful progress—and how we can qualify you for a high-salaried artist's position. Also tells about our Free Artist's Outfit to new students and special low offer to a limited number of new students. Mail coupon NOW!

### WASHINGTON SCHOOL OF ART, Inc.

Room 1601, Marden Bldg.

Washington, D. C.

### Well Known Magazine Artist Says:

"I shall never cease to be grateful for the foundation your school gave me, for I feel that my present success is due in a great measure to your wonderful method of instruction.

Frank Godwin, New York."

WASHINGTON SCHOOL OF ART, INC.  
Room 1601, Marden Bldg., Washington, D. C.

Please send me without cost or obligation on my part, your free book, "How to Become an Artist."

Name .....  
(State whether Mr., Mrs., or Miss)

Address .....

City ..... State .....

### CRÈME VOUVÉ.

### A STARTLING INNOVATION.

Your skin will respond to the wonderful recuperative powers of CRÈME VOUVÉ. Send 2c for a trial jar to Room 202, VOUVÉ CO., 118 East 28th St., NEW YORK



### PARKER'S HAIR BALSAM

Removes Dandruff—Stops Hair Falling  
Restores Color and Beauty to Gray and Faded Hair  
60c and \$1.00 at druggists  
HISCOX CHEMICAL WORKS, Patchogue, N. Y.



## "I Reduced 33 Pounds in 50 Days Without Discomfort, Drug or Starving"

This is what Dr. Lawton, the originator of Dr. Lawton's Fat Reducer, accomplished. You can do as much, whether 10 or 100 lbs. overweight. Dr. Lawton's Reducer reduces only the superfluous fatty parts. It is a patented vacuum device which gently but firmly grips the flesh and eliminates the unhealthy, fatty tissues by vibration. Not electrical. Does not cause saggy flesh and skin after fat has been reduced. No dieting or exercise is required. It is equally effective for men or women. Ten minutes night and morning will work wonders. Reduces the fat, improves blood circulation and gives you new vigor and vim, mentally and physically. An interesting booklet on this subject sent without charge.

### Will Show Reduction in 11 Days or Money Refunded

You take no chances with Dr. Lawton's Reducer. It does the work or money refunded. Regardless of how many so called fat reducers you have tried, rely on Dr. Lawton's Reducer to show results. Send \$5 today—money order or

certified check. This is the complete cost for the Reducer. Nothing additional to buy. Send today and learn the joy of being normal in weight again. Remember the money-back guarantee.

DR. THOMAS LAWTON

120 G—West 70th Street

New York City





## DIAMONDS WATCHES ON CREDIT ON CREDIT

We offer exceptional values in Diamond Rings, Solitaires and Clusters, latest popular plain and fancy engraved mountings. The Diamonds are magnificent gems, set in White, Green or Yellow Solid Gold. Featured in Catalog. Special at  
**\$85, \$125, \$150, \$200, \$250** and up  
**CREDIT TERMS** on purchases of \$5 or over, one-fifth down, balance in eight equal amounts, payable monthly.

### Send for Free Jewelry Catalog

The easiest, most convenient way to buy a Diamond, Watch, Jewelry, Silverware, etc., is to send for our Catalog, make selections in the quiet of your own home, and open a charge account. We prepay shipping charges. Satisfaction guaranteed or money promptly refunded. Send for Catalog Today. **LIBERTY BONDS ACCEPTED.**

**LOFTIS BROS. & CO., National Credit Jewelers**  
Dept. N-616 100 to 108 N. State St., Chicago, Ill.  
(Established 1888) STORES IN LEADING CITIES

## Freckles

are "as a cloud before the sun," hiding your brightness, your beauty. Why not remove them? Don't delay. Use

### STILLMAN'S FRECKLE CREAM

Made especially to remove freckles. Leaves the skin clear, smooth and without a blemish. Prepared by specialists with years of experience. Money refunded if not satisfactory. 50c per jar. Write today for particulars and free booklet—

"Wouldst Thou Be Fair?"  
Contains many beauty hints, and describes a number of elegant preparations indispensable to the toilet. Sold by all druggists.

STILLMAN CREAM CO., Dept. 3, AURORA, ILL.

## Learn WIRELESS AT HOME BY MAIL

Attractive positions open for men and boys. Salaries up to \$3,500 a year. Beginners paid \$125 a month plus Room and Board, which means more than \$200 at the start. One of our recent graduates is getting \$6,000 a year. Opportunity to travel or locate in the land radio offices. We train you by mail in a short time—some have completed the course in 10 weeks. No previous experience necessary. First correspondence radio school in America. Our new automatic Wireless Instrument, "The Natrometer" FURNISHED EVERY STUDENT.

Send for FREE BOOK, "Wireless the Opportunity of Today," and special Limited-Times Offer

**NATIONAL RADIO INSTITUTE**  
Dept. 560 Washington, D. C.

## Your Bunion Can Be Cured Instant Relief Prove It At My Expense

Don't send me one cent—Just let me prove it to you as I have done for over 72,500 others in the last six months. I claim to have the only successful remedy for bunions ever made and I want you to let me send you my "Fairyfoot" treatment FREE, entirely at my expense. I don't care how many so-called cures, or shields or pads you ever tried without success—I don't care how disgusted you feel with them all—you have not tried my remedy and I have such absolute confidence in it that I am going to send you this treatment absolutely FREE. It is a wonderful yet simple home treatment which relieves you almost instantly of all

pain; it removes the cause of the bunion and thus the ugly deformity disappears—all this while you are wearing tighter shoes than ever. I know it will do all this and I want you to send for "Fairyfoot" FREE, at my expense, because I know you will then tell all your friends about it just as those 72,500 others are doing now. Write now, as this announcement may not appear in this magazine again. Just send your name and address and "Fairyfoot" will be sent you promptly in plain sealed envelope. Write today

**FOOT REMEDY CO.**  
Dept. 22, 2207 Millard Ave.  
Chicago

## Wit and Wisdom from James Russell Lowell

Brains ain't bom'm' to cash the drafts o' pen and ink.

I can show a great deal of self-denial where the best of everything is urged upon me.

Next to knowin' you're well off is not to know when you ain't.

Bad work follers ye ez long ez ye live—it's allers askin' to be done agin.

The one that fust gits mad's most allers wrong.

Folks never understand the folks they hate.

Dont never prophesy—unless ye know.

I dont believe in princerple, but oh! I do in interest.

Brag works well at fust, but it ain't jest the thing for a steady investment.

Woman was created to do pretty much as she pleases, by pleasing to do pretty much as she does.

If of all words of tongue or pen  
The saddest are these: "It might have been:"

More sad are these we daily see,  
"It is but hadn't ought to be."

—Bret Harte.

Sweet is the memory of the ills that are past,  
but sweeter is the anticipation of the joys that are to come.

### HOW LITTLE IT COSTS

"How little it costs, if we give it a thought,  
To make happy some heart each day!  
Just one kind word or a tender smile,  
As we go on our daily way;  
Perchance a look will perchance to clear  
The cloud from a neighbor's face,  
And the press of a hand in sympathy  
A sorrowful tear efface."

## PETTICOAT PHILOSOPHY BY HELEN SOUTHWICK

It's the hard worked "cottage with roses over the door" that has been responsible for more matrimonial blunders than all the "castles in the air" put together.

In the 17th Century it took an apple to determine the law of gravity—now-a-days it takes but a "peach" to upset it.

The "chance" that many men have lost, was first picked up on the shovel of hard work.

Success is experience "cashed in."

Misfortune be to him who hath no faith in fortune.

It's the person who has no umbrella that keeps the "rainy day" most in mind.

Courtesy should be an incident—not an accident.

### 'APHORISMS FROM HUXLEY

Playing Providence is a game at which one is apt to burn one's fingers.

Of all the dangerous mental habits, that which schoolboys call "cocksureness," is probably the most perilous.

Dont think yourself too wise; everyone you meet knows something you have not yet learned.

There never was a long happiness. There must be calms between the storms, there must be tears between smiles. Fortune generally pays us for the intensity of her favors by the shortness of their duration. We would never learn fully to appreciate the sunshine if we did not often have the clouds.

Temperance in everything, temptation in nothing and no temper in anything, yield repose, elegance, virtue, and happiness.



GLORIA SWANSON  
Cecil B. DeMille Artcraft Player

WALLACE REID  
Paramount Star

## Hermo "Hair-Lustr"

(Keeps the Hair Dressed)

FOR MEN, WOMEN AND CHILDREN

The hair will stay dressed after Hermo "HAIR-LUSTR" has been applied. No more mussed, untidy looking hair. Adds a charming sheen and luster, insuring the life and beauty of the hair. Dress it in any of the prevailing styles, and it will stay that way. Gives the hair that soft, glossy, well groomed appearance so becoming to the stars of the stage and screen. Guaranteed harmless, greaseless and stainless.

50c and \$1 at Your Dealer or Direct

If your dealer can't supply you we will send it direct prepaid upon receipt of price. Use it 5 days. If dissatisfied return what is left and your money will be refunded in full. Thousands use it daily. Try it once; you will never be without it.

HERMO CO., 542 E. 63rd St., Dept. 35, CHICAGO

## KEEPS SHOES SHAPELY HIDES LARGE JOINTS



Affords instant relief for bunions and large joints, hides irregularities of foot form. Worn in any shoe; no larger size required. Over one-half million in use. Ask your shoe dealer or druggist. Write today for special free trial offer. No pay if no relief. State size of shoes and if for right or left foot.

The Fischer Manufacturing Co.

First National Bank Bldg., Dept. 71, Milwaukee, Wis.

## New Faces Wanted for the "Movies"

Get this Book Today

**FREE** Tells why photoplay directors say there is a great demand for new screen faces and how you can place your photograph in Directors' Gallery at Hollywood, California—the heart of "Movieland"—where it may be seen by directors seeking new screen faces. You may be just the person some director seeks. "Type" is sought before beauty. Your photograph tells the whole story. Send today for your free copy of "The New Door to Movieland" containing complete information—it's Free.

CASTING DIRECTORS' EXHIBIT  
8th Fl., 20 E. Jackson Blvd. Dept. 322 Chicago, Ill.

## EASY To Play To Pay



### True-Tone Saxophone

A Buescher True-Tone Saxophone opens the way for you to greatly increase your income, opportunities, popularity and pleasure. Easiest of all wind instruments to play—you can learn to play the scale in an hour and in a few days be playing popular airs. Practice is a pleasure.

**Saxophone Book Free** Tells you when to use Saxophone—singly, in sextettes, or in regular band; how to transpose cello parts in orchestra and many other things you would like to know.

**Free Trial** You can order any Buescher instrument and try it six days without obligation. If perfectly satisfied, pay for it on easy payments to suit your convenience. Mention the instrument interested in and a complete catalog will be mailed free.

**BUESCHER BAND INSTRUMENT CO.**  
Makers of Everything in Band and Orchestra Instruments  
2026 Buescher Block, Elkhart, Indiana





## 6 Piece Set Fumed Solid Oak

# \$100

Down

## A Room Full of Furniture

Cut  
Price  
Now!

Send only \$1.00 and we will ship you this handsome 6-Piece Library Set. Only \$1.00 down—then \$2.70 a month, or only \$29.90 in all. A positively staggering value on this special, reduced price offer. Send the coupon below and have this massive set shipped on approval. Then see for yourself what a beautiful set it is. If you do not like it, return it in 30 days and we will return your money together with any freight charges you paid. All you have to do is to send the coupon with the demand so great that there aren't enough to go around, so send today—sure.

### 6 Pieces

This superb six-piece library set is made of selected solid oak throughout, finished in rich dull waxed, brown fumed oak. Large arm rocker and arm chair are 36 inches high, seats 17 x 17 inches. All four pieces are padded, seats upholstered in brown imitation Spanish leather. Library table has 24 x 34 inch top, with roomy magazine shelf below, and beautifully designed ends. Jardiniere high, with 12 inch top. Clip the coupon below, and send it to us with \$1.00, and we will ship you the entire six pieces, subject to your approval. No C. O. D. Shipped knocked down to reduce your freight charges considerably. Easy to set up. Shipping weight about 175 pounds. Order by No. B6259A. Send \$1.00 cash with order, \$2.70 monthly. Price \$29.90. No discount for cash.

## Special Reduced Price Offer—Act NOW!

Prices down, at last! Rock-bottom prices for you. You can now get this wonderful 6-piece library set direct from our own factory at the lowest price since before the war—and for only \$1.00 down, a year to pay! This set is such a wonderful bargain at this special reduced price, that we have reserved the limited number we have on hand for new customers only. The set is not shown in our regular catalog. We haven't enough to supply everyone. First come, first served. Order your set on this low price offer now. Remember, thirty days' trial in your own home. Costs you nothing if you are not entirely pleased. Send at once!

## Easy Payments!

Open an account with us. We trust honest people anywhere in the United States. Send for this wonderful bargain shown above, or choose from our big catalog. One price to all, cash or credit. No discount for cash. Not one penny extra for credit. Do not ask for a special cash price. We cannot offer any discount from these sensational prices. No C. O. D.

### 30 Days' Trial

Our guarantee protects you. If not perfectly satisfied, return the article at our expense within 30 days and get your money back—also any freight you paid. Could any offer be fairer?

### Free Bargain Catalog

Send for it. Shows thousands of bargains in furniture, jewelry, carpets, rugs, curtains, silverware, stoves, porch and lawn furniture, talking machines, women's, men's and children's wearing apparel. Send coupon today.

## Send Coupon

along with \$1.00 to us now. Have this fine library set shipped on 30 days' trial. We will also send our big Bargain Catalog listing thousands of amazing bargains. Only a small first payment and the balance in monthly payments for anything you want. Send the coupon today—now. Don't delay.

**STRAUS & SCHRAM**  
Dept. 1515  
West 35th Street, Chicago

Enclosed find \$1.00. Ship special advertised 6-piece Fumed Oak Library Suite. I am to have 30 days' free trial. If I keep the suite, I will pay you \$2.70 monthly. If not satisfied, I am to return the suite within 30 days and you are to refund my money and any freight charges I paid.  
☐ 6-Piece Library Set, No. B6259A, \$29.90

Name.....

St., R.F.D. or Box No.....

Shipping Point.....

Post Office.....State.....

If you ONLY want catalog put X in proper box below.  
☐ Furniture, Stoves and Jewelry ☐ Men's, Women's and Children's Clothing

**STRAUS & SCHRAM** Dept. 1515 **CHICAGO, ILL.**  
West 35th Street





## This portrait is my living proof

that I really have the Methods which will give you a Lovely Complexion and Beautiful figure.

If you are the victim of Pimples, Blackheads, Shiny Nose, Coarse Pores, Discoloration, Muddy, Sallow Complexion—Wrinkles—Superfluous Hair—or if you wish to improve your figure—write me at once.

Check the Method or Methods you are interested in and mail the coupon at once. I will send you *Free* not only my new work "Stepping Stones to Beauty," but I will also send you *Free* a complete detailed description of my Methods and how to use them for yourself in the privacy of your own home so as to give you the same wonderful results which thousands of others have had.

When you send this coupon please remember that I will not accept any money for this information. Do not send one penny. The suggestions and hints I will forward to you by return mail have cost me years of patient, faithful, scientific study and research.

I am glad if I can render you this aid no matter where you live in country, town or city. My heart goes out in sympathy to every woman who has ambition to be beautiful and you owe it to yourself to be attractive, admired, and courted.

If you want to know the Methods used by famous actresses, society leaders, movie stars and beautiful women in every walk of life—send this coupon at once.

Write your name and address plainly on the coupon. Check the Methods which interest you personally—but send no money. This offer is positively guaranteed. (Signature)

—Lucille Young.

### FREE COUPON

M.P.C. 5

LUCILLE YOUNG  
2715 South Park Avenue, Chicago, Illinois.

Please send me at once without cost and prepaid, your new work "Stepping Stones to Beauty," and also free complete detailed description of your Methods and how to use them for the purposes marked in this coupon now—free.

- ☐ My Own Method for Improving the Complexion.
- ☐ My Own Method for Wrinkles.
- ☐ My Own Method for Acne (feathered pimples and blackheads)
- ☐ My Own Figure Beautiful Method.
- ☐ My Own Superfluous Hair Remover Method.
- ☐ My Own Hand Beautiful Method.
- ☐ My Own Eyelash and Eyebrow Beautifying Method.

Name .....  
Address ..... State .....



## National Bob Gives Youth and Fashion

With the new bobbed head-dress you can

have all the charm and youth of a real Bob without sacrificing your hair. Just slip the combs into place and attach the ends with invisible hair-pins. Your Bob is on or off in a jiffy!

Order your National Bob today, but keep your own hair safe and snug. Just send a strand of your hair with \$10.00 and the National Bob will be sent to you promptly, postpaid.

NATIONAL HAIR GOODS CO.

Dept. C.

368 Sixth Ave., New York

## Thoughts from Will Carleton

There never was a flower in the world that "blushed unseen."

So many people fail by trying to be what they cannot be.

Many a lie has been told in words that were the exact truth.

A slowly photographed moving-picture of plants and flowers would show that they all scramble for the lion's share of sun and rain. All nature is rivalry and competition.

Strange that some of our acquaintances, to make themselves famous in this world, are willing to make themselves infamous in the next.

There is such a thing as an inquisitive silence, and it can ask a good many questions.

It is very creditable to aim right and to aim high, but of not much use without good ammunition.

Ruin, so called, is often only future success in a jumble.

Do not retire from effort, and go to bed just as the sun is rising, start off to meet it.

Some people are either longing for sunshine, or trying to get somewhere in the shade.

The more interesting the secret is, the harder it is to keep.

The schools of a country are its future in miniature.

Competition furnishes the feet upon which the world walks. Do not attempt to teach more than half you know, on any subject.

Advice to physicians: always have plenty of names for diseases.

Never repeat a lie concerning yourself in order to contradict it—contradict it in some other way.

The best way to cure insomnia is to scorn sleep, and let it come when it gets ready.

Bashfulness comes from a strange compound of egotism and lack of self-dependence.

The dark horse frequently gets there because he is not a good target.

A fool can steer a ship in a calm; only a master can guide it in a gale.

## THE WISDOM OF EMERSON

We do not quite forgive a giver. The hand that feeds us is in danger of being bitten.

Society always consists in great part of young and foolish persons.

Tho we travel the world over to find the beautiful, we must carry it with us or we find it not.

The dice of God are always loaded.

Feeble souls look at the profit of the action. They never behold a principle until it is lodged in a person. They do not wish to be lovely but to be loved.

Nothing can bring you peace but the triumph of principles.

Nothing arbitrary, nothing artificial can endure.

Missionaries have learned to their sorrow that cannibals do not observe Lent.

## THE HURT

By BARBARA HOLLIS

You never came. You never knew  
How, all my life, I wanted you.  
You never knew; you never came  
To touch my hand, to speak my name.  
You never came! I never heard  
You say the magic whispered word.

It hurts that others, watching, knew  
How, all my life, I longed for you.

# Silk Satin

## Beautifully Beaded Georgette Crepe

Tunic  
Style

This beautiful Silk Satin and Georgette Crepe tunic is just the thing for Easter and Spring wear. You must see this wonderful garment and actually wear it to appreciate the excellent quality of this material. Send for this advance style at once. If you are not absolutely satisfied your money will be cheerfully refunded. Order now!



While  
They  
Last

## Send No Money

Don't send a single penny. Just your name and address on a post card. We deliver *Free*. No transportation charges no matter where you live.

**\$11.90**  
Delivered  
**FREE**

Latest tunic design with overskirt. Both are heavily beaded in a very attractive design. Round neck has beaded encircling. Three quarter length georgette sleeves beaded to match. The skirt is of lustrous silk satin with silk georgette crepe overskirt. Blouse has loose back panel. The waistline is defined with silk satin belt. Closing is at left side. Only our tremendous buying power makes it possible for us to offer this beautiful dress at the amazing price of \$11.90.

**Act Now!** Rush your order in now.

Send No Money—just your name and address on a post card. When the dress is delivered simply pay the postman the small sum of \$11.90. We guarantee satisfaction or your money back. Comes in navy blue, brown and black.

Misses Sizes 14 to 20 years.  
Women's Sizes 34 to 44 Bust Measure.  
State Size and Color. Order by No. 6A33.  
Now at Our New Location  
666 W. Monroe St. Dept. 1275 Chicago

Gordon's Cloak House

# This Book Free

## "Success in Music and How to Win It"

Sousa and nine other world-famous musicians tell how you can quickly learn to play saxophone, cornet, trombone, clarinet, any band or orchestra instrument and double your income and pleasure.

### Free Trial Any Conn Instrument

Used by greatest bands and solo artists.

Highest honors at world expositions.

Easiest of all to play. Send post card for free book and details of free trial plan.

### C. G. Conn, Ltd.

554 Conn Bldg. Elkhart, Indiana

World's Largest Manufacturers of High Grade Band and Orchestra Instruments



## Destroys Superfluous Hair & Roots

IT'S OFF because IT'S OUT

"ZIP is indeed the only actual hair destroyer."

Faithfully,

Margaret Irving

Rapid, harmless, painless, fragrant. Praised as the only effectual remedy for permanently destroying hair and roots.

AT YOUR DEALER or direct by mail. Write for FREE Illustrated Book: "A Talk on Superfluous Hair." Or call at my office to have FREE DEMONSTRATION. Avoid Imitations.



Madelene Berthel

SPECIALIST  
Dept. L., 562 Fifth Ave.  
Ent. on 46 St. (Miller Bldg.)  
New York





**\$100**  
DOWN  
Brings You This Dress

## Silk Satin and Georgette

### *Richly Embroidered*

Send only \$1.00 with the coupon for this dress. Money back if you ask for it. This stunning dress is a big special bargain. Supply limited. Send coupon now.

## Cut Price

Charming frock splendidly designed in a combination of Silk satin and Georgette. Waist part is fine satin, modeled in becoming circular neck effect and richly embroidered in both front and back. Sleeves and overskirt are Silk Georgette, edged with folds of satin. Overskirt is elaborately embroidered, while beneath is a lining of serviceable tussah silk. Dropskirt is satin to match waist. Furnished in Navy Blue, Black or Brown. Sizes 34 to 44 and Misses 16 to 20. Give color wanted, also bust, belt, hip and length measure. Order by No. S-35. \$1.00 down, \$3.20 monthly. Total price reduced to \$19.95.

## 6 Months To Pay

Buy the Elmer Richards way. Dress well and pay in small monthly sums. Anything in clothing and shoes for men, women and children. No charge for credit.

## Send Coupon

This special bargain sent on approval. Don't miss this cut-price sale. If you don't keep it you are not out a penny. Send coupon with a \$1.00 P. O. order or a dollar bill. Mail coupon now.

**Elmer Richards Co.**  
Dept. 1515, West 35th Street, Chicago, Ill.

**Elmer Richards Co.**

Dept. 1515, West 35th Street, Chicago, Ill.

I enclose \$1.00. Send Silk Satin and Georgette Dress, No S.35.

Color.....Bust.....Belt.....Hip.....Length.....  
If I am not satisfied with the dress, I can return it and get my payment back. Otherwise I will pay special cut price, \$19.95, on your terms of \$1.00 with coupon, balance \$3.20 monthly.

Name .....

Address.....

Write for our latest free Monthly Bulletin of men's, Women's and children's clothing and shoes. Everything on small monthly payments.





Posed by Ethel Clayton in "The Thirteenth Commandment," a Paramount-Artcraft motion picture. Miss Clayton is one of many motion picture beauties who use and indorse Ingram's Milkweed Cream for proper care of the complexion.

## What one thing adds most to woman's charm?

*Isn't it a beautiful skin—a clear, fresh complexion?*

A WOMAN'S charm—how much it depends upon her complexion. When dining out—or at the home of friends, for that matter—haven't you noticed that it is the girl with the dainty, glowing skin who always commands attention, admiration?

The beauty of a radiant, unblemished skin—you can achieve it, just as thousands of other women have, if you begin at once to follow this simple way of caring for your complexion.

Get today, from your druggist, a jar of Ingram's Milkweed Cream. Ingram's Milkweed Cream, you will find, does more than the ordinary face cream. It has an exclusive therapeutic property that actually "tones up"—revitalizes—the sluggish tissues. Applied regularly, night and morning, it heals and nourishes the skin cells, smooths away redness and roughness, banishes slight imperfections.

Then, on retiring tonight, wash your face

with soft warm water and pure soap. Rinse with dashes of cold water and dry thoroughly. Now apply a bit of Ingram's Milkweed Cream evenly and gently until all the cream is absorbed and the skin is warm and glowing. In the morning apply in the same manner.

This is the ordinary method of using Ingram's Milkweed Cream. If, however, you are bothered with chapped face, blackheads or unsightly eruptions, you should follow carefully the special directions for treating these common skin troubles with Milkweed Cream in the Ingram booklet, Health Hints. A copy of Health Hints you will find packed with every jar of Ingram's Milkweed Cream. Read it carefully—it has been prepared by experts to insure that you get from Ingram's Milkweed Cream the fullest possible benefit.

Go to your druggist today and purchase a jar of Ingram's Milkweed Cream in either the fifty cent or one dollar size. Don't put it off—begin at once to attain the attractiveness of face, the beauty of complexion that adds so much to woman's charm.

### Ingram's Rouge

"Just to show a proper glow" use a touch of Ingram's Rouge on the cheeks. A safe preparation for delicately emphasizing the natural color. The coloring matter is not absorbed by the skin. Subtly perfumed. Solid cake. Three perfect shades—Light, Medium and Dark—50c.

### Ingram's Velveola Souveraine FACE POWDER

A complexion powder especially distinguished by the fact that it stays on. Furthermore, a powder of unexcelled delicacy of texture and refinement of perfume. Four tints—White, Pink, Flesh, Brunette—50c.

## Ingram's Milkweed Cream

FREDERICK F. INGRAM COMPANY  
Established 1885

83 Tenth Street Detroit, Michigan  
Canadian residents address F. F. Ingram Company, Windsor, Ontario.  
Australian residents address T. W. Cotton Pty., Ltd., 383 Flinders Lane, Melbourne.  
New Zealand residents address Dimond & Hart, 33 Ghunzee Street, Wellington.  
Cuban residents address Espino & Co., Zulueta 36%, Havana.



Ingram's Beauty Purse—an attractive, new souvenir packet of the exquisite Ingram toilet aids. Send 10 cents in stamps, with the coupon below, and receive this dainty Beauty Purse for your hand bag.

FREDERICK F. INGRAM CO., 83 Tenth Street, Detroit, Michigan

Gentlemen: Enclosed, please find 10 cents in stamps, in return for which please send me Ingram's Beauty Purse containing a silk and wool powder pad, a sample packet of Ingram's Velveola Souveraine Face Powder, Ingram's Rouge, and Zodenta Tooth Powder, a sample tin of Ingram's Milkweed Cream, and, for the gentleman of the house, a sample tin of Ingram's Therapeutic Shaving Cream.

Name.....  
Street.....  
City.....  
State.....







# "I'm Not Going, May!"

*I don't enjoy meeting people with this growth of unsightly hair on my face."*

ARE YOU denying yourself the pleasures of society because you are sensitive about superfluous hair? Are you brooding and worrying, becoming despondent, lonely and bitter because nature has inflicted you with this beauty destroying blemish?

Do not despair—there is hope for you! Thousands of other women, suffering as you are, have sought and found permanent relief.

Mark the word "permanent."

There are many temporary reliefs. Druggists and mail-order houses have sold for years depilatories which dissolve superfluous hair on the surface of the skin.

Many are practically harmless to use.

But none of them permanently destroys hair, because they do not and cannot kill the hair root.

You may have used some of these preparations. If so, you have found relief but not a cure for your embarrassing blemish. And more annoying still, you have found the growth of hair more sturdy and conspicuous after the effect of each application has worn off. Still we say, do not despair.

## **There IS a Method That Will Positively Relieve You Permanently**

of all unsightly hair by enabling you to kill the hair root, personally and in the privacy of your own home.

This is the MAHLER METHOD—

The only recognized, established and guaranteed method for the home treatment and lasting removal of superfluous hair.

There is but one means of destroying for all time a growth of superfluous hair. This method has been practiced for over 40 years by dermatologists and specialists in this country and abroad. High prices are charged for such service, and only in a few big

cities can experienced operators be found, even if one is willing and able to pay the price.

Mr. D. J. Mahler has adapted and simplified this recognized successful method so that any woman can now use it in her own home.

## **The Method Is Endorsed by Physicians**

professional dermatologists, national magazine editors and scientists.

It is the one method you must eventually use if you are to rid yourself permanently of superfluous hair.

If you can afford to spend the money to remove your blemish, we advise your coming to Providence to see Mr. Mahler and let him treat you personally, or else place yourself in the hands of a reliable professional nearer home.

## **But If You Desire to Remove Your Blemish at Small Expense**

write at once to the address below and receive full information about the Mahler method of home treatment, which we guarantee to accomplish in your own home, the same results you would get in the office of the world's most exclusive professional practitioners.

The method is painless, harmless and comparatively inexpensive.

Cut out, fill in and mail this coupon today for full particulars for which there is no room here.

**D. J. MAHLER CO., 405-YY Mahler Park, Providence, R. I.**

Dear Mr. Mahler: Enclosed find 3 two cent stamps. Please send me full information about the Mahler method of permanently removing superfluous hair.

Name .....

No..... Street.....

City..... State.....

**Mail the coupon now for FREE information  
Sent you in a plain sealed envelope.**





## The girl you stop to look at

**S**HE may be dark or fair (a tall girl, or short), but she has the fresh and faultless skin which ever has been the foundation of all charm—3,000 years ago and today.

### *Wash your face daily*

If you tell your doctor that you fear to wash your face with soap and water, that you depend on cold cream alone for cleaning, he will reply that you are taking a great risk.

He will explain that most skin troubles result from dust infections. That blackheads come from pores filling up with dirt, that pimples follow when this dirt carries infection and inflammation.

If you wash your face every day with a mild, pure, soothing soap, such as Palmolive, you help protect yourself against skin troubles. You keep the pores clean and active. This aids clearness and fine texture.

### *Gentle cleansing*

Use a little cold cream to remove rouge and powder, wiping it off with a soft cloth. This is also beneficial if your skin is very dry. Then gently bathe your face with Palmolive, massaging the mild, creamy lather well into your skin. Don't be afraid to be thorough, it is too mild to irritate.

Then after rinsing and drying, apply more cold cream. Your complexion will delight you with its soft smoothness and becoming glow.

### *Made from cosmetic oils*

The ingredients of Palmolive are those historic oils discovered 3,000 years ago in ancient Egypt. Oil of Palm and oil of Olive figure in ancient hieroglyphics. They were the cosmetics of royalty, used by Cleopatra.

If science could discover milder, more beautifying ingredients, we would use them in Palmolive. But Nature produces nothing

finer. Palm and Olive oils, after 3,000 years, still hold their place as the most perfect of all natural cleansers.

### *How we can afford to make it for 10 cents a cake*

By reason of gigantic volume and modern manufacturing efficiency. The millions who use Palmolive keep the factories working day and night. This requires the purchase of ingredients in vast volume, which reduces cost.

So while if we made Palmolive in small quantities it would cost at least 25 cents a cake, we have been able, except in war times, to maintain the price at 10 cents.

Money can't buy better soap, as every user knows. Palmolive is the greatest luxury as well as an economy.

*The Palmolive Company, Milwaukee, U. S. A.  
The Palmolive Company of Canada, Limited,  
Toronto, Ont*

Volume and efficiency enable us to sell Palmolive for

**10c**



**"No part of the body bears vigorous washing better"**

From *"The Care of the Skin and Hair."*

D. Appleton & Co., Publishers

By William Allen Pusey, A. M., M. B. (Professor of Dermatology in the University of Illinois)

"No part of the body, except the hands, is so much exposed to extraneous dirt as the face, and because of abundant fat secretion no part of the body bears vigorous washing better. One sometimes encounters the superstition that washing the face is bad for the complexion and because of that belief try to get along with oils and creams as a substitute for soap and water. The layer of dirt and fat that such persons accumulate on the face is a poor makeshift for a clean, clear skin and a constant invitation to various disorders of the skin."

Copyright 1921, The Palmolive Co. 1213



MOTION PICTURE

A STEWART PUBLICATION

# Classic

DECEMBER

25¢

Alice Callahan







## The Girl Women Envy and Men Admire

Some girls seem to have all the good times while others look on and wonder how they do it. Yet these popular girls are often not especially endowed with beauty. Why do they inspire so much masculine admiration?

The principal attraction is often the alluring fresh smoothness of skin which all men admire. Did you ever see a girl with a poor complexion receive much attention?

### *Be the envied girl yourself*

There is no reason why you should be content with anything less than a perfect skin. You can make your complexion smooth and fresh—you can free it from blemishes. You can keep it in fine texture and develop a charming natural color.

How necessary it is to wash your face is proved by the statements of leading skin specialists. You risk serious skin disorders when you fail to protect your skin by daily cleansing. Your one big problem is the choice of soap.

### *Select the mildest*

If you feel afraid of soap it is because you have been using the wrong kind. You will have no further anxiety after you try Palmolive. The formula has been perfected to give the women the mildest, balmiest facial soap it is possible to produce.

Blended from the palm and olive oils Cleopatra used as cleansers, its smooth, bland, creamy lather cleanses without the slightest hint of harshness.

### *What Palmolive does*

Softly massaged into your skin with your two hands, the fragrant lather enters every tiny pore and skin cell, dissolving the accumulations of dirt, oil secretions and perspiration which otherwise clog and enlarge them. (When this dirt carries infection, blemishes result.)

This thorough cleansing keeps your skin clear and fine in texture. Healthful stimulation of circulation gives you that inimitable and becoming natural color.

After thorough rinsing apply a touch of cold cream. If your skin is unusually dry, rub in cold cream before washing.

### *10 cents—and the reason*

While palm and olive oils are the most expensive soap ingredients, the enormous demand for Palmolive allows us to import them in such enormous quantity that it reduces cost.

This same demand keeps the Palmolive factories working day and night. This is another price-reducing factor which gives you this luxurious cleanser at the price of ordinary soap.

Mail the coupon for free trial cake and let the creamy Palmolive lather tell its own story.

THE PALMOLIVE COMPANY, Milwaukee, U. S. A.

The Palmolive Company of Canada, Limited,  
Toronto, Ont.

Manufacturers of a Complete Line of Toilet Articles

Volume and efficiency produce  
25-cent quality for

# 10c

Copyright 1921—The Palmolive Co. 1393



### *A queen's cosmetics*

Palm and olive oils were reserved for royalty and riches in ancient Egypt. Cleopatra used them both as cleanser and cosmetics. And whatever elaborate aids to beauty she employed, her toilet began with ceremonial bathing. To this the ruins of her elaborate marble baths are silent testimony. Now we employ her favorite beautifiers in a toilet luxury all can enjoy at a price all can afford.

### TRIAL CAKE FREE

Fill out and mail to

THE PALMOLIVE COMPANY  
Dept. No. 667, Milwaukee, U. S. A.

Name.....

Address.....







Mrs. Vermilya before she found out about the new discovery. Weight 168 pounds. She thought her condition was hereditary, as she had relatives who weighed 200 pounds and more.



Mrs. Vermilya after she applied the new discovery to herself. Weight 128 pounds. Not only did she regain her normal weight, but she gained a beautiful complexion as well.

# Doctor's Wife Takes Off 40 Pounds Through New Discovery!

Tells how she quickly reduced to normal weight and improved 100% in health without medicines, drugs, starving or discomfort. Many others are losing a pound a day and more right from the very start!

**B**EFORE I began following your course, my weight was 168 pounds. My blood was bad, my heart was weak, and I had headaches always—didn't sleep and had constantly to use laxatives. It was a standing joke among my friends about me being fat and sick.

"With your help, I am now in what you could call perfect health; sleep perfectly; my blood test is 100% pure; my complexion is wonderful and my weight is 128 pounds—a loss of 40 pounds."

Above is an extract from a letter written us by Mrs. Hazel Vermilya, wife of Dr. J. C. Vermilya of Bloomington, Indiana.

Before her marriage, Mrs. Vermilya was distinguished for her perfectly-proportioned figure. Not one pound of unnecessary flesh marred her exquisite slenderness. No matter what she wore, the simplest little summer frock or the most elaborate evening gown, she was at ease. For she knew that she made an attractive, youthful appearance.

## Begin to Put on Flesh

With marriage came more happiness, more friends. "I felt that there was nothing left in all the world to wish for!" Mrs. Vermilya confides. Yet even then a subtle enemy was at work, preparing to destroy her youth.

It was hardly noticeable at first. Then, slowly, she began to realize what the trouble was. She was putting on superfluous flesh. But how could she prevent it? It seemed that most men and women, once they became overweight, began naturally to add more and more flesh until they became very stout. Already she had gained flesh until she weighed 168 pounds, 40 pounds more than her normal weight.

## Tries in Vain to Reduce Weight

She began to starve herself in an effort to reduce. She even gave up one meal a day and ate barely enough to satisfy her hunger. But it only weakened her without taking off a pound of flesh.

Then she drugged herself

(Three)

with medicines. "I even used a special corset to reduce my hips," she writes, "but it made me look just awful."

She exercised and dieted—all in vain. She was still 40 pounds overweight, and no matter what she did she could not take off the excess flesh that was spoiling her figure and ruining her health.

Mrs. Vermilya had just about resigned herself to being fat and unattractive when she heard about a remarkable new discovery by a food specialist. She found out that he had discovered the simple natural law upon which the whole secret of weight control is based. He had actually discovered a way to reduce weight by eating. And she had been starving herself!

## Finds Right Way

"I grasped at that new discovery as a drowning man grasps at a straw," Mrs. Vermilya tells us. "I had tried almost everything and I was still 40 pounds overweight. I couldn't enjoy my meals any more—I felt sure that everything I ate would add more flesh. Oh, if this new discovery would only show me the way to regain my normal weight!"

## A Remarkable Reduction

She gave up all medicines, starving and expensive "treatments" and just followed the one simple new law that has been discovered. It meant almost no change in her daily routine. She found that she could do about as she pleased, eating many of the foods she had been denying herself, enjoying her meals as never before. And yet almost from the very beginning a change was noticeable. She slept better than she had in months.

"Think of it!" she writes. "I didn't have to do anything discomforting, didn't have to deny myself anything I liked—and yet my excess flesh vanished like magic. Before I realized it I had taken off the 40 pounds that I wanted to lose. My health improved 100%, too. I no longer suffered from indigestion or sour stomach. And my complexion became so clear and smooth that my friends began to beg me for my beauty secret!"

## Read What These Users Say!

Following are excerpts from just a few of the scores of letters on file at our office describing amazing weight reductions through Weight Control. The names are withheld out of deference to our subscribers:

### 13 Pounds Less in 8 Days

"Hurrah! I have lost 13 pounds since last Monday (8 days) and am feeling fine. I used to lie in bed an hour or so before I could go to sleep, but I go to sleep now as soon as I lie down, and I can sleep from eight to nine hours. Before I began losing weight I could not take much exercise, but now I can walk four or five miles a day. I feel better than I have for months."

Mrs. New York City

### Loses 40 Pounds

"It is with great pleasure that I am able to assure you that the Course on Weight Control proved absolutely satisfactory. I lost 40 pounds."

Mrs. Glens Falls, N. Y.

### 100 Per Cent Improvement

"Weighed 216 pounds when I started, and today weigh 158 pounds. I can safely say that I feel 100 per cent better than I did when I was fat, and I am sure that I look much better also."

Mrs. Woonsocket, R. I.

### 48½ Pounds Taken Off

"After studying the lessons carefully, I began to apply them to myself, and as proof of results will say that I have lost 48½ pounds."

Mrs. Colville, Wash.

## What Is the New Discovery?

The remarkable new discovery—weight control—is the result of many years of extensive research by Eugene Christian, the famous food specialist. It is one of the most amazing—and yet one of the most simple and inexpensive methods of weight reduction ever discovered.

He found that certain foods when eaten together are almost immediately converted into excess fat. But these very same foods, when eaten in combination with different foods, actually cause the fat which has already accumulated to be consumed. It's the simplest thing in the world. It's just a matter of eating the right food combinations and avoiding the wrong ones.

This is not a starving "treatment" or a special food fad. It's entirely new and different. You can bring your weight down to where you want it and keep it there with practically no trouble. Instead of starving yourself, or putting yourself through any trying discomforts or painful self-denials—you actually eat off flesh!

Christian has incorporated his remarkable secret of weight control into 12 easy-to-follow lessons called "Weight Control—the Basis of Health." To make it possible for every one to profit by his discovery he offers to send the complete course absolutely free to any one sending in the coupon. No money. Just the coupon.

You don't starve yourself, or punish yourself with strenuous exercise. You just keep on doing practically whatever you please, eating many of the delicious foods you may now be denying yourself. All you have to do is follow one simple little natural law and you can weigh exactly what you should.

## Send No Money

Mail coupon at once. The complete 12-lesson course will be sent to you promptly. When it arrives pay the postman only \$1.97 (plus postage) and the course is yours. If more convenient, you may remit with coupon, but this is not necessary. You have the privilege of returning it and having your money refunded if you are not entirely satisfied after a 5-day test.

Don't delay. This is a special offer and you can lose nothing—yet if you act at once you gain a valuable secret of health, beauty and normal weight that will be of value to you throughout your life. Mail the coupon NOW! The course will be mailed in a plain container.

**CORRECTIVE EATING SOCIETY, Inc.**  
Dept. W21012 43 West 16th St., New York City

Corrective Eating Society, Inc.  
Dept. W21012, 43 West 16th St., New York City

You may send me in plain container, Eugene Christian's Course, "Weight Control—the Basis of Health," complete in 12 lessons. I will pay the postman only \$1.97 (plus postage) in full payment on arrival. If I am not satisfied with it, I have the privilege of returning the course to you within 5 days after its receipt and my money is to be refunded at once.

Name..... (Please write plainly.)

Address.....

City.....

State.....

Price outside of U. S., \$2.15, Cash with order.





# If it's a Paramount Picture it's the best show in town

—best in plot, presentation, staging, starring, dressing, laughs, thrills, pathos, everything,

—best because it is made up to a standard and not down to a price,

—best because the organization behind it is great enough to draw on the best talent of every kind in America and Europe and co-ordinate it to produce a perfect photoplay.

If you are a real fan you know a real photoplay, and the way a real fan can pick out a Paramount Picture just by seeing a few hundred feet of it in the middle is the biggest tribute to quality a film can have.

Watch the panel alongside for Paramount Pictures and watch your theatre's announcements to find out dates of showings.

Check it up for yourself, anytime, anywhere, that if it's a Paramount Picture it's the best show in town.



## PARAMOUNT PICTURES

listed in order of release

Sept. 1, 1921, to Jan. 1, 1922

Wallace Reid in "The Hell Diggers"  
By Byron Morgan.

Gloria Swanson in Elinor Glyn's  
"The Great Moment"  
Specially written for the star by the  
author of "Three Weeks."

Betty Compson in  
"At the End of the World"  
By Ernst Klein  
Directed by Penrhyn Stanlaws.

"The Golem"  
A unique presentation of the famous story  
of ancient Prague.

Cecil B. DeMille's  
"The Affairs of Anatol"  
By Jeanie MacPherson  
Suggested by Schnitzler's play  
With Wallace Reid, Gloria Swanson,  
Elliott Dexter, Bebe Daniels, Monte Blue,  
Wanda Hawley, Theodore Roberts, Agnes  
Ayres, Theodore Kosloff, Polly Moran,  
Raymond Hatton and Julia Faye.

Elsie Ferguson in "Footlights"  
By Rita Weiman  
Directed by John S. Robertson.

Thomas Meighan in "Cappy Ricks"  
By Peter B. Kyne.

George Melford's  
"The Great Impersonation"  
By E. Phillips Oppenheim  
Cast includes  
James Kirkwood and Ann Forrest.

A George Fitzmaurice Production  
"Experience"  
With Richard Barthelmess as "Youth"  
By George Hobart.

William deMille's "After the Show"  
By Rita Weiman; cast includes  
Jack Holt, Lila Lee and Charles Ogle.

Ethel Clayton in William D. Taylor's  
Production, "Beyond"  
By Henry Arthur Jones.

William S. Hart in "Three Word Brand"  
A William S. Hart Production.

George Loane Tucker's "Ladies Must Live"  
With Betty Compson  
By Alice Duer Miller.

"The Bonnie Briar Bush"  
By Ian MacLaren  
A Donald Crisp Production.

George Melford Production, "The Sheik"  
With Agnes Ayres and Rudolph Valentino  
From the novel by Edith M. Hull.

Jack Holt in "The Call of the North"  
Adapted from "Conjuror's House"  
By Stewart Edward White.

Thomas Meighan in "A Prince There Was"  
From George M. Cohan's play  
and the novel, "Enchanted Hearts"  
By Darragh Aldrich.

Ethel Clayton in "Exit—the Vamp"  
By Clara Beranger.

Wallace Reid, Gloria Swanson and  
Elliott Dexter in "Don't Tell Everything"  
By Lorna Moon.

Gloria Swanson in "Under the Lash"  
From the novel "The Shulamite"  
By Alice and Claude Askew.

A William deMille Production  
"Miss Lulu Bett"  
With Lois Wilson, Milton Sills, Theodore  
Roberts and Helen Ferguson.  
From the novel and play by Zona Gale.

Betty Compson in  
"The Law and the Woman"  
Adapted from the Clyde Fitch play  
"The Woman in the Case"  
A Penrhyn Stanlaws Production.

Ask your theatre manager  
when he will show them



# MOTION PICTURE MAGAZINE

## JANUARY

### Justice.

Everyone is interested—especially when it refers to Hollywood and the Hollywoodites.

Elinor Glyn has chosen that as the title for her first article dealing with the motion picture colony, in which she recently spent several months.

Her articles are unbiased, unfearful of facts. In them she gives you Hollywood as she knew it.

Adele Whitely Fletcher and Gladys Hall went interviewing together—Alla Nazimova was their quest. Read their description of their gala afternoon, under the title of "We Interview Camille."

"Who Will the New Stars Be?" Undoubtedly you have your own opinion of the subject. So has Herbert Howe. To say the least, his is an interesting one.

Frederick James Smith has interviewed the lovely Corinne Griffith. His word-portrait of her is worth reading. And the illustrative pictures are quite as beautiful as might be expected.

These are four feature articles picked at random from the January Motion Picture Magazine. There are countless other attractions, too numerous to mention. Don't miss

## The January Motion Picture Magazine

BREWSTER PUBLICATIONS

# CONTENTS OF MOTION PICTURE CLASSIC

Vol. XIII

DECEMBER, 1921

No. 4

### COVER PORTRAIT—ALLEN RAY

From a copyright photograph by Lumiere.....Benjamin Eggleston

	PAGE
Rotogravure Gallery of Players. Full page studies of Alma Rubens, Betty Ross Clarke, Louise Huff, Mary Thurman and Constance Talmadge.....	11
The Mermaid of Manhasset. Jewel Carmen is interviewed.....	16
Hitting the Hookah with Rudie. Rudolph Valentino, in a word portrait.....	18
Girl-Woman. A character study of Norma Talmadge.....	20
Velvet Illusions. The story of Edith Roberts.....	22
High Lights of the Stage Season.....	24
The Costume Man. In real life, Thomas Holding.....	26
Little Lord Fauntleroy. The novelization of Mary Pickford's new screen production.....	27
Hearts Are Trumps. When Alice Terry plays the game.....	31
The Story of Five Hundred Dollars. 'Tis also the story of Sylvia Breamer.....	32
Honeymoon Unlimited. Owen Moore and Katherine Perry grant an interview.....	34
It's a Wild Life. Says Irene Wallace to the interviewer.....	36
Cuddles Grows Up. And becomes Josephine Hill of the cinema.....	38
The Single Track. Corinne Griffith's new picture in story form.....	39
Betty, in Profile. This Betty is Miss Francisco.....	44
The Young Old Lady. Mary Alden gives us a surprise.....	46
His Dream House and Himself. The first interview with Theodore Roberts since his illness.....	48
Ten Per Cent Romance. Being that of Jack Gilbert and Mrs. Jack.....	49
The Entertainer. Marshall Neilan's policy in picture making.....	50
The Celluloid Critic. A review of the new screen plays.....	51
Double Exposures.....	52
Star Dust. The fictionized version of Hope Hampton's new production.....	53
Furs and Furbelows. A page of new winter fashions.....	58
Gossip of the Eastern Studios.....	59
The Third Generation. Represented by Frank Mayo.....	60
Hollywood Boulevardier Chats.....	62
Katherine McGuire.....	64
Red Head. Belonging to Gloria Hope and containing ideas.....	65
Choosing a Winner. Latest news of the contest.....	66
Play Time. New pictures of Charles Ray and his wife.....	68
The Lure of the Kleigs. Informal pictures of Mr. and Mrs. Wallace Reid.....	70

Subscription \$2.50 per year, in advance, including postage, in the United States, Cuba, Mexico and Philippine Islands. In Canada \$3.00. In foreign Countries and Newfoundland \$3.50. Single copies 25 cents, postage prepaid. United States Government stamps accepted. Subscribers must notify us at once of any change in address, giving both old and new address.

JAMAICA, NEW YORK. Publication Office, Jamaica, New York.  
BROOKLYN, NEW YORK. Editorial and General Office, Brooklyn, New York.  
Application has been made for transfer of the second-class mailing privilege from Brooklyn, New York, to Jamaica, New York.  
Copyright, 1921, by Brewster Publications, Inc., in the United States and Great Britain, a New York corporation, with its principal offices at Jamaica, N. Y., and Brooklyn, N. Y. Eugene V. Brewster, President and Editor-in-Chief; Guy L. Harrington, Vice-President; E. M. Heinemann, Secretary; L. G. Conlon, Treasurer.

STAFF FOR THE CLASSIC:  
Capitola Williams Ashworth, Editor  
Frederick James Smith, Managing Editor  
Herbert Howe, Pacific Representative

Eleanor V. V. Brewster.....Associate Editor  
Dorothy Donnell.....Associate Editor  
A. M. Hopfmuller.....Art Director  
Guy L. Harrington.....Business Manager  
Duncan A. Dobie, Jr.....Director of Advertising  
Rufus French, Inc.....Eastern Manager  
Archer A. King, Inc.....Western Manager  
Metz B. Hayes.....New England Manager

This magazine, published monthly, comes out on the 15th. Its elder sister, the MOTION PICTURE MAGAZINE, comes out on the first of every month. SHADOWLAND appears on the 23rd of each month.



## Will Your Marriage Be a Failure?



The man who marries a good, pure woman, knowing that he is not physically fit, commits the worst crime known to civilization. Where do you stand? Are you fit to marry? Some sweet, innocent girl is trusting in your honor. You must not deceive her. You dare not marry until you are physically fit. The way looks hopeless to you, but cheer up—I can help you.

**STRONGFORTISM**—The Modern Science of Health Promotion will aid Nature in restoring your flagging Powers and Manhood and Fit you for Marriage and Parenthood. I guarantee it.

Mention the ailments on which you want special confidential information, and send with 10c to help pay postage, etc., on my free book, "Promotion and Conservation of Health, Strength and Mental Energy." It's a man-builder and life-saver. Send for it **Right Now.**

**LIONEL STRONGFORT**  
Physical and Health Specialist

Dept. 577, Newark, New Jersey

**CUT OUT AND MAIL THIS COUPON**  
**FREE CONSULTATION COUPON**

Mr. Lionel Strongfort, Dept. 577, Newark, N. J.—Please send me your book, "PROMOTION AND CONSERVATION OF HEALTH, STRENGTH AND MENTAL ENERGY," for postage on which I enclose a 10c piece (one dime). I have marked (X) before the subject in which I am interested.

- |                       |                    |                        |
|-----------------------|--------------------|------------------------|
| ..Colds               | ..Blackheads       | ..Youthful Errors      |
| ..Catarrh             | ..Increased Height | ..Vital Losses         |
| ..Asthma              | ..Insomnia         | ..Impotency            |
| ..Hay Fever           | ..Short Wind       | ..Falling Hair         |
| ..Obesity             | ..Flat Feet        | ..Weak Eyes            |
| ..Headache            | ..Stomach          | ..Gastritis            |
| ..Thinness            | ..Disorders        | ..Heart Weakness       |
| ..Rupture             | ..Constipation     | ..Poor Circulation     |
| ..Lumbago             | ..Biliousness      | ..Skin Disorders       |
| ..Neuritis            | ..Torpid Liver     | ..Oespondency          |
| ..Neuralgia           | ..Indigestion      | ..Round Shoulders      |
| ..Flat Chest          | ..Nervousness      | ..Lung Troubles        |
| ..Deformity           | ..Poor Memory      | ..Stoop Shoulders      |
| ..(Oescribe)          | ..Rheumatism       | ..Muscular Development |
| ..Successful Marriage | ..Manhood          | ..Great Strength       |
| ..Pimples             | ..Restored         |                        |

Name .....  
Age ..... Occupation .....  
Street .....  
City ..... State .....



## HOW TO BECOME A PROFESSIONAL PHOTOGRAPHER

EARNING \$35 TO \$125 A WEEK

An interesting illustrated booklet (free) on choosing a vocation, the exceptional opportunities Photography offers you and how to avail yourself of these advantages.

### Motion Picture—Commercial—Portraiture

Three to six months' course. Practical instruction. Modern equipment. Day or evening classes. Easy terms. Cameras and materials furnished free. Call or write for Catalog No. 18.

**N. Y. INSTITUTE OF PHOTOGRAPHY**  
141 W. 36th St., N. Y. or 505 State St., Brooklyn

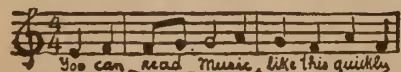
### LEARN

## Movie Acting

A fascinating profession that pays big. Would you like to know if you are adapted to this work? Send 10c for our Twelve-Hour Talent-Tester or Key to Movie Acting Aptitude, and find whether or not you are suited to take up Movie Acting. A novel, instructive and valuable work. Send dime or stamps today. A large, interesting, illustrated Booklet on Movie Acting included FREE!

FILM INFORMATION BUREAU, Sta. N., Jackson, Mich.

## MUSIC TAUGHT FREE in Your Home



Piano, Organ, Violin, Mandolin, Guitar, Banjo, Etc. Beginners or advanced players. One lesson weekly. Illustrations make everything plain. Only expenses about 2c per day to cover cost of postage and music used. Write for FREE booklet, which explains everything in full. **AMERICAN SCHOOL OF MUSIC**, 69 Lakeside Bldg., CHICAGO

**Go Into Business For Yourself!** Establish and operate a "New System Specialty Candy Factory" in your community. We furnish everything. Money making opportunity unlimited. Either men or women. Big Candy Booklet Free. **W. HILLYER RAGSDALE**, Drawer 92, EAST ORANGE, N. J.

## High School Course in 2 Years

You can complete this simplified High School Course at home inside two years. Meets all requirements for entrance to college and the leading professions. This and thirty-six other practical courses are described in our Free Bulletin. Send for it TODAY.

**AMERICAN SCHOOL**  
Dept. H, 962, Drexel Ave. & 58th St. CHICAGO

## Stage Plays of Interest

(Readers in distant towns will do well to preserve this list for reference when these spoken plays appear in their vicinity.)

**Belasco.**—"The Return of Peter Grimm," with David Warfield. Another interesting David Belasco revival, marked by the usual perfect detail of presentation. Mr. Warfield gives a compelling performance of a spirit.

**Booth.**—"The Green Goddess," with George Arliss. William Archer's adroit melodrama, revolving around a merciless rajah of a mythical land in the mountains north of India and an accident which drops two Englishmen and an English woman from an aeroplane into his power. Finely staged and played.

**Casino.**—"Tangerine," with Julia Sanderson. A pleasant and entertaining musical comedy with scenes revolving between that alimony center, Ludlow Jail, and an isle in the South Seas, where the women do all the work. Color and tinkling music.

**Eltinge.**—"Back Pay," with Helen MacKellar. A play by Fannie Hurst, with the highly promising Miss MacKellar in the leading rôle. Interesting.

**Empire.**—"Blood and Sand," with Otis Skinner. Dramatization of Ibañez's novel of the career of a toreador. Catherine Calvert in the leading feminine rôle.

**Fulton.**—"Liliom," the Theatre Guild production of the Franz Molnar "legend." A remarkable and brilliant satire, tinged with the Old World cynicism of Molnar. Moves between the here and the hereafter, with a scene in the beyond. Eva Le Gallienne stands out of the cast, while Joseph Schildkraut plays the name part. Dudley Digges is an excellent Sparrow. Well worth seeing.

**Harris.**—"Six-Cylinder Love," with Ernest Truex. The season's biggest sell-out and a real hit. Presenting the amusing problems of a young couple trying to live up to their car. Plenty of laughs.

**Klaw.**—"Nice People." Starts out to be a satire on the loose living younger smart set and proves to be an entertaining, if conventional, drama. Francine Larrimore shines as the heroine who sees the evil of her ways.

**Knickerbocker.**—"The Merry Widow." A revival of the once world-popular Franz Lehar operetta. The present revival is not particularly distinguished, however. The old dash and color are lacking. The leading rôles are in the hands of Lydia Lipkowska, Reginald Pasch, Jefferson de Angelis and Raymond Crane.

**Lyceum.**—"The Easiest Way," with Frances Starr. Interesting David Belasco revival of the vivid Eugene Walter drama of New York's tenderloin. One of the big plays of the last twenty years.

**Lyric.**—"The Three Musketeers." The United Artists presents Douglas Fairbanks in the famous D'Artagnan rôle of the Dumas story. Undoubtedly, Doug proves himself in this attractive special production.

**Maxine Elliott's.**—"The Silver Fox," with William Faversham. An admirable comedy by Cosmo Hamilton, written with keen satire and humor. Of a blundering author, a philandering wife and an idealistic poet. Splendidly acted by Violet Kemble-Cooper, who scored last season in "Clair de Lune"; Mr. Faversham, Lawrence Grossmith, who gives a portrayal of superb subtlety; Ian Keith and Vivienne Osborne.

**Palace.**—Keith Vaudeville. The home of America's best variety bills and the foremost music hall in the world. Always an attractive vaudeville bill.

**Plymouth.**—"Daddy's Gone A-Hunting." Marjorie Rambeau in a new play by Zoe Akins, author of "Déclassée." A story of artistic Bohemia and a woman's problem. Miss Rambeau gives a splendid performance in an emotional rôle.

**Republic.**—"Getting Gertie's Garter." Another thin-ice farce by Wilson Collison and Avery Hopwood, this time with a daring scene in a barn. If you do not mind blushing, you will

be amused by this piece, which has an interesting cast, including Walter Jones and Dorothy Mackaye.

**Selwyn.**—"The Circle," by W. Somerset Maugham. The most brilliant dramatic importation of the season. A sparkling and distinguished comedy of domestic misunderstandings, moral codes and human frailties. Finely played by Estelle Winwood, John Drew, Mrs. Leslie Carter (who makes a return to the stage in "The Circle"), Ernest Lawford, John Halliday and Robert Rendel. Don't miss "The Circle."

**Shubert.**—"The Greenwich Village Follies of 1921." John Murray Anderson's latest revue, but not quite the equal of its two predecessors. Does not attain the heights of beauty and imagination achieved by the others, altho there are several gorgeous and colorful scenes. Still, it is 'way above the revue average. Beautiful girls move thru the glowing interludes, while the hit of the revue seems to go to Irene Franklin, altho Valodia Vestoff and others dance attractively.

**Times Square.**—"Honors Are Even," with William Courtenay and Lola Fisher. A fair, if frail, little comedy by Roi Cooper Megrue, presenting the duel between two people who love each other but won't admit it. Mr. Courtenay and Miss Fisher are the lovers, while Paul Kelly makes a small rôle of a callow lad stand out.

### ON TOUR

**"The Blue Lagoon."** Lavishly staged melodrama of two children shipwrecked on a desert island. Motion pictures have destroyed the possibilities of this sort of footlight offering.

**"Welcome Stranger,"** Aaron Hoffman's story of a Shylock in a New England town. Presents the battle of Jew and Gentile in a way that the Hebrew gets much the best of it, teaching a whole town kindness and religious toleration. George Sidney is excellent as the twentieth century Shylock.

**"Ladies' Night."** About the most daring comedy yet attempted on Broadway. This passes from the boudoir zone to the Turkish bath on ladies' night. Not only skates on thin ice, but smashes thru.

**"The Broken Wing."** A lively and well worked out melodrama of adventure below the Rio Grande. The opus of an aviator who falls in Mexico, thereby losing his memory and his heart, the latter to a dusky señorita. Full of excitement.

**"Mr. Pim Passes By."** Theatre Guild production of a pleasant English light comedy by A. A. Milne. Features the delightful work of Laura Hope Crews.

**"The Champion,"** with Grant Mitchell. A lively farce comedy of an aristocratic British family's returned prodigal, who turned out to be a pugilist. Fairly amusing.

**"Wake Up, Jonathan,"** with Mrs. Fiske. An attractive and distinctly out-of-the-ordinary play by Hatcher Hughes and Elmer L. Rice. Splendidly played by Mrs. Fiske.

The Provincetown Players in Eugene O'Neill's **"The Emperor Jones."** Special matinees only. Everyone should see O'Neill's remarkable study in primitive fear. Very well acted.

**"Miss Lulu Bett,"** built by Zona Gale around her own novel. A remarkable play constructed about a soul rebellion in a small town. Rife with idealism. Very well played and well worth seeing.

**"Rollo's Wild Oat,"** with Roland Young. Light and frothy comedy in Clare Kummer's typical sketchy style. The story of a young man who wants to do Hamlet, and what comes of his ambition. Replete with fancifully humorous lines. Excellently done by Mr. Young, Lotus Robb, Dore Davidson and J. M. Kerrigan.

(Continued on page 8)





# Walter Camp's New Way to Keep Fit

## Famous "Daily Dozen" Now on Phonograph

At last, a way to get joyous *fun* from your exercise! "Daily Dozen," devised by famous football coach who helped thousands of business men to keep fit during the war, now on fascinating phonograph records. You get TRIAL RECORD FREE.

WALTER CAMP, Yale's famous football coach, who is famous throughout the nation for his keeping-fit methods for business men, has put joy into gymnastics—fun into keeping well—for busy men and women.

If you have ever pushed dumb-bells, swung Indian clubs, or hoisted chest weights—week after week in a gymnasium—you know what a stale, monotonous task that kind of exercise can be.

Walter Camp's "Daily Dozen" exercises—set to music—are a *different proposition!* Yale's great football coach has trained so many winning teams that he knows how to prevent "staleness"—knows how to make keeping young *fascinatingly interesting.*

And he has done it—in his famous "Daily Dozen" which he has now set to irresistible music.

Mr. Camp devised these twelve remarkable exercises during the war, in response to the appeal of the commandant of one of the great naval training stations. The commandant wanted something better and more interesting than the regular "Swedish setting-up exercises," which produce staleness in the men, and he thought Walter Camp ought to be able to supply it if anybody could.

### A Tip From a Tiger

The naval officer's letter set Mr. Camp to thinking. It struck him that what was needed was a series of exercises to take the place of the natural activity of the Indian or any other uncivilized man. He realized that the man of to-day is just as much a "caged animal" as a tiger in a menagerie, and that the average man's way of living weakens the muscles of the chest and abdomen.

What did the tiger do for exercise? Mr. Camp went to the Bronx Park Zoo to find out. He found that the tiger was always busy stretching and twisting and turning his body, his trunk; he was exercising the very muscles that tend to become weak when an animal is kept in a cage, or a man in an office.

Then Mr. Camp saw where all systems of calisthenic exercises have been weak—they develop the arms and legs, which are not so important, but scarcely develop the trunk at all. The result was that he worked out the "Daily Dozen." This is why these remarkable exercises have produced such amazing results for every man, woman and child who has used them—they put the body through exactly those movements

which are needed to develop the trunk muscles and keep them at "concert pitch"—yet they do it without tiring the body or becoming monotonous.

### Make Exercise a Pleasure

Away with long, tedious exercises! With Walter Camp's new way, it takes only ten minutes, or less, to go through the whole "Daily Dozen," and when you do them to music, with a splendid voice on the record giving the commands, this ten minutes becomes the most pleasant and fascinating time of the whole day. Twelve simple exercises cover everything required to keep you in the pink of condition.

You will receive handsome charts, with actual photographs showing exactly the move to make at each command. It is simple as A-B-C. You will enjoy every minute and feel thoroughly refreshed.

### Makes You Fit

Here are some of the valuable things the "Daily Dozen" may do for you.

They should soon produce a strong, supple "corset" of muscle about your waist; your chest will be enlarged and your wind improved; your over- or under-weight should be corrected. These exercises go straight at the causes of many annoying little ailments, that keep you from feeling fit. A good many headaches, for example, will yield to a few repetitions of the exercise called "The Grasp."

These remarkable exercises are wonderful for business men, and equally wonderful for women and children. They furnish the best possible method of *reducing extra weight*, for the music makes the needed exercise fascinatingly interesting.

### Used by Officials in War

During the War, Walter Camp taught the "Daily Dozen" to members of the Cabinet in Washington and to many other officials—men like Charles M. Schwab and Franklin Roosevelt, men who had to do a vastly increased amount of work without breaking down. The "Daily Dozen" kept whole organizations "on their toes" for extra production.

And now these fascinating exercises have been made still more pleasurable by being set to music on phonograph records. Every morning or

evening you can go through them to catchy music that makes you want to start and do them all over again.

### SEND NO MONEY—

### Sample Record FREE

You can see for yourself what Walter Camp's New Way to Exercise will do for you—without a dollar of expense.

We will send you, *entirely free*, a sample phonograph record carrying two of the "Daily Dozen" exercises, set to music, with a wonderfully splendid voice giving the commands for each movement. In addition you will receive a *free chart* showing the two exercises and giving simple but complete directions for doing them.

If you are a business or professional man or woman, you need a body that keeps step with your brain. Energy and efficiency will get you ahead in business, but you can't have them without building a body to give them driving force. You know this yourself and you certainly will want to try out this new system of exercises that has proved the most efficient ever devised. Get this free "Health Builder" record, put it on a phonograph, and try it out. There is no obligation—the record is yours to keep. You need not return it. Just enclose a quarter (or 25 cents in stamps) with the coupon to cover postage, packing, etc. Send the coupon—*10-day—now.*

### HEALTH BUILDERS

Dept. 1412,

Oyster Bay, New York

### FREE SAMPLE RECORD



### HEALTH BUILDERS

Dept. 1412, Oyster Bay, New York

Please send me your free sample "Health Builder" record, giving two of Walter Camp's famous "Daily Dozen" exercises, also a free chart containing actual photographs and simple directions for doing the exercises. I enclose a quarter (or 25 cents in stamps) for postage, packing, etc. This does not obligate me in any way whatever and the sample record and chart are mine to keep.

Name .....  
(Please write plainly.)

Address .....  
.....



# OPPORTUNITY MARKET

## AGENTS WANTED

**AGENTS**—Quick sales, big profits. Outfit Free. Cash or Credit. Sales in every home for our high-class line of Pure Food Products, Soaps, Perfumes, Toilet Articles, etc. Write today for Money-Making Plan. American Products Co., 5154 American Bldg., Cincinnati, Ohio.

## ART BOOKS

**A NEW ART BOOK THAT TEACHES OIL PAINTING** without personal instruction. Will be glad to furnish you with prices on request. Address The Art Studio, 809 Oak St., Carthage, Mo.

## CINEMATOGRAPHY

**\$3,000 TO \$5,000 A YEAR—CINEMATOGRAPHY** (The Science of Motion Pictures)—New, Fascinating, Remunerative. Prospectus FREE. American Institute of Cinematography, Inc., Suite 6-A, Steinway Hall Bldg., Chicago, Ill.

## FILMS DEVELOPED

**Old Tintypes, Daguerreotypes or Faded Pictures** of loved ones can be restored so as to produce beautiful enlargements and perfect likenesses under our new process. Individual pictures may also be produced out of groups. Satisfactory results guaranteed. Prompt work. Fair prices. Roanoke Photo Finishing Co., 506 Bell Ave., Roanoke, Va.

## HELP WANTED

**GOVERNMENT CLERKS NEEDED SOON** (men women) \$1,600-\$2,300. No experience required. Write Mr. Ozment, Former U. S. Government Examiner, 199 St. Louis, Mo.

**BE A DETECTIVE**—Excellent opportunity; good pay; travel. Write C. T. Ludwig, 1415 Westover Bldg., Kansas City, Mo.

**WILL YOU SELL US YOUR SPARE TIME?** We will train you to write show-cards for us. There is no canvassing or soliciting; we supply you with steady work; distance no object; will pay you from \$15 to \$50 a week. Wilson Methods, Limited, Dept. E, 64 East Richmond, Toronto, Can.

## HELP WANTED—MALE

**WANTED—1500 RAILWAY TRAFFIC INSPECTORS**—No experience; train for this profession thru sparetime home-study; easy terms; \$110 to \$200 monthly and expenses guaranteed, or money back. Outdoors; local or traveling; under big men who reward ability. Get Free Booklet CM-64. Stand, Business Training Inst., Buffalo, N. Y.

**DETECTIVES EARN BIG MONEY**. Great demand. Travel. Excellent opportunity. Fascinating work. Experience unnecessary. Particulars free. Write Dept. M. C., American Detective System, 1968 Broadway, N. Y.

## MOTION PICTURE BUSINESS

**\$35.00 PROFIT NIGHTLY**. Small capital starts you. Outfits sold on installments. No experience needed. Our machines are used and endorsed by Government Institutions. Catalog free. Atlas Moving Picture Co., 426 Morton Bldg., Chicago.

## NEWS CORRESPONDENCE

**EARN \$25 WEEKLY**, spare time, writing for newspapers, magazines. Experience unnecessary; details free. Press Syndicate, 560, St. Louis, Mo.

## PATENTS

**PATENTS SECURED**—Prompt service. Avoid dangerous delays. Send for our "Record of Invention" form and Free Book telling How to Obtain a Patent. Send sketch or model for examination. Preliminary advice without charge. Highest References. Write TODAY. J. L. Jackson & Co., 128 Ouray Bldg., Washington, D. C.

**PATENTS**. Write for Free Illustrated Guide Book. Send model or sketch for free opinion of its patentable nature. Highest references. Prompt Attention. Reasonable Terms. Victor J. Evans & Co., 621 Ninth, Washington, D. C.

## PHOTOPLAYS

**Exchange Plots for \$5**. Photoplay ideas accepted any form; revised, typed, published, copyrighted, sold. Advice free. Universal Scenario Corporation, 263 Western Mutual Life Bldg., Los Angeles.

**Photoplays, Ideas, Wanted for California Producers**. Also Magazine Stories, etc., for publication. MMS. criticised free, sold on Commission. Submit MMS., or, if a beginner, write for Free Plot Chart and details. Harvard Company, 220 San Francisco.

**\$1,200 A YEAR** writing photoplays. Turn your ideas into dollars. We teach only sure method. Get Free Book valuable information. Special price and prize offer. Chicago Photoplay Coll., Box 278, B. A. 14, Chicago.

## POEMS WANTED

**POEMS WANTED** for publication. Cash paid for those available. Send one short poem today for free examination. IDYL PUB. CO., 189 North Clark Street, Suite 218, CHICAGO.

## SHORT STORIES

**STORIES AND PHOTOPLAY IDEAS WANTED** by 48 companies; big pay. Details free to beginners. Producers' League, 441, St. Louis, Mo.

**FREE TO WRITERS**—A wonderful little book of money-making hints, suggestions, ideas; the A B C of successful story and movie play writing. Absolutely Free. Just address Authors' Press, Dept. 14, Auburn, N. Y.

**STORIES, POEMS, PLAYS, ETC.**, are wanted for publication. Good ideas bring big money. Submit MSS. or write Literary Bureau, 134, Hannibal, Mo.

**EARN \$25 WEEKLY**, spare time, writing for newspapers, magazines. Experience unnecessary; details free. Press Syndicate, 560 St. Louis, Mo.

## STAMPING NAMES

**Stamp Names on Key Checks**. Make \$19 per 100. Some make \$10 daily. Either Sex. Send 25c for sample and instructions. M. Keytag Co., Cohoes, N. Y.

## VAUDEVILLE

**GET ON THE STAGE**. I tell you how! Send 6c postage for instructive illustrated Stage Book and particulars. C. LaDelle, Box 557, Los Angeles, Cal.

# Stage Plays of Interest

(Continued from page 6)

**"In the Night Watch."** An adapted French war melodrama of the Drury Lane type. Features the sinking of a battleship in battle. An all-star cast, but Max Figman shines out alone.

**"The Skin Game."** A new and decidedly interesting drama by John Galsworthy. One of the real things of the dramatic season. A study in class strife which many critics look upon as a miniature study of the late war. Will absorb you. Very well played.

**"Cornered,"** with Madge Kennedy. A crook melodrama by Donald Mitchell, in which Miss Kennedy, fresh from several years on the screen, plays a dual rôle: a slangy girl of the underworld, and a young woman of society. Far-fetched, but possessing interest. Miss Kennedy is charming.

**"The Mirage,"** with Florence Reed. Edgar Selwyn's drama of New York's easiest way: the tale of a country girl who comes to the white lights and forgets her ideals. Prominent in the cast are Alan Dinehart, Malcolm Williams and Florence Nash.

**"Lady Billy,"** with Mitzi. A musical comedy of charm and humor. The cute and vivacious little Mitzi at her best. Pleasant music.

**"Mecca."** A gorgeous and elaborately colorful "mosaic in music and mime" of ancient Egypt along the line of "Chu Chin Chow." "Mecca" achieves several rarely beautiful moments in the ballet interludes created by Michel Fokine. A huge cast and fourteen scenes.

**Loew's N. Y. and Loew's American Roof.**—Photoplays; first runs. Daily program.

**Loew's Metropolitan, Brooklyn.**—Feature photoplays and vaudeville.

**Capitol.**—Photoplay features plus a *de luxe* program. Superb theater.

**Rivoli.**—*De luxe* photoplays with full symphony orchestra. Weekly program.

**Rialto.**—Photoplays supreme. Program changes every week.

**Strand.**—Select first-run photoplays. Program changes every week.

## SONG OF THE CITY

By MARGARET E. SANGSTER

The city strikes a million chords  
That join in one great symphony—  
Sometimes it almost seems to me  
That underneath the tramp of feet  
I hear the pain of hidden hordes;  
Sometimes I feel that something sweet  
And gentle—some vague melody—  
Is rising from the crowded street!

The cripple at the flower stand,  
The ragged children of the slum,  
Are minor notes that go and come  
Beneath a Great Director's hand.  
And, where two cross streets join, I hear,  
In traffic sounds a song of fear  
And helplessness. Where people pass,  
Their elbows touching in the throng,  
A certain hardness fills the song  
With sounds as sharp as breaking glass.

A beggar with a sleeve pinned back,  
A lonely little boy who cries;  
A girl in silk with haunted eyes,  
Two lovers in a shabby hack,  
Drawn by a faded horse that limps—  
And, when the evening comes, a glimpse  
Of sunset in the smoke-wreathed skies.

The city is a symphony—  
The motive of it comes to me  
With hate, and with the red-hot flame  
Of passion. Fear, and doubt, and shame,  
Are blent in it—and pity, too  
And when at night home lights shine thru  
The glare that fills each crowded street,  
I hear, soft as a mother's sigh,  
A something that is tender-sweet—  
The tired city's lullaby!

(Eight)



## WEAR GENUINE DIA-GEMS

Genuine **DIA-GEMS** are now offered direct to you from importers at wholesale prices. We guarantee that if you can tell a Genuine **DIA-GEM** from a high priced blue white diamond we'll refund your money. Compare a **DIA-GEM** with your diamond. See the marvelous resemblance. Notice the same fiery radiance, gleaming brilliance, fascinating sparkle. All rings guaranteed to be **SOLID GOLD**.

## SEND NO MONEY—10 DAYS FREE

**DIA-GEMS** are absolutely perfect in color and cutting; no flaws or imperfections. Stand all diamond tests. So marvelous is the resemblance that you will be amazed. Your friends will be fooled. Don't tell them it's not a real diamond, and they will never know. The snappy, fiery, dazzling brilliance and color are guaranteed forever. Each is set in a real solid gold ring like diamonds. **DIA-GEMS** can be had in any desired weight at proportionate prices.

**DIA-GEM COMPANY**, DIV. 547, WORLD BLDG., NEW YORK, N. Y.

## Just Send Your Name

Select ring, give your finger size and show your full address. We'll send a **DIA-GEM** weighing about one carat to you by parcel post the same day. You deposit only \$4.50 with postmaster to show your good faith or you can send cash with order. It is only a deposit, not payment. Take 10 days to decide. If you or your friends can tell genuine **DIA-GEM** from a diamond, send it back within ten days and we'll refund your deposit at once. If you are satisfied, pay only \$3.00 each month for four months. Send Order Today



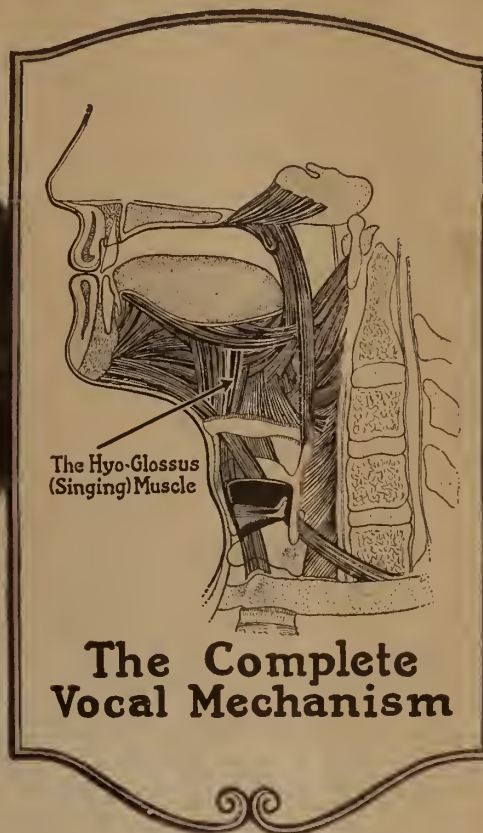
# The Secret of Caruso's Greatness



## He was a Musical Athlete!

He sang in the marvelous way that he did because of the superb development of his Hyo-Glossus Muscle—the muscle that determines the singing quality of every voice.

Develop your Hyo-Glossus Muscle! A good voice will be made better, a lost voice restored, stammering or stuttering cured.



## Your Voice Can Be Improved 100%

**Y**OU have a Hyo-Glossus Muscle in your throat. If it is large and vigorous, you have a beautiful voice, you are a "born" singer. If it is small, undeveloped, your voice is apt to be weak, or harsh, or shrill; maybe you stammer or stutter. Weaken and abuse this muscle by improper use and you lose what singing voice you have.

### Good Voices Made Better Lost Voices Restored

Thru Professor Feuchtinger's methods you can develop your Hyo-Glossus Muscle by simple, silent muscular exercises, right in your own home, in the privacy of your own room.

Strengthen this muscle and your voice becomes full, resonant and rich. Your tones will have a color and purity surpassing your dreams. If you speak in public your voice will have vigor, expression, carrying power and endurance. All defects of speech will be remedied.

### A Real Money Back Guarantee

The Perfect Voice Institute does not ask you to take a chance. We absolutely guarantee that Professor Feuchtinger's methods will improve your voice 100% in your opinion—or refund your money.

You are to be the sole judge; on your decision depends whether or not we keep your money.

You take no risk. We take no risk. Over 10,000 pupils have received the happy benefits of Professor Feuchtinger's methods. They always make good.

### Who Professor Feuchtinger Is

Abroad, the name of Feuchtinger is one to conjure with. The grandfather of the professor was Court Director for the Duke of Waldeck; his father was a great musical leader during the reign of Charles, King of Wurtemberg. Professor Feuchtinger, A. M., is well known in the musical world for the work he has done in discovering and perfecting a series of exercises that will develop the Hyo-Glossus Muscle in any throat—the same training that is being offered you thru the Perfect Voice Institute. He has lectured before many universities and colleges here and abroad. His personal pupils run into the hundreds.

### Great Opera Stars Among His Students

Mdme. Puritz-Schuman, Sofie Wiesner, Metropolitan Opera; Villy Zuern, Paul Hochheim, Julius Brischke, Mdme. Marg. Krabb, Paul Bauer, Magda Lumnitz, Adolph Kopp, Ylva Hellberg, Anton Hummelstein—these

are only a few of the operatic song birds who have studied under Professor Feuchtinger during his years as a *maestro* in Berlin.

### Practice In Your Home

There is nothing hard or complicated about the professor's methods. They are ideally adapted for correspondence instruction. Give him a few minutes a day—that's all. The exercises are silent. The results are sure.

If ambitious to improve or restore your voice, you owe it to yourself to learn more about the function and the importance of the singing muscle—the Hyo-Glossus. Inform yourself about this new and scientific method of voice culture. The literature we send will be a revelation and an education.

### Send For FREE Illustrated Booklet Today

Every reader of *PHYSICAL CULTURE* is cordially invited to send for Professor Feuchtinger's great book on this subject. It's free if you fill out the coupon below. The number of these books is limited. Don't delay! Don't wait! Act today! Filling out the coupon below may be the turning point in your life. Send it right away.

## PERFECT VOICE INSTITUTE

Studio 1279

1922 Sunnyside Avenue,

Chicago

PERFECT VOICE INSTITUTE  
Studio 1279, 1922 Sunnyside Ave.,  
Chicago, Ill.

Send me the illustrated, FREE book and facts about the Feuchtinger Method. I have put X opposite subject that interests me most. I assume no obligations whatever.

Singing Speaking Stammering Weak

Name.....

Address.....

Age.....



*Every day your skin is changing. By the right care any girl can have a smooth, lovely complexion*



## Every girl knows— *nothing can make you look right if your skin is not right*

**I**F your skin is smooth and clear—radiant with freshness and color—you cannot look dull and unattractive, no matter how simple your toilet.

But not even the prettiest clothes will make up for a sallow, lifeless complexion—a skin that is disfigured by blackheads or ugly blemishes.

Don't neglect your skin.

Remember—any girl *can* have a smooth, lovely complexion. Each day your skin is changing—old skin dies, and new forms in its place. By giving this *new skin* the special treatment it needs, you can actually make it over.

*Are you using the right treatment  
for your special type of skin?*

Skins differ widely,—and each type of skin should have the special treatment that meets its special needs. There is a special Woodbury treatment for each type of skin.

For instance, if your skin is of the pale, sallow type—it needs the following treatment to stimulate the pores

and blood vessels and give it a clear, fresh, healthy color:

Once or twice a week, fill your basin full of hot water—almost boiling hot. Bend over the top of the basin and cover your head with a heavy bath towel, so that no steam can escape. Steam your face for thirty seconds. Now lather a hot cloth with Woodbury's Facial Soap. With this wash your face thoroughly, rubbing the lather well into the skin. Then rinse the skin well, first with warm water, then with cold, and finish by rubbing it for thirty seconds with a piece of ice.

**T**HE first time you use this treatment it will leave your skin with a slightly drawn, tight feeling.

Do not regard this as a disadvantage—it means that your skin is responding *in the right way* to a more thorough and stimulating kind of cleansing. After you have used Woodbury's once or twice this drawn feeling will disappear and your skin will gain wonderfully in clearness and color.

This treatment and other complete treatments for all the different types of skin, are given in the booklet of treatments that is wrapped around every cake of Woodbury's Facial Soap.

Get a cake of Woodbury's today—begin tonight the treatment your skin needs.

The same qualities that give Woodbury's its beneficial effect on the skin make it ideal for general use. A 25 cent cake lasts a month or six weeks for general toilet use, including any of the special Woodbury treatments.

### *A complete miniature set of the Woodbury skin preparations*

For 25 cents we will send you a complete miniature set of the Woodbury skin preparations, containing:

A trial size cake of Woodbury's Facial Soap  
A sample tube of the new Woodbury's Facial Cream  
A sample tube of Woodbury's Cold Cream  
A sample box of Woodbury's Facial Powder  
Together with the treatment booklet, "*A Skin You Love to Touch.*"

Send for this set today. Address The Andrew Jergens Co., 912 Spring Grove Avenue, Cincinnati, Ohio. *If you live in Canada, address The Andrew Jergens Co., Limited, 912 Sherbrooke St., Perth, Ontario.*



# MOTION-PICTURE-CLASSIC



Photograph by Ira L. Hill

## ALMA RUBENS

Alma is one of those artists who achieve greatness thru earnest effort. Her latest picture being "*Find the Woman*". She likes to keep the fans guessing and will not divulge what her big plans for the winter are





Photograph by Freulich

BETTY ROSS CLARKE

The name Betty is becoming synonymous with beauty in the camera, where all the Bettys are so beautiful. This Betty is playing the leading female rôle opposite Harry Carey in the Universal-Jewel production, "The Fox"







Photograph by Edward Thayer Monroe

LOUISE HUFF

Returning to the screen after a long absence, Louise proves she has not forgotten how to behave before the camera in her rôle as heroine in "Disraeli." She is now rehearsing for the spoken drama





Photograph by Edwin Bower Hesser

**MARY THURMAN**

Since her rise from the rank and file of the Mack Sennett bathing girls, Mary has portrayed emotional rôles in Allan Dwan productions and done free-lancing. She will not return to the bathing suit





Photograph by Pach Bros., N. Y.

CONSTANCE TALMADGE

Now that Connie is making only four pictures a year she has a little time to play, which only helps to make her pictures better. "Good For Nothing" is her forthcoming production



# The Mermaid of Manhasset

Special Camera Studies  
by Edward Thayer Monroe



The walls of her cabin were delicately tinted and decorated by herself. Here and there were paintings in oils and pieces of pottery done by their owner. The whole of the little white yacht reflected the ingenuity and perseverance of Jewel.

In fact, there are so many phases of Jewel Carmen's life of greater interest than her career in pictures that it is difficult to remember her as a

TEN minutes after I arrived on board *The Agnes*, I decided that either Jewel Carmen's publicity director or her friend husband had warned her in advance to say nothing at all to the interviewer about herself. I did not consider this a desirable state of affairs; notwithstanding the fact that it left more room to the imagination and presented no obstacles to writing an interesting piece of fiction, unhampered by facts. But having a high regard for veracity and feeling that there were interesting depths in Miss Carmen's tranquil nature, I was determined to learn something of the real woman. And when she finally began to talk about her dog, her yacht, her husband and pictures, I was able to get a pretty good picture of the cinema actress herself, just as she is in real life.

"Jewel Carmen is my real name, but, like the truth it is hard to believe. It sounds like the product of the imagination, a creation," stated Miss Carmen

And tho I found her an unusually reticent person, I found that she was one of those priceless women who can do things. For she took me to her cabin and showed me hats, frocks, lingerie, all made by herself, and not only that, but designed by her, too. Some of the prettiest costumes she has worn in her pictures were designed and made by herself. This is not strange, since Miss Carmen is an artist spending much time before her canvas on the deck of *The Agnes*, painting the views she loves, the beautiful Manhasset Bay at sunset, or with the horizon full of storm clouds, sailboats scudding along like wind-driven clouds or big white yachts at anchor.





By  
CAPITOLA  
WILLIAMS  
ASHWORTH

coming screen personality and to treat her accordingly. There is hardly a fan in the U. S. who is not familiar with that name that fairly radiates romance. The name really sounds and looks too good to be true, as I told her.

"It is a wonderful selection. How did you happen to think of it, or did your P. A. create it for you," I asked.

"But it is my own name," declared Miss Carmen, firmly. "Carmen is my Christian name, and when I was an infant my father called me his jewel. Soon everyone was calling me Jewel, and the name has clung to me.

"When I went on the stage—I was on the stage, you know, before I went into pictures—there was no need to choose a stage name for me as my own sounded as if made to order for an actress. Yes, it is my real name—truly—but, like the truth, it is hard to believe. It sounds like a product of the imagination—a creation."

This point settled, I ventured a remark about her career in pictures. But Jewel,

who was clad in a one-piece bathing suit, looked longingly towards the cool blue waters that rippled invitingly about her yacht, and in another minute she had accepted their invitation and with a word of apology to us—including her husband, her representative and myself—she dived into the water, her faithful dog, Purple, at her heels. Back and forth from the yacht to a distant boat she raced with the dog, who barked frantically, fearful lest his mistress come to harm.

It would be hard to imagine a more pleasant picture than that of this golden mermaid rising from the blue depths, rivulets of water running down her slim athletic body and the healthy glow of happiness in her eyes. Hot as the day was, we forgot it as we watched this happy water sprite dive into and out of the blue waters and rise like the old oaken bucket "dripping with coolness."

(Seventeen)



The rest of the party found the day much too warm for such strenuous exercise and watched Miss Carmen's enjoyable activity with a feeling of wonder. How cool and happy she seemed to be. And then we missed her when she quit and went below. What she went below for we were

to learn when half an hour later a table was placed on deck and a delightful luncheon served. It had been prepared by the cinema actress herself, as it was now being served by her. Such activity from one who could so well afford to be idle and

(Continued on page 80)

Jewel is not one of the flashing, scintillating gems of the screen, but a modest soft-glowing pearl, and possessing that which so many lack in this restless age—contentment





## Hitting the Hookah With Rudie



its Saracenic coloring would suit the character of Sheik Valentino. He had been working night and day in "The Sheik" at the Lasky studio, and I didn't want to be responsible for jolting him out of character to the extent that he would have a bad morning after. Seldom frequented by the cinema set, the café was an ideal place for such revelations as solitude and café Stamboul tend to stimulate.

"You should not smoke the *hookah*," said the Lady Fatima, busily unfurling the stems of a pipe which resembled an octopus and had the same breath-taking faculty. "You are gentlemen. The *nargilele* is for gentlemen. The *hookah* is vulgar and plebeian."

Having piped a lay or two on both, Valentino said the reaction from either was liable to be extremely vulgar and plebeian. The difference between them is purely political. The *nargilele* is an aristocrat of one tube, while the *hookah* is built on the communistic plan with several. Unable to resist the flattery of being called gentlemen, when in reality we came from Hollywood, we at length consented to the *nargileles* which the houri primed with mighty inhalations.

In order to siphon the smoke thru the water, one should be a Turkish athlete with a chest expansion of about two cubits. Not being in trim, we wheezed

**A** SHADOW melted out from the purple gloom and made a low salaam. In the crimson light from a silken orb that glowered from above like an evil eye, the shade took on the trousered form of an odalisque.

"Talk Turkey to her," I urged of Signor Valentino who knows all the languages, and at a dinner had prevailed upon an Italian waiter to serve us the real *sabayon* with sherry instead of the Volstead cider.

Unfortunately, the signor had neglected his Turkish, so it was up to me.

"Allah be damned," I cried cheerily.

"The same to you, sir," said the houri. "Which room do you prefer?"

"We seek the *hookah* and the harem."

"The harem is in the room to the right," said she. "Follow me."

The room which we entered was canopied in mauve silks after the fashion of the tent occupied by Sheik Ali Hassan, who on the screen is none other than the noble Valentino. A perfumed gauze of incense gave diffusion to the scene, illumined with balloons of scarlet glow like great melting rubies drenching the atmosphere.

As we took our places at a table cheerfully lacquered to match a coffin, I remarked that Hades must look like this when the furnace doors are open. Valentino hoped that Hades might be done in better taste. The rugs that paneled the canopy reminded him of those we used to get with Natural cigarets.

I had suggested coffee at this Turkish café, because I thought

Valentino's life has been a tempestuous melodrama, commencing in a noble family of Italy, passing thru escapades in Paris and New York; up to the present moment of screen idolatry. Above, a portrait of Valentino, as the hero of "The Four Horsemen," and right, in the title rôle of "The Sheik"





By  
HERBERT HOWE

like the bellows of old organs. The resultant melody was a burble like that induced from drawing soap bubbles. As the exercise left us too breathless for words, we soon abandoned it for the gentler harmony of jasmine-scented cigarets.

Before continuing, let me say that the harem offered no distractions. We experienced our only thrill when Fatima offered us the Sultan's favorite. Altho not what we expected, she proved convivial—a frosted and absinthine cocktail. This was followed by cups of Stamboul café as black as Mahomet, the Turk who served them.

It was the Sultan's favorite, I believe, which turned the talk to love and matrimony. I asked Valentino if he didn't think the harem system, as adopted by Turkey and Hollywood, was not, after all, the best solution of the marital problem. He sighed heavily and said he thought one wife was ample from the alimony standpoint. Naturally he was more interested in divorce than marriage. His elopement last year with Jean Acker has collided into the courts, as most high-cylinder courtships do.

"Ninety per cent. of marriages are proposed when the man is lonely or intoxicated," he averred.



(Nineteen)



Photograph by  
Shirley Blanc, L. A.

"The desert is wonderful," said Rudolph Valentino. "You are alone, and yet you are not alone. There seems to be a presence, very real and very peaceful, in the desert. Your mind is cleared and you see the truth of things"

"And you were—?"

"Lonely. It's a terrible thing to be lonely. The only way to escape loneliness is by marrying," said he. "But one should study the subject very, varree carefully. I made the mistake of haste."

The romantic glamour which aureoles

Valentino on the screen, is still apparent in the harsh light of reality. His eyes have the dreamy melancholy of the stoic. He seems to be able to view the world and himself with detachment. An introspectionist, he has derived philosophic reaction from his experiences. His life has been tempestuous melodrama, commencing in a noble family of Taranto, Italy, passing thru escapades in Paris, curious and sensational adventures in New York, on up the present moment of screen idolatry. Adversity has taught him that nothing is to be trusted but Fate. Thus he regards his success rather dubiously as something pleasant yet gossamer. Tomorrow it may be swept away. If so, so be it. He will shrug his shoulders fatalistically and move on, a disciple of old Omar.

(Continued on page 72)



# Girl --- Woman



Photograph by  
Puffer, N. Y.

Her screen work has brought her to a premature understanding and a sympathy which is usually the gift of years. Left and below, new photographs of Norma, and right, a still with Harrison Ford from a forthcoming production

**N**ORMA Talmadge sat curled up in a great chair where the fading rays of the sun fell lightly upon her bobbed head. Her comfortably stout darky maid straightened up the dressing-room with its black wicker furnishings, dull greens and violets, while she mumbled French phrases which Norma, puckering her brow, endeavored to decipher between nibbles of confections which she selected with due consideration from a nearby box.

She was talking of "Smilin' Thru," and comparing the vogue of the voluminous skirts which filled the closet with the little checked silken frock she



very good. And I think it's more comfortable living now. I must have physical comfort or I'm not happy, and you are literally afraid to breathe in those creations—believe me."

"Happiness"—we grasped a thread she had dropped. "What would bring you the greatest happiness right now?"

She looked thoughtful.

"Right now I'd rather make a really great picture than anything I could possibly think of. It's not the romantic thing to say, perhaps, but I'm burning with an ambition I haven't known for years. We all have phases. I've always enjoyed my work and been interested, but right now——"

Her voice trailed away.

"Yes, right now——" we prompted.

"I think," went on Norma, "if I went down there into the projection-room and saw a picture which in my heart and soul I knew to be great, I'd be quite as happy



By  
ADELE WHITELY  
FLETCHER

as it is possible to be. You know, there is nothing more splendid than knowing you have achieved your purpose.

"Later comes the task of living up to what you have done before, and that may be difficult, but it is worth while."

"What story comes after 'Smilin' Thru'?"

"There's just a possibility that it may be what I'm hoping for. We want to do 'The Garden of Allah'—go right to the locale where we can give it all the spiritual mystery and color it merits, but, as yet, we can't definitely tell."

"That would mean a long trip, of course. But traveling to other lands where you live among other people, strange because they do little things differently, but essentially as we are in the elemental issues—that has always held a great fascination for me. A vacation which doesn't mean a distant shore holds little promise for me. And to make a picture in a foreign locale. That would be splendid."

The intermingling of girl and woman within her is ever fascinating. It is this memory you carry away with you—it is the constant manifestations of the dual spirit which interest you when you are with her. Undoubtedly, her screen work has brought to her a premature understanding and a comprehensive sympathy which is usually the gift of the years Norma Talmadge has not yet known.

The first notes from a funeral band came up from the street below. She stopped short in what she was saying. A flash of pain shadowed the erstwhile happy face—there was sympathy in the tone which had been light.

"Another funeral," she cried. Impulsively she threw open the casement window, and, as the room seemed to fill with the music, she closed it hastily again. "Oh those funerals," she turned from the window. "Lately they have made me think of Caruso. Everyone, I think, feels in his death something of a personal loss."

We said that we had heard his daughter, Gloria; had promise of a golden voice.

"If she had!"

Then we talked of other things—permanent waves, the new plays and Norma's beloved Mary Pickford—these and those



things which quicken the feminine interest always.

There are some souls who respond to life. And there are others who go placidly along the way apparently untouched by the currents about them. Norma Talmadge belongs to those first.

In reality, she is an earnest person, impressionable as the delicate strings of the violin. But all of these qualities she masks with a veneer of gaiety and carefree spontaneity. Sometimes there comes a revealing moment—as sunlight sifting thru to shadowed places—her response to the funeral music and her devotion to Mary Pickford. She is the woman with the high spirit of the girl— She is the girl with the understanding of the woman— In truth—a girl-woman.

In reality she is an earnest person, impressionable as the strings of a violin. But all these qualities she masks with a veneer of gaiety and carefree spontaneity



# Velvet Illusions



Photograph by  
Edwin Bower Hesser

"It is going to be difficult to believe in Edith Roberts," I thought, staring at her a moment as she held open the door for me to enter. "She appears the embodiment of one's illusions, and when one's illusions have long since cracked!—"

I had wandered for half an hour about a sun-baked, brand-new section of West Hollywood, in purgatory, for having committed the unpardonable sin of arriving early. There were incredibly green lawns, incredibly long stretches of hot shining sidewalk, incredibly fantastic rows of houses. The California architect has standardized the bizarre. But for the heat and my consequent maledictions it was an ideal atmosphere in which to prepare for Edith Roberts.

As I have said, she herself had come to the door and now, after a soft little moment of hesitation, was bidding me enter.

The room was pleasantly modest. An occasional picture broke the subdued tone of the wall paper. A curious bit of carving, out of coral, rested upon a rich table covering. The chairs and the divan, in dark blue, were deeply upholstered. The atmosphere was

velvet, perfumed velvet; Edith's eyes, her voice, were velvet. I felt, during the first few moments, when I had sunk into a chair, slightly, sweetly, stifled.

Far off, on the safe end of the divan, Edith sat and watched me, almost pleadingly I thought. There was another soft little moment. Then a slender finger faltered to her mouth, as a child's does in a strange presence. Her brown eyes were fixed upon my face with a sort of melted fright. The thought came to me that I must say something quickly, anything, to break this ghastly stillness. My mind seized upon the first impression that had come to it. My lips blurted it out.

"You have freckles, haven't you?" I said—and sat struck with horror at what I had said.

She squirmed a little and her finger popped indignantly from her mouth. I closed my eyes in expectation of the storm. But none came. I opened them and saw that she was smiling shyly and taking a deep breath as tho about to say something.

Edith Roberts is very tiny, very feminine, with that soft manner so alluring to the hardy male. Left, a formal portrait, and below, in character in a forthcoming Universal picture



"Yes, I have," she breathed. "Aren't they just awful!" She smiled at me and gave me a swift look that was lost immediately behind downcast lashes and began to fuss with a thingumajig on her dress—a very pretty dress, of blue serge, I think, with a belt touched with crimson. It fitted her snugly, revealing a figure surprisingly rounded for one so small. She is very tiny, very feminine, with that soft, tentative manner so alluring to the



By  
WILLIS GOLDBECK

hardy male. I wished madly—something I protest I have never done before—that it was all a one-act play in "Vanity Fair." One-act plays in "Vanity Fair" end so deliciously! But it was only an interview and Edith was getting away to start which, tho late, was effective.

"See my arms?" she said, holding them out to me after pushing the short little sleeves just a bit higher.

"Uh-huh!" said I.

"Aren't they nice and brown?"

"Mmmm!" said I.

"I've been living down to the beach for quite a while," she explained with a little silver laugh. "You know I've left Universal. I'm glad. And people are glad for me."

"Everyone's glad," I suggested.

"Yes, indeed they are! And perhaps soon I shall go to New York."

"Everyone's not glad," I murmured, and then added hastily, "but your arms! you were saying——?"

"Oh, yes. That they were nice and brown."

"They look rather strong," I ventured, eyeing the generous roundness of them.

"Yes, indeed they do. I swim, you see, and ride—horseback. I love it."

There was another soft little moment.

"I've written some poems," said Edith suddenly, watching me anxiously. "I think they're going to be published. What? Oh, indeed no! I couldn't show them to you. I couldn't bear it if you didn't like them."

I said, "Please."

"Oh, nooo! I just cant." She plucked nervously at the thingumajig again. "You wont mind, will you, if I dont?" She turned distressful eyes upon me, so't brown eyes.



Photograph by Edwin Bower Hesser

Edith is to share honors with Leatrice Joy in the next feature that Cecil de Mille will direct. Above, a new camera study of Miss Roberts and left, in her rôle in "Thunder Island"

"But I'll see them when they're published." I protested.

"Oh, no. I'm publishing them under another name. It is——" She whispered it confidentially. "You wont tell?" She noticed that I hesitated. "Promise me!"

"I never promise," I counted

ered brilliantly.

"Well then, just tell me you wont and I'll know you wont."

That was too much. I gasped out some idiotic assurance. I dont know how it was that we got to talking of the Hereafter but we did.

"Do you believe in it?" asked Edith of me.

I shook my head.

"My father didn't, either," she said, "but when I asked him why, he said his reasons were not for my little mind." She looked at me gravely. "I believe in after life," she said simply.

She was very vague about what she was going to do next, tho there was a hint of

(Continued on page 89)

Photograph by Freulich







Photograph by Edward Thayer Monroe



Top, Helen MacKellar, the ingratiating heroine of Fannie Hurst's interesting play, "Back Pay." Miss MacKellar is one of our most promising younger actresses. She scored last season in "The Storm." Right, Violet Kemble Cooper and Ian Keith in Cosmo Hamilton's keen and amusing comedy, "The Silver Fox," in which William Faversham is starred. This diverting comedy of a philandering wife is delightfully played, particularly by Miss Cooper, Mr. Faversham and Lawrence Grossmith

Photograph by  
Apeda, N. Y.

## High Lights of the Stage Season





"Six Cylinder Love," a comedy epic of a young couple who try to live up to their car, is the biggest hit of the new season. Ernest Truex and June Walker have the leading rôles in the piece, which is replete with amusing human touches



Photograph by White Studios, N. Y.



Photograph by Edward Thayer Monroe



Circle, Lydia Lipkowska, who plays the title rôle of the gay widow, Sonia, in Henry W. Savage's revival of the Franz Lehar operetta, "The Merry Widow." Mlle. Lipkowska hails from the late Imperial Opera House in Petrograd. Left, Fania Marinoff and Robert Ames in the vigorous dramatic offering, "The Hero," in which Richard Bennett is starred. "The Hero" is well worth seeing



# The Costume Man

By  
HAZEL SHELLEY



Photograph by Woodbury, L. A.

SOMEHOW, when I try to pen the sum and substance of my deductions concerning Thomas Holding, I find them all contained in that ancient line from the "Pinafore" song:

"For he is an Englishman."

Born in Blackheath, England, he still retains the characteristic of the true Britisher in spite of his twelve years spent in the States. There is a slow grace about all his movements and manners which is usually lacking in his more impetuous American cousins. He has a commanding stage presence due to his extreme height and unusually well-proportioned physique, while his features are so perfectly modeled that he might be termed effeminate, were it not for the vigorous masculinity of his personality and a robust coat of tan.



Photograph by Woodbury, L. A.



Justness and fairness are characteristic of the mental attitude of Thomas Holding. Just above is a scene from "Without Benefit of Clergy," in which Thomas Holding and Virginia Faire play the leading rôles; left, Holding in his picturesque rôle in "The Three Musketeers," and at the top of the page a new portrait of Holding

It was eleven o'clock one sunshiny morning when he stood at the door of his Hollywood bungalow—waiting for me. In one hand he held the script of his next picture which he had been studying, in the other he held a pipe. It is quite a treat to be waited for in the land of the cinema, altho I must confess that many of the real film stars make a point of honor of promptness, especially nowadays when it is the early bird in Hollywood who gets the worm of a nice fat part.

Anyway, Mr. Holding had well employed the moments preceding my arrival, for not only had he been studying his part opposite Polly Frederick in her next photoplay, but the paper-filled chairs bore mute evidence to the fact that he had perused each and every section of the day's newspapers.

As America is the land of his adoption, so is picture making the adopted profession of Mr. Holding.

As a very young boy, he caught the fever for the stage, and used to supe for a

shilling a night when the road companies visited Greenwich and its environs. He enjoyed the extra spending money thus earned, but it must be confessed that he enjoyed the smell of the stage, the flare of the footlights, the thrill of applause much more, so much, in fact, that he never considered any other profession. Step by step he rose from small parts in provincial companies to that of leading man. At that time Muriel Godfrey Turner was a popular London star. One season her manager asked her to select a new leading man, and for some reason or other she chose Thomas Holding. Just why, nobody knew, for they disagreed

(Continued on page 82)





# Little Lord Fauntleroy

By  
DOROTHY DONNELL

MR. HAVISHAM caressed his long, blue, shaven chin as he listened to Cedric Errol's widow, while she described in her soft, timid fashion the life the youngest son of one of England's noblest families had lived in this tiny brick house, on this tiny twisted street. His faculty of saying nothing was what made the lawyer valuable to his titled client—of saying nothing suavely, adroitly, of eclipsing the presumptuous nobodies who ventured to disagree with His Lordship by his sinister silence.

But Mrs. Errol had not been eclipsed. She did not stammer, or bluster or brag, or behave herself as he had been led to expect by the Earl who had never seen her, and "did not ever wish to see her."

"Let that be understood, Havisham!" the old nobleman had commanded, with a bang of his noble cane. "I'll have no vulgar, pushing, title-hunter under my roof. The boy may be different—he's Cedric's son. And, whatever he is, he's the future Earl of Dorincourt, since Bevis had the incivility to break his neck with that damned hunter of his. But the woman will keep out of my sight. God be thanked, the Lodge is far enough from the Hall so that will be easy."

Mr. Havisham had clothed the naked ugliness of the old Earl's rancor in decent phrases. It was—ah—advisable that the boy should—hem—adapt himself to his new status in life, and for that reason—ah—His Lordship had placed at Mrs. Errol's

disposal—the Lodge, where she would doubtless often see her son without—hem—complicating the process of fitting Cedric for his future responsibilities.

The Earl had put it another way: "Making a gentleman out of a wild, rowdyish, insolent American brat."

"I hope"—Mrs. Errol said timidly—"that—that his grandfather is an affectionate man. Cedric and I have had only each other since his father died, and so, of course, he is used to affection."

The glass toppled out of Mr. Havisham's startled eye. The Earl of Dorincourt, the most hated man in England, the man who had quarreled with his family, insulted himself friendless, neglected his tenants and browbeaten everyone with whom he had come in contact—and she "hoped that he was affectionate"!

Swift feet sounded on the stairs, the door opened and a small, golden-haired figure hurled itself into Mrs. Errol's arms. "Oh, Dearest, Mr. Hobbs and I have just had the interestingest talk about what you told me—nobleness obliging, you know! He says, Mr. Hobbs does—"

"Cedric! We have company, dear."

Instantly, the eager rush of words stopped and a small hand went out friendlywise. "I'm very glad to see you!"

There were few people in all the world who were very glad

## LITTLE LORD FAUNTLEROY

Told in short-story form, by permission, from the United Artists' production of the scenario by Bernard McConville. Adapted from the famous story by Frances Hodgson Burnett. Photography by Charles Rosher. Lighting effects by William Johnson. Directed by Alfred E. Green and Jack Pickford, and starring Mary Pickford. The cast:

Cedric Errol (Little Lord Fauntleroy)...	Mary Pickford
Dearest (his mother) .....	Mary Pickford
The Earl of Dorincourt.....	Claude Gillingwater
Bevis Errol .....	Colin Kenny
William L. Havisham.....	Joseph J. Doroling
Mrs. McGinty (the apple woman).....	Kate Price
Dick (the bootblack) .....	Fred Malatesta
Hobbs (the grocer) .....	James A. Marcus
Minna .....	Rose Dione
Her Son .....	Francis Marion
Reverend Mordaunt .....	Emmett King
Mrs. Higgins.....	Madame de Bodamere



to see Mr. Havisham, and the old lawyer's austere heart warmed to the boy, standing before him so erect and fearless, yet without a trace of impudence. A handsome boy, he thought, with golden curls, his straight-glancing blue eyes and his face all flushed with excitement.

"Mr. Havisham has come from England just to see you, Cedric," said the boy's mother, with the merest trace of a quiver in her voice, the soft shine of tears in her pretty eyes. "You must listen carefully, and try to understand the strange thing that has happened." And, very simply, she drew the boy against her knee and told him that his uncle, Bevis, had died, and that now he was to go to live in Dorincourt Hall with his grandfather, and that someday he would be an Earl.

"If you please," said Cedric politely, when she had finished. "I would rather not be an Earl. I think I'll be a bootblack, like Dick, or a grocer, like Mr. Hobbs. Anyhow, I don't think I'd like the Earl profession—it must be hard to have to wear a crown so much, tho, I suppose, they take them off for bed?"

Mr. Havisham tried to turn a smile into a cough. "And who," he asked, "are Dick and Mr. Hobbs?"

"They're my friends!" said Cedric, surprised at his ignorance, "and so is Mrs. McGinty, the apple woman, and Bridget, whose husband drinks, only there's no better man than himself when he's sober. Almost everybody is my friend. I don't think they'd

like to have me be an Earl. Mr. Hobbs has a pretty poor 'pinion of nobility. He said once that he wouldn't have any of them sitting on his cracker barrels."

It took some time to make the boy understand that it was his duty to go to live in a great house, and learn how to grow up into an Earl. Mr. Havisham was amazed to see that "duty" was not a meaningless word to this seven-year-old. As he listened to his mother's soft tones, the smile slid from the red lips, the light faded from the blue eyes, but Cedric threw back his shoulders, planted his legs far apart and faced the strange future gallantly. "All right, if nobleness obliges, Dearest," he conceded, "only Dick's profession would be such fun, and it's *very* paying, if he could buy a new stand!"

"Then you will sail with me the day after tomorrow?" Mr. Havisham asked Cedric's mother. She gazed about the plainly furnished little sitting-room, with the sunshine streaming thru the westerly windows, and a look of pain touched her girlish face, but she lifted her eyes bravely—clear, candid, unafraid eyes, like the boy's.

"We will be ready, yes, surely," she promised.

From his pocket the lawyer drew out five gold-pieces and laid them in Cedric's hand. "The Earl desired me to make his first present to Little Lord Fauntleroy," he said, in his dry voice that rustled like dead leaves.

"For me?" Cedric gasped. "Oh, but can he—can he *'ford* so much? Mr. Hobbs says times are hard. Oh! He must be the kindest man in all the world!"

First affectionate, now kind! Truly, thought Mr. Havisham with a wry smile, the Earl would hardly recognize himself here.

"I suppose," he said, with the stiff, formal kindness of a childless man toward children, "that you will spend it on toffee, or a gun?"

"Oh, *no*!" Cedric cried. "One gold-piece is for a watch for Mr. Hobbs, with a 'riginal poem in it, 'When this you see, remember me,' and one is for Dick's new stand, and one is for a foot-warmer for Mrs. McGinty's rheumatism, and the others are for Bridget and Michael."

Exactly two weeks later, the Earl of Dorincourt sat in his stately library, awaiting the arrival of the heir he had never seen, the son of his youngest son, who had been "different" from the others. The Earl had hated the two elder sons, because they were like him; he had hated Cedric because so unlike; he already hated this grandson, who must inherit his name and estate because he was also the son of the American girl Cedric had married despite his furious commands.

Carriage wheels sounded on the drive, a door opened. The old Earl scowled more blackly, then a clear little voice drew his eye to the door, where a sturdy little figure in dark velvet stood.

"Are you my grandfather? I'm Cedric. How do you do?"

Across the wide space of floor he came, one arm along the back of Dougal, the great mastiff. He held out his hand, and, to his intense astonishment, the Earl found himself shaking it gravely. "Your house is *very* big, isn't it?" Cedric asked. "It reminds me a little of the Grand Central Station in New York. It—it makes me feel kind of *small*, but prob'ly I'll get over it when I'm more 'quainted."

The Earl of Dorincourt, strangely enough, found himself without anything to say, which was something that no one could remember happening before, in seventy-two years. All during dinner, he sat, staring under heavy, fierce brows, at the handsome little face, framed in the long, yellow curls, opposite, and always his scrutiny discovered a smile, rather strained, but determined. "You can't cry when you're smiling," Cedric explained, "but, if you'd just as lief, when I go to



Mrs. Errol did not stammer, or bluster, or brag, or behave herself as he had been led to expect by the Earl who had never seen her and "did not wish ever to see her"



bed tonight, I think I'll *whistle*—it's—it's safer. You see, I've never been away from Dearest a whole night before." The smile wavered, but persisted gallantly.

After dinner, before the great fire in the library, Cedric told the silent old man about the tiny brick house on the twistedest street in New York, and about school, and Mr. Hobbs, who talked of politics and herring and the nobility after school hours, and let you dip in. "Dip in to the cracker barrel," explained Cedric, parenthetically. He told him of Dick, the bootblack, and the apple woman, and Michael, who could make wonderful boats out of a block of wood, when he was himself. And, thru all his prattle, like a shining golden thread, ran the thought of Dearest, and the sayings of Dearest, and the love of Dearest.

Long after the boy had gone upstairs, the old Earl sat staring into the coals. "He's a handsome lad," he muttered at last, grudgingly, "and he has a—a way with him. He wont disgrace me——" It was high praise from the Earl of Dorincourt.

"But I wont have him love that woman!" the cane jarred furiously down. "I'll win him away from her. I'll give him a pony—toys, everything he wants, but I wont *share* him with a nobody from nowhere!"

In the days that followed, he carried out his cruel plot cunningly. However he might appear to others, to Cedric, the crusty, ill-tempered Earl of Dorincourt was a playfellow and a companion. They talked together for hours, they walked together about the stately park, they sat on the floor of the playroom and tinkered with refractory engines, to the ill-concealed amazement of the servants. And when, in a burst of admiration, Cedric admitted that his grandfather knew even more than Mr. Hobbs, the Earl was immeasurably gratified.

But always, on their ride, Little Lord Fauntleroy drew his pony's reins before the door of the ivy covered Lodge, and always the Earl refused his wistful plea to come in and see Dearest. "She would give you a cup of tea," Cedric bribed; "she always gives me one, with the tea left out, of course. And three spoons of sugar in. You'd like Dearest. She's—well, sir, she's *great*, Dearest is."

At last, the Earl of Dorincourt, who had frightened and bought and bullied his way thru life, had found something that he could not do. He could not destroy a little boy's love for his mother. It was always cropping up in an aggravating fashion, and before he knew it, he had learned much about Dearest. He knew that she had soft brown hair, with the sun in it, and that she liked flowers and babies and kittens, and that she wore black dresses with white around the neck, but they didn't look black on her, somehow, because she had such a shiny smile.

"Probably talks thru her nose and says 'I guess,'" rasped the old Earl to Mr. Havisham, when that worthy was introduced one evening. Cedric lay sleeping on the great bearskin before the fire, a file of wooden soldiers standing stiffly on guard. The knowledge that he was probably dreaming of his "Dearest," stung the Earl's self-love unpleasantly. It was instinct with His



Lordship, when uncomfortable, to make everyone else around him even more uncomfortable, so he lashed out at his son's "impossible" wife savagely.

Mr. Havisham listened in silence. When the old Earl's anger had calmed, he spoke crisply. "Your Lordship will probably be troubled little longer with either Mrs. Errol or her son. I have today received notice that there is another heir to Dorin-

"Your house is very big, isn't it?" Cedric asked. "It—it makes me feel kind of small, but prob'ly I'll get over it when I'm more 'quainted"





"I really had to lick your son in the hall," said Cedric politely. "*Noblesse oblige*, you know, when he said I couldn't be my grandfather's boy any longer. But I let him hit me first"

court, whose claims, I believe, supersede this child's."

"Another heir! Are you insane?" Great cords stood out upon the old face, suddenly become ghastly and livid with rage. "My two elder sons died unmarried. You must be in your dotage to believe such a lie!"

In the same impersonal voice, which rustled like the legal-looking papers he carried in his hand, Mr. Havisham told what he had learned—that Bevis Errol had married an American actress ten years before, quarreled with her and left her, but not before there were "consequences." "The boy is nine," he finished abruptly. "He is quite unlike Cedric, quite. And the woman is distinctly what you called Mrs. Errol just now—'impossible'; a handsome, coarse creature, who flies into a cheap rage when her claims are doubted. But I fear there is very little doubt."

"I will not have it!" said the Earl, in a terrible tone. "That boy lying there is my heir! He was born for it—already he has made every tenant on the place worship him. He is fit to be a king! I tell you, I won't listen to anything else—I won't listen!"

But eventually, of course, he was forced to listen, forced to examine the other woman's claims for her son, forced, white with fury, to admit that if they were what they seemed, Cedric could never succeed him as Earl of Dorincourt. The news came to the attention of the press, and the papers on both sides of the Atlantic were full of the pictures of those concerned, the new "Mrs. Errol," defiant, sullen, boldly handsome; the new "heir" a commonplace enough looking boy, with a small scar on one cheek; the grim old Earl, and Little Lord Fauntleroy, smiling confidently out of the dull page, as tho indeed "everybody almost was his friend."

Cedric alone knew nothing of the threat that hung over his future. The old Earl refused to have him told, hoping against hope that this other claimant would prove to be an impostor.

at her under his heavy, scowling eyebrows a long moment in silence, then deliberately turned to Mr. Havisham. "And to think that I wouldn't receive the other woman in the Hall because I was afraid she would be common!" he grated.

The insult was obvious, even to the woman, and she forgot her painful acquirement of gentility, bursting into a tirade, half threat, half abuse. It was rather a terrible scene—the contemptuous old Earl, staring steadily thru his monocle, the flaunting figure of the woman, using words that the stately room had surely never heard before. In the midst of it came a small, rumpled, bloody, but entirely triumphant figure, tossing back his golden curls.

"I hope you will excuse me, Ma'am," said Cedric, politely, to the woman, who was startled into speechlessness by his look, "but I really had to lick your son in the hall. *Noblesse oblige*, you know, when he said that I couldn't be my grandfather's boy any longer. But I let him hit me first."

"My boy!" said the old Earl, voice breaking with pride as he drew the disheveled little figure close. "You're my boy, Cedric, whatever happens. If this other boy proves his claim, he will be the next Earl, but you will always be *my boy*!"

What the woman would have said next, Mr. Havisham shudders yet to imagine. But, with her painted lips open, she stood there and no sound came from them. Following her staring eyes, they saw that two newcomers had entered the room. With a cry of joy, Cedric ran to one, seizing his hand. "Dick! I'm so glad to see you! Grandfather, this is my friend, Dick, I told you about."

"Proud to make your acquaintance, sir," Dick assured the Earl, shaking his hand. "You must excuse us for running in on you like this, but you see, Ben, here—my brother that works in vaudeville—saw the pictures in the papers and recognized this woman as his wife, Minna, that used to play with him, but ran away seven years ago!"

"Do you?" cried the Earl, and his voice was pleading. "Do you recognize her?"

(Continued on page 85)

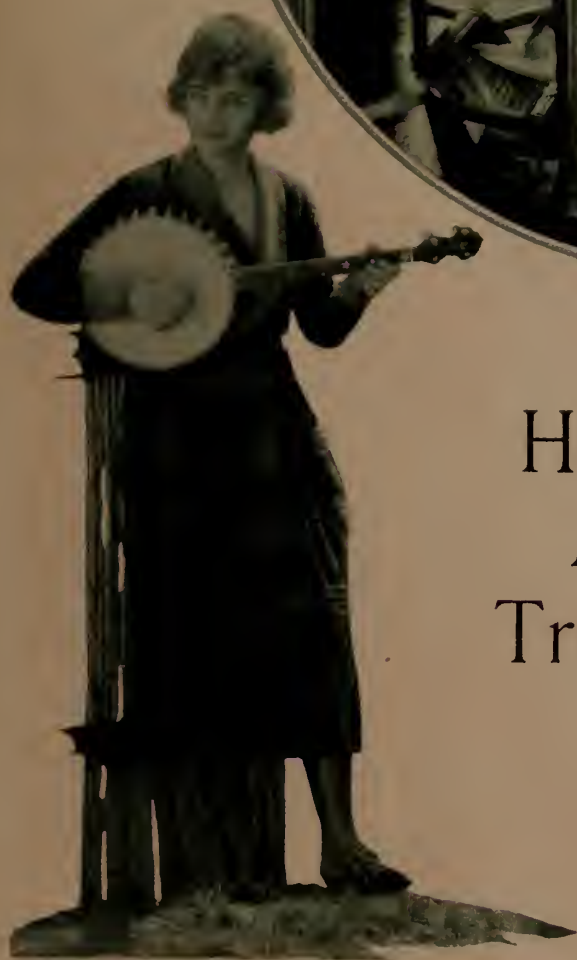
He would not see her himself, or read the letters she wrote on dreadful purple stationery, strongly scented and scrawled with a formless, illiterate handwriting. But, after a month had passed and she had become insistent that her boy should be recognized, he capitulated and made an appointment, thru Mr. Havisham, to have her and her son come to the Hall and meet him.

The woman was ushered into the library alone. Her manner was half frightened, half fawning, and she wore a breastpin made of gilt wire and a hat with too many plumes. The Earl of Dorincourt looked





Left and below, pictures of Alice Terry taken in her lovely home. Lower left, an off-stage picture. Alice is now making "Turn to the Right" for Metro



## Hearts Are Trumps

After making "The Four Horsemen of the Apocalypse" and "The Conquering Power," Alice decided she would like the man who directed her in them to direct her for life, so she has elected to marry him and be Mrs. Rex Ingram



Photograph by  
Hartsok, L. A.



# The Story of Five Hundred Dollars

ticular performance of hers, I know they have possibilities, at least. Mary is the artists' artist, and artists do not hesitate to give her the credit she deserves.

The reason of this eulogy on Mary is the fact that I chanced to be passing the time of day with Sylvia Breamer, and she was all excited and delighted over the fact that she had been out watching Mary shoot some scenes from "Little Lord Fauntleroy." You would have thought that Sylvia was some flapper from Keokuck rather than a clever young lady who is grabbing at laurels for herself



Photograph by Clarence S. Bull

**I**N my running around gabbing with a lot of people about this and that and what do they think of the silent drama, I glean a lot of more or less useful information. Now in talking to picture people, for example. If I want to find out if they really understand their business or not, or if they are really good, I have one subject I always lead around to.

Of course, all of the players, if you asked them whether or not they were great artists, would blush and hem and haw and finally admit they were pretty dog-gone good—perhaps had not had the chance to show what was really in them, but pretty elegant at that.

Of course, I wouldn't be so bold as to come right out and ask them how good they are, because there is only the one answer, so I lead around to the subject of Mary Pickford. When the person questioned asks me to explain just how Mary manages to get by, I can at once accurately put them down as never-has-been's and never-will-be's. But, on the other hand, when they start raving about Mary and point out some of the fine points of some par-

**Sylvia Breamer left Australia with five hundred dollars. By the time she reached New York there was little left. Yet it proved just enough to tide her over until she got an engagement**





By  
KENNETH McGAFFEY

in the cinema. It was easy enough to get Sylvia to talk about Mary, but dog-gone hard to get her to discourse on another interesting subject—herself.

Finally we switched to talking about wealth and the fun we had when neither of us had a million, and Sylvia was in Australia, and I was in New York. Then she told about how she was playing ingénues with the Williamson stock company in Australia, New Zealand, and way stations, and managed to save up five hundred dollars. With three of the five hundred, she bought a steamer ticket to San Francisco, a railroad ticket to New York, and set forth to find a career.

Both photographs by Clarence S. Bull



One distinctive thing about Sylvia is her magnetism and vitality. She puts herself into everything she says and does. On both pages new pictures of Sylvia. Left, an impressionistic study

Miss Breamer speaks with a typical Australian accent that is most fascinating. "You know," she said, "the railroad men who came aboard the boat at San Francisco told me I could stop over anywhere I wanted on the way to New York. So I did.

Salt Lake City, a place called Pueblo, Kansas, Chicago, Baltimore and all around. I was only a kiddie, you know, and thought the two hundred dollars I had left after I bought my ticket would go a long way, and I wanted to see all the sights. By the time I reached New York I didn't have much left, I can tell you. I stopped with some friends from Australia who ran a boarding house, and my money got pretty low before I managed to secure an engagement.

"I can remember," continued Sylvia, drawing her knees up under her as she crouched on the Ambassador Hotel's best divan, and a reminiscent expression coming into her deep, big brown eyes, "I can remember gazing into some shop window on Fifth Avenue where a pair of lace stockings were on display. They were priced five hundred dollars—the amount that had brought me from my home in Sydney and kept me going for several months in New York—and I

(Continued on page 79)



# Honeymoon Unlimited



Above and below, new portraits of Katherine Perry; right, in the honeymoon nest with her husband, Owen Moore



**A**LTHO I interviewed Owen Moore and Katherine Perry in late summer, November, bleak and bare, will be upon us when this book appears on the newsstands. Such are the misunderstood and peculiar ways of magazine making.

The interview will be always associated in my mind with a Ford car, a Selznick official of cheery mien and disposition, a grey-cool day—long, smooth, goldenrod bordered roads, stretches of flat country, innumerable bungalows surrounded by hedges of hydrangeas and gardens aglow with autumn flowers, and finally—Douglas Manor, Long Island. A turn to the right, up a steep hill, to the right again, and back from the road in a jungle of



At the door we were met by a diminutive person, very brown eyed and attractive and shyly cordial. It was Mrs. Owen Moore, née Katherine Perry

trees and shrubbery, with a sundial almost hidden in a tangle of old-fashioned flowers, nestled a low, rambling cottage—the honeymoon nest of Owen Moore and his bride.

We followed the brick path to a side porch and a flight of steps that led to it. At the door we were met by a diminutive person, very brown eyed and attractive and shyly cordial. It was Mrs. Owen Moore.

"Come in," she invited. "Owen will be down when he has decided upon the neck-tie that goes well with golf trousers and a breakfast coat."

She led the way thru a long, low-ceilinged living-room. There was curiously carved old mahogany furniture. The walls were decorated with Japanese art. A Buddha crouched in a corner. There were low shelves of books—mostly detective stories, we learned later, belonging to the owner of the cottage. It gave one an eerie sort of feeling to contemplate them—to imagine a rainy day, leaves dripping wet outside, the



By  
LILLIAN MONTANYE

sigh of the wind thru low-hanging branches—a delicious, shivery, anticipatory sort of feeling.

Mrs. Owen seated herself in the wide swing of the sun-parlor, delightful with its light wicker furniture and cheery outlook. "Here's where we live," she said, "when we're indoors—which isn't much of the time."

"Owen," she continued, "is supposed to be helping with the story of his new picture. Mr. Lehrman, who is writing it, comes out every day and they talk about the story for awhile and pretend to do some work—then they think up a good excuse for not doing any more and away they go to the golf links. I don't blame them a bit, however—I spend a lot of time there myself." Looking out thru the open door from which she hoped to escape, we very well knew, when Mr. Moore appeared.



Photograph by Woodbury, L. A.

Owen Moore has the blasé attitude of a man of the world, yet he has the keen sense of humor that will get the most from every situation

"And are you going to work in Mr. Moore's next picture?" we asked her.

"Oh, yes!" she said, brightly. "There is a nice part in it for me. You

see we're going to stay on here in the country until very late in the fall—so I shall not care so much about

being here alone all day. So, when Owen starts to work, I shall be going along with him. If we were in town and I had a place of my own to fix up—perhaps I would feel differently about going to work. But I'm anxious to do this picture.

There was a light, running step on the stairs outside and came striding into the room Owen Moore, handsomer than any man, movie star or otherwise, has any right to be. He has a nice smile that brings into play many humorous crinkles around the eyes and in his jovial welcome we noticed a trace of brogue that was most intriguing. He had decided upon a green necktie which looked very well indeed with his sleekly parted auburn hair.

"I think I will go now," said Mrs. Moore—and, as she stood by his side, we noticed that she came just about to the shoulder of her tall husband. There followed a short merry conference about how she would get to the golf links—and when he was to follow.

"You know, Katherine," he said, "Mr. Lehrman is coming to work on the story—" but there was a humorous twist to his thin mouth as he said it—and a mischievous glint in his Irish blue eyes.

"Of course," said Katherine—and her eyes met his in an answering gleam—"but perhaps you'll run out later."

In the adjoining room we caught a glimpse of her in conference with the famous Moore chef, who looks exactly as tho he had walked out of a Cream of Wheat advertisement. In a minute there was a chug-chug of her small runabout and the former Ziegfeld girl, leading woman to Owen Moore in recent

Photograph by  
Hoover Art Studio, L. A.

(Continued on page 85)





# It's a Wild Life



Photograph by Spurr, L. A.

Irene Wallace is an ideal type for a serial heroine, and when before the camera she has that verve and pep which reminds one of Mabel Normand. She looks like Mabel, too.

Howe to the contrary, notwithstanding."

"Truly Shattuck, my bungalow mate, and I had dinner at the Alexandria and went to the movies afterwards. We were out until almost ten o'clock. We do that once a week. It's a wild life!"

Irene Wallace, I would have you know, is Selig's leading woman for a series of jungle thrillers in 'teen episodes apiece. She has returned to her first love, the screen, after a several-

"LAST night," said Irene Wallace to me, "I was dissipating. You'd be scandalized if you knew!"

I made some polite comment, but internally I was saying to myself, "I knew it, the morals of the movies are atrocious, Herb

think was so naive as to be almost juvenile. But the P. A. intervened. He had known me for years; also Irene.

"Irene, that's a fib," he announced succinctly. "You know darn well that when you were working with that tiger the other day your knees actually wobbled. I saw them." She flushed and glanced at me with a look of a child caught with a jar of stolen jam and no alibi in sight.

"Of course, you were frightened," I said encouragingly. "Anyone would have been."

She laughed.

"Yes, I was," she admitted. "Just scared stiff. The tiger 'went bad' and sprang for the camera. He went clear over me, but I got all the sensations in the calendar, you can believe me. Then he began prowling around the cage, roaring his head off, and the director said to me, 'Stand absolutely still!'

"Stand still!" She made a ludicrous grimace. "Ye Gods,

years-flirtation with old Mr. Stage. She used to twinkle in comedies at the same time that Mabel Normand was Mack Sennetting.

When she succumbed to the lure of the footlights, it was to enter vaudeville as the original Mechanical Doll. She played in several Broadway successes and was Jack Clifford's dancing partner after Evelyn Nesbit Thaw. Then Colonel Selig, for whom she had made pictures several years before, offered her a substantial contract to play the pursued heroine in wild animal serials—and there you are, and there she is.

It was in her dressing-room at the Selig studio that I talked with Irene. She has black bobbed hair and immense eyes that flash in an instant from mirth to melancholy and back again; a volatile, high-strung person when at work, yet quiet and almost shy in the presence of an interviewer, even such a harmless one as myself.

Her press agent introduced me, and her brown eyes brushed me questioningly, almost fearfully.

"Go ahead and smoke," said the P. A., offering her a Lucky Strike. "She asked me outside the door just now if you'd think she was a 'bad woman' if she had a cigaret," he grinned at me.

I assured her that neither morals nor immorals had any connection with smoking, so far as I could see. She seemed relieved at that.

"Well," she said, "you never can tell. I thought maybe you'd be an old lady who would think I was going to perdition if I pulled out a Violet Milo." She puffed contentedly for a few moments.

"I hear you're working with wild animals," I said at length. "Are you afraid?"

Again the big eyes searched my face, flitted over to the press agent as if for encouragement and returned to me again.

"No, not a bit," she said. But there was no conviction in her tone. It was clear that I, as an interviewer, would expect her to be brave; at least to say she was brave. Her fear of what I might



By  
EMMA-LINDSAY SQUIER

they couldn't have moved me with a derrick. I was so paralyzed with fright that I was as much a part of the earth as if I had been growing in it.

"When they finally got the tiger quieted, all the director said was, 'That scene flivvered, we'll do it again.'"

"It is a wild life," I remarked, apropos of her first statement to me.

"Yes," she said, "I've learned a lot about making wild animal pictures. When we are in the arena with lions or tigers, we never speak out loud. We go thru our speeches in pantomime, and even the director lowers his voice almost to a whisper. Every precaution is taken against frightening the animals, but even at that you cant always tell what they'll do. I was knocked

Both photographs by Alfred Cheney Johnston



"Come on, Irene," called the director. "There are three lions and a couple of panthers waiting for you." She looked at me and grinned. "It's a wild life," she remarked

down, just the other day, by one of the lions. He didn't mean to do it, of course, but I just happened to be in his way and over I went." She pulled up her sleeve to display a round white arm marred by a streak of bluish-black.

"And there are other bruises that I could show you if—" she glanced at the P. A.

"Dont mind me," he said hastily, but Irene did, so I had to take her word for the other bruises.

The serial which she was making was called "The Crooked Dwarf," and was scheduled to follow "The Lost City of the Jungle," Juanita Hansen's latest picture.

Irene Wallace is rather an ideal type for a serial heroine. She has the physique which is necessary for the strenuous work entailed, and, when before the camera, she has that verve and pep which reminds one of Mabel Normand. She looks like Mabel, too.

"But it's kind of hard to do serious work," she told me, now thoroly at ease. "I like doing comedy, both on the stage

(Continued on page 74)



# Cuddles Grows Up

THE day that Josephine Hill grew up is fixed as clearly in her memory as the date of her birthday, or the coming of Christmas. Originally, Josephine threatened never to grow up at all—like Peter Pan. Gus Edwards and the Orpheum Circuit had it all planned. Josephine, when Lila Lee stepped from it, was to have the rôle of *Cuddles*, the famous kid character of the Gus Edwards' School Days troupe. True, she was a pale golden blonde, or her hair was, and Lila was a dark brunette, but that made no difference. Lila went into pictures and Josephine went in to the rôle of Cuddles.

Apparently everything was to go as planned. School Days, with its new lead, went merrily on—for five months or



Photograph by Freulich

After playing leading woman for Universal, Josephine was sought by Metro to play in "Parlor, Bedroom and Bath"

more. Then Josephine decided that, having followed once, she could follow twice—she would go into pictures. Where brunettes rushed in there was always room for blondes!

She talked it over with Edgar Lewis, and talked so effectively that he decided Josephine "as was" was precisely the young person he wanted to play leading lady in his production, "Love and the Law." Thus did Cuddles—Josephine Cuddles—vanish, exit, and overnight grow up to be a complete and winsome woman.

But even now, all of three years later, Josephine is remarkably reminiscent of young girlhood. Her hair, a mass of golden glints and high lights, her softly rounded cheeks, her piquant figure, her smile, her blue eyes—they all have still much of that freshness of childhood.

By  
MARION LAKE

I had arranged to see her at her home in Hollywood. It was a small home, typically Californian, stuccoed, and roofed with sloping red tile, one of many in a court.

Josephine herself came to the door, a bewildering symphony of blue and gold. In height she came barely to my shoulders—and I am neither tall nor short. Her mother was there—she and Josephine live together. They have been companions constantly, since Josephine's first childish adventure upon the stage.

The sitting-room was done, too, in blue, with a spattering of greys for contrast. One thinks involuntarily of the magnificence of stars, of great residences, and corps of servants. The rich tongues  
(Continued on page 73)



Top, a new photograph; left and right of page, pictures of Josephine Hill in character from her latest productions



Photograph by Witzel, L. A.



# The Single Track

By  
DONALD CALHOUN

CLEOPATRA, in a picturesque agony and with a charming coif, was dying for the edification of Mrs. Blaworth-Evans' dinner guests on a stage curtained off from the watermelon pink drawing-room. The men guests regarded her marcelled demise with gloomy boredom, and the lady guests who had not been asked to be Cleopatra's or Helen of Troy's wondered what anybody could see in her, and murmured "Charming! So much fire! Reminds me of Marlowe, my dear!"

Behind the scenes Janetta Gildersleeve sat upon a Louis Quinze table and swung her small sandaled feet with a slightly sardonic expression as she listened to the final admonitions of the portly John the Baptist whose make-up to the neck was strictly Biblical, but then departed from historical accuracy somewhat by exhibiting a vast expanse of athletic underwear terminating in full dress trousers.

"At the last rehearsal you danced in front of me!" complained Joel Hopkins, aggrieved. "There are a lot of people want to see *me* act! Salome isn't the whole show, you know—really!"

"But your head is all that anybody can see of you," Janetta murmured with a wickedly expressive gesture at her own exceedingly sparse costume, "while—" her shrug was eloquent. There was no doubt whatsoever where the glances of the audience would gravitate.

A patter of handclaps announced Cleopatra's end and the restricted space behind the scenes became frenziedly active as is customary with amateur affairs. Scene shifters in the latest thing in dress suits dragged curtains and chairs aimlessly about, got into each other's way and begged pardon elaborately. Anthony and Cleopatra commenced a bitter argument over the mistakes of their scene, while the harassed hostess fluttered about wearing a fixed smile and distributing compliments with the air of a Sunday school superintendent handing out the cards with the pictures of Ruth and Naomi gleaning wheat.

"Put a little pep into your act and save everybody from dying of boredom!" urged Reggie Winfield in Janetta's ear. "I wouldn't have come if I hadn't hoped to see something shocking, with Dubarry and Helen of Troy and the rest of the slightly shady dames. But a bunch of us are going to beat it after your number and go over to Mackay's to tear off a toddle—are you with us?"

"I'll be there!" promised Janetta. "Don't wait. I'll drive my car over after I take off this costume!"

"That won't take you long," grinned Reggie. "It's practically off now! Well, s'long. I'll ramble out front and let you know what the dowagers say when they see you."

John the Baptist inserted his head in the platter and knelt under the drapery covered table. A bell tinkled, the curtains parted and a gasp traveled over the room as the audience took in the full effect of the slim, audacious figure silhouetted against the dark velvet background, young curves, white flesh, slender



lines accented by scanty drapery, revealed by what pretended to conceal.

To music that twanged upon the nerves, Salome commenced to dance while the head of the dead John the Baptist whispered piteous pleas to be seen behind her scornful and unheeding back. The brief triumph of her daring pleasantly occupied Janetta's mind for a moment, then lost its savor. It was all so stupid, so insufferably stupid! For eighteen years she had been trying to escape from the bleak shadow of boredom but the only result was that she was the most popular débutante of the season—and the most talked about girl in society.

As she steered her little French roadster over the dark Westchester roads half an hour later she reflected bitterly that her mission in life seemed to be to furnish conversation for dowagers with pinky faces and bosoms made to display diamonds. "And the worst of it is," she thought, "I'm running out of ideas. I might elope with my chauffeur, but that's been overdone. I might go into mourning for my Pomeranian, or might—" she



uttered a scream and struggled frantically with the wheel as a dark figure loomed suddenly out of the dusk directly ahead. When another dark figure materialized in answer to the cry, she was huddled in a hysterical heap on the running board of her car.

"I think I've—killed a mum-man!" chattered Janetta, "would you mind—looking? I was just wishing for a n-new experience, but I don't think I'd l-like being hung—"

The newcomer disappeared, and the finger of a flashlight pried about in the darkness. "It's a tramp! You must have nudged him into the ditch," a deep masculine voice announced, "he's coming round all right now."

"A tramp!" hearing Janetta's intonation one could almost see disdainful skirts drawn aside, arched eyebrows lifting. "There ought to be a law requiring pedestrians to wear rear lights! It's frightfully bad for a car to stop it so suddenly.

Here—" a small hand groped until it touched a rough shoulder, "give him this bill, please! I'm late to the dance already."

"Late to the dance, my God," boomed the deep voice startlingly

close, and hearing its intonation one could very plainly see big brown hands (he *sounded* brown) clenched savagely, indignant blue eyes (he *sounded* blue eyed) staring at such heartlessness. "You've pretty nearly killed a human being and you're afraid you'll be late to a dance! I suppose you're one of these jazz janes with a bit of painted gauze for a soul and champagne in your veins instead of decent, red blood! You think there are only Four Hundred people on earth and the rest of us are just made to wait on your whims! But thank God, you're wrong! Out West where I come from there are regular women with hands made for something else than to wear diamond rings."

The crash of gears, hurriedly meshed, interrupted him. The car sprang backward, and the full flood of the headlights was turned for a moment upon his tall, broad-shouldered figure, the cheap ready-made suit he wore suggesting the muscles beneath, in square chin, grim lips, stern lines of cheek and jaw, virile, intolerant, domineering—and she admitted grudgingly—exceedingly good to look upon. Then a veering of the car erased him and the wind of her flight fanned her burning cheeks.

"He looked like the hero of a cheap Western drama!" she said aloud angrily, "—red shirt, bacon, blood, damns, hells, six shooters—that sort of thing! How did he dare to talk like

that! He made me feel—positively *spanked*—" a slippered foot stamped upon the accelerator. "Regular women, indeed. I suppose they use their hands for making pickles and slapping kids and smoothing fevered brows! And haven't a sign of such a thing as a waistline about them! And complexions like sole leather! And clothes—" for some unknown reason she thought of her costume of an hour before and to her intense annoyance she felt that she was blushing.

To make up for it, and prove to herself that she didn't care in the *least* what the uncomplimentary stranger thought of her, Janetta behaved atrociously at the dance, where she and Reggie Winfield did a shimmy to the vast amusement of the rest, and as an encore obliged with a repetition of the Salome dance, which was—it was unanimously agreed, a little more so than before.

From a dream in which John the Baptist's head had risen from its platter, attached itself to a tall, broad-shouldered figure in a cheap ready-made suit and handed Salome a bungalow apron with the stern injunction to put it on, Janetta was awakened late the next forenoon by the tinkle of the telephone beside her bed. Lifting off the

"If you had only been a boy, Janetta," said Geddes, "you could go out to Katalak, and look after things"





painted wooden lady with the wide spreading rose-ruffled skirts, she answered plaintively, as she heard her guardian's voice.

"But Uncle Andy! I'm sound asleep, besides I'm going to be frightfully busy today. I'm having my hair hennaed—I got sick of seeing the same face whenever I looked into the mirror and I'm going to be done over in another color scheme—what's that? It's imperative that I come down to your office? That's a cross word! Well, then—at twelve! What a bore!" The latter was addressed to the wooden lady who only smiled a painted wooden smile.

Andrew Geddes looked at the small, expensive little figure of his ward with eyes that tried to be disapproving—and failed. "Janetta," he said deliberately, "I've been hoping for a year that you would get married."

"The men I know," said Janetta with a shrug, "use their heads as a place to park their hats! The most manly thing they ever do is to get shaved! When I get married, it will be to somebody that will beat me up and bully me, a regular man who uses his hands for something else than to show off a manicure—" she paused, realizing that there was something oddly familiar about her words, blushing as she realized what it was.

Her guardian seated himself on the edge of his desk. With the air of a man taking a bitter dose as swiftly as possible to get it over, he came to the point with a few blunt words. She listened, wide-eyed. "But Uncle Andy! I can't be poor—why I owe my modiste almost a thousand dollars!" she brought out this proof of prosperity triumphantly, "a poor person couldn't owe so much as that! Besides I've been getting my dividends regularly—"

"Because I advanced the money to you," he answered reluctantly, "I kept hoping that your one remaining piece of property, the North Star mine

would begin to pay, but yesterday I talked with the manager, Barney Hoyt, and I'm afraid the single track line isn't going thru by the time the option expires."

"I can't answer Edison's questions about what rubber boots are made of and what are Yonkers," said Janetta a trifle tartly, "but if you spoke very slowly in words of one-syllable I might be able to understand what you're talking about. What option and what single-track line?"

Briefly he explained. The North Star's only hope lay in a railroad line to the coast. They had been laying the track for

Hurriedly she consulted the mirror—no Reggie would never recognize the exotic daring Janetta Gildersleeve in the humble little Jane Peddar

#### THE SINGLE TRACK

Fictionized, by permission, from the Vitagraph production of the scenario by C. Graham Baker and Harry Dittmar. Adapted from the novel by Isabel Ostrander. Directed by Webster Campbell, and starring Corinne Griffith. The cast:

Janetta Gildersleeve.....	Corinne Griffith
Barney Hoyt.....	Richard Travers
Andrew Geddes.....	Charles Kent
Jane Peddar.....	Sidney Herbert
Ma Heaney.....	Jessie Stevens
Roland Winfield.....	Edward Norton
Mallison.....	Matthew Betts
Jud Pettinger.....	Fuller Mellish

months but the rival mine, the Unatika, was delaying the work by fair means and foul. Unless they ran an engine over the track before the option expired all their work was useless, and their rivals would triumph.

"Who owns the Unatika?" asked Janetta briskly. She had forgotten the languorous slouch considered etiquette by debutantes, and sat erect, betraying the hitherto unsuspected fact that she had a spine.



"Gordon Winfield," Geddes replied. "But a man named Mallison runs it for him and I gathered from Hoyt that he was at the bottom of their troubles. If you had only been a boy, Janetta, you could go out to Katalak and look after things, or if I weren't getting unpleasantly near seventy I'd go myself and run that engine thru."

"Oh, I don't know," Janetta murmured, regarding her charming reflection dispassionately in the mirror. "I've been told that on the whole I made a fairly successful young woman. Of course," she looked at him innocently, "I'm not pretty, but still I'm not exactly hard on the eyesight, either. I'm going to economize, Uncle Andy. I can get along with *very* few clothes! You'd be surprised." She dropped a butterfly kiss upon his forehead and turned toward the door, but paused on the threshold, "Oh, by the way, I shall need a time-table."

"A time-table?" her guardian repeated feebly.

"Naturally!" said Janetta, sparkling, "I'm going to start for Katalak tonight! Oh, don't worry, I'm not going *as is*—I'm going to disguise myself as a regular woman with red blood

in my veins instead of champagne! And I'll take Peddar along as—*as* my father! He looks like somebody's father if I can only make him forget to be polite to me—that would give him away at once, of

"I'm doing it because it's *my* job,—and not for that society flapper, Miss Gildersleeve," declared Barney Hoyt

course! From what I've seen, fathers are *never* polite!"

The old listlessness and boredom had slipped from her like discarded garments of the spirit. Her buoyancy persisted thru the tiresome journey, was even proof against the gloom that usually seized those who partook of their first meal at Ma Heaney's First Class Boarding House in Katalak.

"Your father don't seem to relish his vittles." Ma Heaney observed, as she passed the fried potatoes, dried apple sauce, soggy doughnuts from her seat at the head of the table. Janetta looked demurely across at the pitiable figure of Peddar whose soul was evidently wrung with anguish at every crash of stoneware china, slammed down by the slatternly waitress, every clatter of dropped cutlery.

"He'll be all right as soon as he's rested from the trip, won't you, Ped—er, *father*?"

"Yes, Miss—er, Janey!" responded the butler dejectedly. He had served three generations of Gildersleeves faithfully but he felt these biscuits did *not* come under the head of duty. Moreover he had detected in Ma Heaney's faded eye a gleam of intention which filled his soul with unease.

Hitherto Peddar's wildest flights of the imagination had not gone beyond the serving of the ices in the form of fruits and flowers instead of fishes and birds, and the use of embroidered dinner cloths in the place of the more conservative striped linen. Ever since Janetta had disclosed her plans and invested

him with the ill-fitting rôle of father, Peddar had found himself murmuring with the old lady of the fairy tale, "Lawk a mercy! This is none of I!"

Andrew Geddes, protesting but yielding in the end, had arranged that Janetta should go to Katalak as the assistant of Jud Hopkins, who had charge of the company store. Resentful of petticoat invasion of his precincts at first, Jud was soon reconciled by the amazing increase in the volume of trade. The men who were laying the railroad, and those who were working in the mine, were suddenly seized with passionate desire for neckties, celluloid napkin rings, picture frames with nickel horseshoes, jockey club perfume and Gerns from Lowell in ooze leather.

Mallison, hearing of the new clerk, timed his arrival to find her alone and demanded a cigar. "Say, little lady," he leered, elbows on counter, hatchet face thrust unpleasantly close, "aint there anything that goes with this?"







Janetta regarded him innocently. "You mean coupons?"

His hand went out, seized her wrist with the grip of a vise. "No, I mean a kiss."

"That'll be about all of that, Mallison."

Janetta forgot her fright at the sound of that deep diapason. Turning, she saw in the doorway the man who had stood in the white glare of her headlights on the night when she had knocked down the tramp, the man who had said that she had a soul of painted gauze! For an instant, sheer panic seized her, then she remembered that he could not have seen her that night, that she had been only a Voice in the darkness, a Frangrance and a Rustle.

Her heart beat thickly as he strode into the store, and unheeding her, caught Mallison's arm and flung him toward the door, with a brute strength that sent the man reeling out into the white glare of noonday. Then he turned and looked at her.

Janetta was accustomed to being looked at in many ways, admiringly, desiringly, worshipfully, ardently, but she had never been looked at in just this way before. His blue eyes were direct, impersonal, almost hostile. "I just looked in," he spoke abruptly, "I'm Barney Hoyt, superintendent of the North Star."

Then he was the man who was fighting for her! Her warm imagination clothed him in a suit of shining armor, buckled a sword about his belt, tied the ribbon she wore at her throat about his arm, a knight without fear and without reproach—The picture vanished! He was certainly not a knight without reproach! Her little hand clenched at the memory of the things he had said. Oh, she'd make him sorry!

"The North Star?" she inquired in the sugary sweet tone that warns a wise man to be on his guard, "Oh yes! That's the mine that is going to lose its option, isn't it? I heard them talking about it at supper last night."

She had stung him in his Achilles tendon, his professional pride. His face grew dark and she saw the muscles swell under the soft shirt he wore. "Not if I know it! We've got two

weeks left and only the bridge to finish—"

He stopped abruptly as two shoppers entered and pretended to become absorbed in the autograph albums. "Tell me some more!" urged Janetta.

He shook his head. "Not here. Too many Unatika men around. I might stop in at Ma Heaney's after supper, if I get a chance."

It was hardly the way in which Janetta Gildersleeve was accustomed to be asked for the privilege of a call, but she answered with new meekness, "I'd love to hear all about the single-track line!"

So it came about that after the first day's work she had ever done, Janetta sat in Ma's stuffy little parlor with the starched antimacasser on the chair backs rasping her neck, and listened to the first man who had ever dared to criticize her, as he told the story of the long struggle to save the North Star mine. Barney Hoyt knew no trimmings of speech, no arts of oratory. He might have been discussing the price of potatoes from the dry, terse matter-of-factness of his words, yet, because of their very simplicity, they held her breathless—fights, dynamite explosions, tracks torn up, tools stolen, construction shacks set on fire, these things had been matters of daily routine. While she had sat before her mirror powdering her face, trying new ways of doing her hair, this man had been waging her fight for her—

She put her thought into words. "And you're doing it all for Miss Gildersleeve?"

His answer was blunt as a blow. "That society flapper! No, I'm doing it because it's *my job*. I'm going thru with it if it costs me my life—" He laughed, ashamed of his fervor. "Not that that's likely. Mallison's gang have given up. We haven't had any trouble for five days."

(Continued on page 78)

Here the Inevitable Listener usually interrupts the rubbish his parents talk by demanding that they make the choo-choo go. He has what one might call a single track mind



# Betty, In Profile



against the shadowed wall behind. Her lips parted slightly and she gazed dreamily at the large mirror on the dressing-table. Her answer to my question came suddenly.

"This way!"

I listened, fascinated, to her brief explanation.

"In New York, there is an artist who divides his temperament between his art and me. He discovered my profile—I cultivated it. It was he who told me that parted lips were the crowning touch that would turn mere charm into beauty. I looked it up in the mirror and found that he wasn't too far off to make his suggestion valuable."

She spoke indifferently. I watched like a cat for a hint of smugness (why are we interviewers so eager to be disappointed?), but found rather a puzzling abstraction. She was so utterly impersonal about it!

"It was during my year at the 'Follies'—the year of the actors' strike—that all this occurred. But," she smiled for the first time, "I never actually tried to use it until my interview with Samuel Goldwyn."

"It is still a question as to how effective it really was. To me, striving to maintain the profile with lips slightly parted, it was amusing and at the same time, agonizing. What Mr. Goldwyn

thought about it, he never said, chiefly because I never cared to betray myself and tell him about it. But he gave me a five-year contract, and that artist chap has been insufferably conceited about it ever since!"

The change is remarkable—when she turns her profile, I mean. I can say that without slighting her.

No "Follies" girl need fear slights upon her beauty at least. The

fact that Betty's beauty is most

effective, in

studied pose,

seems in no

way to im-

pair it. She

is quietly

humorous

about it

all, with

no pre-

tensions

that it is

anything

but pose.

Her

career

"An artist discovered my profile. I cultivated it. That is what got me into the movies," declared Betty Francisco

BETTY FRANCISCO is blonde; and she has the worldliness, the careless poise of New York at midnight. She would probably deny it—but she has.

Despite her eastern sophistication (she is a product of our one remaining national sin—the "Follies") and her West Coast name, her career began where Betty did—in Little Rock, Arkansas.

The advent of this "Follies" daughter into the film world occurred under the attendance of Samuel Goldwyn and after seven months both mother and child are said to be doing well, tho the attendance of Dr. Goldwyn has long since ceased. Under the ministrations of Lasky's foremost directors, Betty is blooming rapidly into the semblance of a full-blown leading lady.

I settled down in her studio dressing-room and more dutifully than interestedly put the old stereotyped but inevitable question.

"How did you get into the movies?"

Puzzled by her silence, I looked up. She turned slowly in her chair until her profile showed sharply





By  
WILLIS GOLDBECK

on the screen has barely found its stride, tho its development has been remarkable. She has played none but important rôles in important pictures. It is a coincidence that she after all never made a picture for Goldwyn.

"One no longer attempts to explain Goldwyn," she replied with a smile when I questioned her. "I was not satisfied there and Mr. Hampton wanted me to play with William Desmond in 'A Broadway Cowboy.' So I went to him. It was my first picture."

But Betty's career on the stage is much more interesting. From a Little Rock music hall to the New Amsterdam Theater in New York is a giddy flight; particularly when one goes via the Winter Garden and the Panama Canal. Betty tried it and got away with it, with her sister's help.

The two of them, mere kids at the time, were stage-struck.



Before coming to the screen, Betty enjoyed a varied career—in musical comedy, in the Winter Garden and in the "Follies." On both pages new pictures of Miss Francisco

They had been clamoring vainly at the door of the Little Rock vaudeville house for a chance to do an act they had concocted. But one night the program threatened to be badly broken up when an important "turn" fell thru. The manager in his despair

of getting a substitute for the missing act gave them a chance—and they brought down the house.

Not many months had passed before they were treading the boards of Chicago's variety theaters, singing and dancing their way into the public's hearts. But the wanderlust was upon them and they grasped eagerly at an opportunity to go to Panama, which had been described to them as a veritable gold mine for clever entertainers.

Betty sighed as she told me about it and looked whimsically at her sister sitting in the corner. Her sigh was reflected.

"It was perfectly frightful," she explained. "The first day there we saw two men stick each other with knives in the central plaza, directly in front of our hotel. And as there was no theater, we danced in the hotel. Instead of the fiery, enthusiastic audiences we had expected, we had only stolid spectators who regarded us with apathetic eyes in which the only glint of admiration seemed to be for our ability to endure the climate and dance at the same time.

"Needless to say, we returned as soon as possible and headed straight for New York. I managed to obtain a part in 'Maytime,' wonderfully successful musical comedy, and then the Winter Garden and the 'Follies.'"

(Continued on page 92)





# The Young Old Lady



Photograph by  
C. Heighton Monroe, L. A.

THE studio orchestra was wailing out "The Wearing of the Green" and a wee old lady was feeding Irish stew to Laura La Varnie and Monti Collins when I invaded the Goldwyn stages with the full intent of interviewing Mary Alden.

"There she is," said the young P. A.

"Where?" I demanded gazing vacantly about.

"Mary dear," said the director, Paul Bern, "please draw your chair a little closer to the table."

The wee old lady obeyed. Then she raised her eyes to mine and I saw that they were young eyes and full of mischief.

"Sure 'an go way with you, I haven't any room for me auld bones now."

Mary Alden! A soft grey wig hid her jet black hair while a high-necked old lady's dress, like our "foremothers" must have worn in the good old days before Columbus discovered America and the peek-a-boo was invented, hid the youthful charm that one could only imagine. Heavy wool stockings and slovenly flat-heeled shoes helped to round out the impression of a nice motherly little Irishwoman. Of course, there were red penciled lines to help convey the illusion of age and blot out the bloom of youth. When she came off the set, I asked her how she ever accomplished such a metamorphosis and why.

"She's such a dear old lady character," she told me, "that I love doing her. Old people and children interest me, they are so sweet and natural. Children haven't become conscious of self, and old people have passed thru their vain longings

and strife—they have put aside selfishness and find content in the everyday, sweet simple things of life."

"How about the middles?" I asked, not quite liking her elimination of the twenty-year olds from the conversation.

"Oh, the middles are muddles," she said succinctly, then went on, "whenever I meet anyone who is perfectly natural and unaffected I say to myself 'I've found a gem.' I enjoy being with people who converse without eternally calculating the effect they are making: another reason for my love of children and old people.

"But putting all personal preferences aside, this is the last old lady I shall do for some time. Ever since I appeared in 'Milestones' and 'The Old Nest,' the casting directors have come running after me to play old women, that is, young women who grow old during the action of the picture. I am getting fed up on that type of part, why they'll have me feeling like an old woman if this goes on."

Her company was the only one working on the lovely Goldwyn

"I enjoy people who converse without eternally calculating the effect, which is one reason why I love children and old people," said Mary Alden. Above, a new portrait of Miss Alden; and right, in one of the mother characters she has made famous





By  
HAZEL SHELLEY

lot, which seemed as hushed as a church after service, so it was only natural that we should speak of the slackness of production in the picture studios and the turning out of so many stars.

"I believe," said Miss Alden, "that none of the actors who have taken their work seriously will find any difficulty in getting engagements nor will they be the ones for whom benefits will have to be staged, for, strangely enough, the real artist generally has enough laid aside to tide over dull times. Unfortunately, a good many of the players have been in pictures for the money they could get out of it. They walked thru their scenes with eyes on the clock . . . oh yes, we have our clock gazers like any other business," she smiled her slow dry smile. "The queer part is that these mental slackers are now dead broke despite the huge salaries they have been receiving."

"What will they do?" I asked.

"Go back where they came from . . . selling neckties, perhaps," she responded with a smile.

So one realizes that Mary Alden is not afraid to speak her mind, in fact, I don't think she is or could be afraid of anything. She is unaware of the meaning of the word worry. One of those women who have a sublime faith in their own destiny, she is the type of woman who cannot fail.

I suppose you know a bit of Miss Alden's history. She was born in New Orleans and at sixteen migrated to New York, sure that she was going to set the world on fire. She had several little talents, any of which she was sure would



Photograph by  
Clarence S. Bull

Mary Alden is definite, individual in thought and expression. Intelligence shines from her hazel eyes, and character from her strong mouth. She is not an old woman. On the contrary she is the fire of youth

accomplish the thrilling deed. She could write, draw a little and act a little. Strangely enough she began her career as a reporter on a New York newspaper.

"I wanted to see life," she told me, "and believe me, I did. I learned more about human motives, human loves and hates, horrors and accidents than I could have any other way."

Slowly but surely out of her constantly growing knowledge of humanity her desire for self-expression crystalized into a dream of writing the great American drama.

"After all," she told me, "George Bernard Shaw, the witty man, only writes drama because he knows that is the one sure way to make himself heard. If he

(Continued on page 97)





# His Dream House and Himself

By  
HAZEL SIMPSON NAYLOR

beyond. She led me into a rather Gothic looking room where Theodore Roberts awaited us. His tremendous cigar was lacking, mute evidence of his recent illness and its imposed fast from good things, but the jovial Roberts smile shone a greeting and his hand clasp was as vigorous as ever. Somehow the solidity of his home is the perfect frame for Theodore Roberts. Sitting there in his capacious walnut and tapestry chairs before the wide fireplace—put temporarily out of commission by the heat of old King Sol—he told me of the romance of his home.

He and Mrs. Roberts used to drive to the top of the hill and, parking dangerously along the sloping curb, would plan the house they were going to build when their ship came in. On one of these habitual pilgrimages they were shocked to

discover workmen excavating a cellar.

"What are you doing here?" demanded Roberts like an outraged owner.

"We're building a house," they told him.

From that time on Mr. and Mrs. Roberts felt that the owner had  
(Continued on page 95)

In spite of his recent severe illness Theodore Roberts is back at work again. These are the first pictures taken of him since his return to the screen. In the center is a view of Mr. Roberts' "dream house" on the heights above Hollywood



THE world had so nearly lost Theodore Roberts, that beloved and irascible Daddy of the films, during his recent illness that I was filled with pride as I wended my way to spend the afternoon with him the first week that he was allowed to be up and dressed. Pride, they say, goeth before a fall. I had lost most of mine by the time I had backed my car twice down Vine Street before I succeeded in climbing to Mr. Roberts' home. For Theodore Roberts lives at the top of the highest hill in Hollywood. Like an ancient fortress towers his red brick edifice and only the moat and drawbridge are absent to complete the sensation that one is entering a baronial hall. From the well-worn entrance porch one can look down into the valley for miles and miles. Hollywood cuddles at its feet like some freshly bathed child taking its nap. Beyond straggles Los Angeles, a heterogeneous mass of spires and spindles. To the right are the oil fields, with derricks standing patiently like tiny pawns on a chessboard. And when the day is clear one can see the blue ocean twenty miles away. Truly the house lies at the rim of the world and over its doorway blooms the passion flower, a queer exotic blossom with a heart of purple edging into green.

I knocked and the charming chatelaine of the castle swung back the heavy oaken door and bade me enter. Mrs. Roberts is a slim little woman with a charming smile which takes away all fear of the dim deep fastnesses and slippery expanses of hardwood floor that lie





# Ten Per Cent Romance

By  
MAUDE CHEATHAM

**I**T was a tense moment. Jack Gilbert, believing he had murdered his best friend, was bringing all the restrained power of his art to a little scene in his new picture, "In Calvert's Valley," at the Fox studio.

Alone, he was suffering a secret expiation with emotions of a fine variety of shadings which lent such convincing realism that Helen Ferguson and I, sitting on a bench behind the cameras, ceased our whispering and waited in high tension for Director Jack Dillon to end the scene.

There is something about this earnest young star that is strikingly like John Barrymore. They have the same deep, brilliant eyes lighting up their faces, the same strong, handsome features and the same whole-hearted detachment from the confusion without, while they follow the sacred call from within.

Later, Mr. Gilbert having dropped into a chair beside me, greeted my remark about this resemblance with a pleased but very dubious laugh, saying: "Nothing would delight me more than to do the big things he is doing, for, of course, he is my idol. I can learn more by watching John Barrymore thru one scene than I can from a dozen plays by any other actor. I believe he is the inspiration for most of us.

"The thing I regret most in pictures," he continued, "is the lack of seriousness regarding the work.



Both photographs by Spurr, L. A.



The thing I regret most in pictures," said Jack Gilbert, "is the lack of seriousness. The camera goes very deep—no surface emotions will grip your audience"

The only way to feel your part or give a convincing portrayal is to have everyone around you in complete sympathy and concentrating on the thought being

brought out. The camera goes very deep, no surface emotions will touch or grip your audience.

"I believe the secret of every picture should be to make people understand humanity a little better. This will increase their sympathy and make them feel a little kinder toward the world in general."

Naturally my chat with Jack Gilbert pivoted upon his work and his beautiful romance with the lovely Leatrice Joy and we vibrated from one subject to the other like a pendulum, first ticking off some phase of his ambitions to do something really worth while in his art, then swinging happily into Utopia, with its entrancing vistas, its castles and lovers lanes.

These two make an ideal couple, for both have the same earnest aims in life. Shunning the bright lights they

(Continued on page 86)



# The Entertainer

By  
KENNETH McGAFFEY



Photograph by Alfred Cheney Johnston

When he makes a picture Marshall Neilan sets out to provide entertainment, does his best at entertaining and stops at that. He does not attempt high-brow stuff

kidded—to employ an early Greek expression—or have kidded themselves into thinking that the world awaits with baited breath any pearls of wisdom that may fall from their lips. They have a tendency to puff out their chests, rock back on their heels and decant gems of thought. The most popular and frequently worn gems being, “The photodrama is still in its infancy,” “The surface has hardly been scratched” and, in the case of a producer with a lot of authors under contract, “The story is what counts,” or in the case of a producer hunting around for a star, “The public wants fresh faces.”

All of these gems are good, but with constant use they are

THE most delightful thing about Marshall Neilan, *alias* “Mickey,” is that he not only refuses to take anyone else seriously, but looks at himself in the same joyous mirror. You see, a lot of our leading producers and directors have been

just any way, for there are none who realize more than he that a good story and a good cast are necessary to good entertainment. He recently put together several stories and called them “Bits of Life,” and did it in a most satisfactory manner. Each reel is practically a complete story in itself and beats Cecil de Mille’s “Affairs of Anatol” to the screen by a month; De Mille’s all-star story being done in the same way.

Marshall is now getting ready to do the Booth Tarkington stories of “Penrod.” Wesley Barry, who has been with him ever since he was knee-high to a make-up box, is to play Penrod. In discussing the matter the other evening, our hero said:

“That boy Wesley is just breaking my heart. He keeps on growing. I will look at him, turn away and when I have turned back, he will have shot up a couple of inches. I should have had his folks bring him up under an ice-box or something, like they do dachshunds. I hadn’t planned to do ‘Penrod’ right away, but that boy is forcing me to do it. If I don’t get at it soon, he will be in Wallie Reid’s class for height.”

(Continued on page 88)



# The Celluloid Critic

The Newest Photoplays in Review

By  
FREDERICK JAMES SMITH

FROM the goody, goody little hero of Mrs. Frances Hodgson Burnett's "Little Lord Fauntleroy" to the sensuous desert dancer of Max Reinhardt's passionate pantomime, "Sumurun," is a far cry, but it marks the gamut of a single movie month.

First, let us consider the Ernest Lubitsch production, "One Arabian Night" (First National), the obviously titled American cut version of the German "Sumurun." "One Arabian Night" is not Lubitsch at his best, for it harks back to an earlier period in the development of the director. It is at once flashing and inadroit, colorful in its atmosphere of the storied Bagdad of the Thousand and One Nights, and yet crude in its telling.

The Reinhardt "Sumurun" is familiar to American theatergoers thru its presentation here some seasons ago. Like the unadulterated Arabian Nights, it is passion rife and rampageous, pulsating and unadorned. It speaks of love, lust and blood in terms crimson and erotic. The weird sensuous beat of the desert drums moves thru. This tale of Sumurun, dancer of the desert, who leaves death and pain behind her in her quest for gold and power and who finds her way to the golden couch of the mighty sheik only to meet death, is not of the Pollyanna school of fiction.

The Reinhardt pantomime—for the tale was told without words behind the footlights—had all the imagery of the German master of stage-craft in his finest moments. It was a series of moving, glowing pictures. All this made ideal screen fare, easily transferable to the silversheet, save for the menace of censorship.

Far be it from us to consider the morals of "One Arabian Night," save to say that it does not offend us. As a cinema contribution, it has movement, seconds of fine acting and a faint measure of the imagination of the Reinhardt original. We realize that the original film has been severely cut in the process of diluting it for our modest American eyes, but at the same time we must pronounce it interesting principally as prophetic of the man who was later to do "Passion" and "Deception." The lighting is bad and the camera work frequently atrocious. But, nevertheless, there is the indication of a man of genius behind the direction. And Pola Negri's desert dancer! Here is passion untamed, enmeshed in fine acting. All the fire

(Continued on page 93)



Photograph by Rice



Top, Alla Nazimova and Rudolph Valentino in "Camille," a freakish version of the Dumas drama. Center, Mary Pickford and Claude Gillingwater in "Little Lord Fauntleroy," which is highly effective screen entertainment. Oval, Corinne Griffith in "Moral Fibre"



Left, Charlie Chaplin in "The Idle Class," which is little more than a routine two-reel farce



# Double Exposures

Conducted by F. J. S.

EVERY time we pause to wonder just why motion pictures are as they are, we think of a certain well-known movie producer.

This producer, whose name shall remain a secret, boasts that he only sees the products of his own studios. Frequently he takes the pictures which interest him to his home, where he has built an exhibition room. When the entertainment is ready, he summons his retinue of servants.

Then the august producer awaits their verdict. If they laugh or are moved, he says he "knows he has a good picture because their mental level is that of the average movie fan."

Speaking of mental levels, what about the plane upon which the producer's cerebellum operates?

While we are speaking of mental operations, what about that of the editorial writer of a certain film weekly who protests against severe criticism of current photoplays?

"Picture plays are produced at a great expense and naturally both the actors and the producing companies do their utmost to make

every one a success," declares the commentator, who goes on to point out that one should not be harsh with a bad photoplay, since the bad one frequently required more labor than a good one.

Which, you must admit, is some reasoning. As well release a burglar because burglary is harder than honest labor.

## FAVORITE SCREEN MOMENTS OF THE MONTH

Pola Negri's dance in "One Arabian Night."  
Corinne Griffith's invasion of the potato barrel in "Moral Fibre."

That loud outcry you heard last month was the shriek of joy given by all the motion picture efficiency men upon hearing that Chic Sale, the vaudeville Protean artist, has invaded the movies. You see Chic plays seven rôles in his first film vehicle, "His Nibs."

Universal announces that it has "taken a big step in the direction of defeating censor-

ship," by hiring a censor. Just how having a censor in your own home is a blow at censorship is a little too elusive for our jaded brain. It savors of inviting a second-story man to visit you in order to eliminate future robberies.

(Continued on page 96)

## Answer

By VIRGINIA BIDDLE

I love you—but life is long,  
And there will be other faces;  
And mine is a heart for the mad,  
Bright throng,  
Not for the hearthstone places.

I love you—but life is sweet,  
And there will be other laughter;  
And mine is a heart for the dancing  
feet,  
Not for the sorrowing after!

*Dolly Beale appearing in  
Mack Sennett comedies*

## Foretaste

By BARBARA HOLLIS

But Time is kind: he will make me old,  
And then I shall not care.  
When my pulse is slow, and my blood is cold  
And the silver is in my hair.

Yes, Time is kind: he will let me rest  
Where things will not hurt me so;  
And then I shall know it was all for the best,  
Whether you come—or go.





LILY BECKER was what might be termed the lily offshoot of an onion family. On a long outgrown branch of the Becker family tree there must have been an ancestress, gay and glad, who, down the years, had transmitted some of her flower-leaf blood to Lily.

There is simply no other way of accounting for her.

Of course there was Dad. Dad was handicapped externally. Moreover, he was handicapped by his wife. He was little and meek and put upon. He hadn't done very well for himself or for his family. He was raspingly and continuously reminded of this unpleasant fact. He was humble in his own esteem and inconsiderable in the esteem of his wife. Nevertheless, within his small, bowed body there dwelt a groping little soul, a soul that yearned over Lily and the beauty in her.

From the beginning, music was Lily and Lily was music. Her earliest memory was of a bird-song, startlingly, unforgettably sweet. It had seemed, that forgotten spray of silver notes, to pierce her mediocre childhood with promise, with poignancy. . . . Later on, she found magic in her own finger-tips; magic in her own throat.

There was an old spinnet in the attic, with yellowed, tinkly keys, with creaking pedal. Mrs. Becker complained that *whom* the thing could have belonged to, she for one didn't know. It must a' been a body with more money than sense. She would add, scathingly, that it was a *Becker*, for certain.

Before that old spinnet Lily dreamed away as much of her childhood as could be spared from the household tasks imposed upon her. Thru veils of sunlight, thru silver mists of rain she sensed her way into the land of melody discovered by her own soul. As she grew older she grew to know that penances were certain to be imposed upon her for the hours at the spinnet. There was a sort of weird pleasure in calling forth from the little old instrument preludes to the imminent pain. One suffered for what one loved. Very early in life Lily learned that. Music taught it to her. Music taught

## Star Dust

By  
FAITH SERVICE

her most things—things that she would never have learned in the Becker household; never have come upon in the midwestern village of Paradise.

Folks said Lily Becker was "diff'runt."

This infuriated Mrs. Becker. She detected aspersion in the

"diff'runt." What had she ever done, she complained, that her Lily should be "diff'runt." A departure was a displeasure.

Lily knew that all the world wasn't like Paradise. Music told her so. Lily knew that all the peoples of the world were not like the peoples of Paradise. Certain notes crept in upon her consciousness and said that somewhere there were slender, dreaming souls with just the ache for beauty that was hers. Music told her, too, that she was a stronger derivative of her father than she was of her mother; that he was baffled—and that he loved her.

Lily began to live in a land of "Someday." Someday things would be "diff'runt"—as "diff'runt" as she was—as "diff'runt" as Paradise found her, as her mother found her, as their neighbors, the Pennys, found her. Especially Albert Penny, the horrid boy who was constantly chewing huge chunks of candy, and pulling her hair when she got, unwillingly, within range of him. Oh, there would be a Someday—else how would Today be bearable?

Lily was seventeen. There still remained for her the spinnet in the attic, her father and his furtive attempts at sympathy and understanding, her dreams of Someday . . .

In the meantime, unpleasantly, there was Today. Most unpleasantly of all, there was Albert Penny. Albert chewed tobacco now instead of candy. He tried, now, to paw her in place of pulling her hair, when, still unwillingly, she got within range of him. Otherwise, he was unchanged.

The Penny family had prospered where the Becker family had not. The Penny family had become *the* folk of Paradise. Everybody said Albert Penny was a "catch." The daughters of Paradise were dangled, bait-like, before him. He could





To have introduced the baby would have been irrelevant, even absurd. Visigoth was interested only in her eyes, in her figure, and in her possibilities in his shows

have had whom he chose. Per-  
versely, he chose Lily Becker. Lily  
Becker's mother insisted that Lily  
was "real lucky—queer actin' as  
she was, and all . . ."

Only Lily's father kept silence.  
His eyes would follow her. "I  
want you to be happy," he seemed

to be saying to her.

"It's the least you can do for your dad," her mother said; "he owes Albert's pa a sight of money. If you marry Albert . . . well . . ." Lily's mother spread her roughened fingers in a gesture signifying that to Lily belonged the duty of making pleasant the paths of the Beckers.

Lily's roots were in Paradise. She loved her father. She owed to him all she knew of human softness and loving kindness. Duty had not become, for Lily, a complex thing. There was the commandment that besought one to honor one's father and one's mother. It seemed horrible that Albert Penny was the way to honor one's parents . . . but there it was . . .

When, one day, Albert Penny announced to her that he was going to "take her for a wife" Lily, in the clutch of circumstances, acquiesced. She didn't properly know just how it all came about. She had been playing the old piano in the parlor. Albert had come in, had told her. Immediately upon his words had come her mother, beaming, taking it all for granted. The Pennys had followed. The little parlor had been oppressive with the great good fortune that had befallen her. Her dad had come in,

stealthily, almost, as was his wont. How sparse his hair had grown! How he stooped! He seemed bent beneath worries one could almost see. Lily's heart ached. She felt old, like a mother to him. He was so inadequate . . . so dear . . . The elder Mr. Penny was beaming that now they were to be relations Becker didn't need to owe him that money no more . . . Lily was sensible of an involuntary straightening of the round little shoulders before, as swiftly, his eyes met hers with the plea, "don't do it unless'n' you want to." She had smiled back at him. She had sped him the message that it was all right—that she did want to. She could pretend, she thought. There would always be the piano and the songs within her. Someday dimmed and faded . . . bright colors were washed out of the sky . . . a bird sang on the window ledge and it hurt Lily's ears . . . it was discordant . . . but her dad's shoulders were erect and she could see how brightened his dim eyes had grown. Well, that's how it was with girls. A girl had to get married. All the girls did. And then they had babies and a few years rolled over them, tarnishing and blurring them, and they got to be replicas of her own mother, of Mrs. Penny.

They gossiped over the back fences and brow beat their husbands or were browbeaten by them. It was life. Silly . . . that she had ever thought to escape it by emerging, miraculously, into Someday.

Lily married Albert Penny. They had a nice wedding. Lily put her soul away and shut a door on it. If one didn't let things matter, why, how could they? Her mother looked fixed up. Her dad wore a white flower in his button hole. Lily wished he wouldn't keep looking at her so, question-

#### STAR DUST

Fictionized by permission from the First National release of the Hope Hampton production. Scenario by Anthony Paul Kelly, adapted from the story by Fannie Hurst. Directed by Hobart Henley and starring Hope Hampton. The cast:

Lily Becker.....	Hope Hampton
Henry Becker.....	Thomas Maguire
Mrs. Becker.....	Mrs. Mary Foy
Jethro Penny.....	Charles Musset
Mrs. Penny.....	Vivia Ogden
Albert Penny.....	Noel Pearle
Antonio Marvelli.....	George Humbert
Daisy Cameron.....	Gladys Wilson
Bruce Visigoth.....	Charles Wellsley
Thomas Clemons.....	James Rennie



ingly, wistfully . . . *What if he surprised her soul, with the door shut upon it, whimpering in the dark?*

Life with the Pennys was more intolerable than life had ever been at home. There was no dad to come creeping upon her in the attic, telling her, in hushed tones that her playin' was real pretty—he liked it. Even her mother—well, after all, she was her mother.

Mrs. Penny was harsh and overbearing. Albert was the sum and substance of her existence and when she wasn't imposing menial tasks upon Lily she was imposing upon her the great good fortune that was hers in being the approved of Albert, who might have had any girl in Paradise.

Mrs. Penny waited upon Albert hand and foot. She unlaced his boots at night. She laced them up again in the morning. She cooked what Albert liked and eschewed what he didn't. She rocked with laughter at his coarse, infrequent witticisms and was melancholy at his grouches. She told him what a fine figure of a man he was and encouraged him in his tyrannies over Lily.

Lily felt, as the days went by, an increasing sense of pressure. A surety that she was being pushed—pushed by repellent hands—to what—? To Someday . . . ? She couldn't tell, but there was garnering within her. . . .

The break came crudely, when, on a night, Mrs. Penny pursued Lily into her bedchamber and accused her of neglecting to dust the parlor. Lily was unresponsive. She found herself duly disinterested in the parlor, in Mrs. Penny, in what Mrs. Penny thought about the parlor or about any other thing. Her inertia stung the belligerent tyrant to fresh vituperation. "Yes, an' I should think you'd be ashamed," she pursued malevolently and also irrelevantly, "good and ashamed, you great lazy thing, you, to be a' pesterin' of Albert day in and night out about a pianny to tinkle as no self-respectin' girl ever did, before, and that's sure."

Something long strained, long enduring, long quivering in Lily, snapped. Reserves of fury garnered thru the years burst their delicate bondages. She told Mrs. Penny what she thought of her! Her own force staggered her, shook her slender body. The stinging whipcord of her words shocked the room, shocked Mrs. Penny, infuriated Albert, to whom a woman was a creature meet for subserviency. . . . He struck her full across the face. . . .

In the dull approach of the day Lily left Paradise.

She left a note for her dad. She didn't say much. She never had had to say much to him. He had always understood, by instinct.

Lily had more definite plans than one might have supposed of her. After all, her life had been music. She knew music and the home and haunt of music. She had her old beliefs in other souls like hers. If someone who *knew* could hear her sing. If someone who knew could detect the beauty welling within her, struggling for expression, frantic for expression. Why, against her heart lay all her unharvested youth, lay all her young and silver tears, lay all the golden cascades of her laughter. She could not give them to the world with her two hands. But she could, thru her voice, thru that winged thing imprisoned in her throat. Imprisoned—but it must be set free . . . ah, it must . . . it *must* . . .

Lily went straight to the Cosmopolitan Opera House. There was the gateway to freedom if one would set wide the doors to her.

The doorkeeper was amused. He said that, lacking an appointment, Signor Tomaso could not possibly hear her. "But he must," said Lily.

The doorkeeper was more or less versed in humanity. There came to him the subconscious conviction that this girl with the undeniable beauty would, sooner or later, see Signor Tomaso. It might as well be now. It was one of those occasions not to be combated. He shrugged, admitted her.

Tomaso was finishing with a girl. He dismissed her, turned to Lily. In the heavy atmosphere of the huge opera house she seemed a ray of light, translucent. "So you think you can sing?" Tomaso asked. His voice was indifferent, but his eyes . . . Lily smiled. "Yes," she said. Here, again, was conviction. Tomaso signaled the accompanist. They decided on a selection. Lily sang. She shattered the dust of the auditorium with something thrilling, untrained, perilously sweet and high. Tomaso said, "Undoubtedly you can sing—but for opera you must have training—at least two years of it. If I were you . . ."

Lily's face stopped further words. She didn't need to say what she did. . . . "But I cant . . ." Tomaso shrugged. "If you find yourself able," he suggested, "go to Marvelli at Carnegie Hall."



Lily felt, as the days went by, an increasing sense of pressure, a surety that she was being pushed by repellent hands—to what?





Somehow, the sky was bluer and brighter. On the bridge she turned and their eyes met and they smiled

Lily left the Cosmopolitan Opera House and started for Carnegie Hall. After all, Marvelli was a name, something definite, even if hopelessly definite. One couldn't tell . . . Tomaso had listened with

all of him while she sang. He heard hundreds of voices. Verity whispered to Lily that he did not listen to all of them like that. For a moment or more she had compelled his jaded ears to pure forgetfulness. She had given him music, simply; simply he had accepted it. Might not Marvelli, too . . . ?

Unfortunately Marvelli had what might be termed a dual instinct. His love of music was undoubtedly, his fundamental

one. But there had been a day, rather a long day, when Marvelli had been without spaghetti, without Italian wine, without lodging and almost without hope. Now, as a consequence, he appreciated the American dollar, the accrument of the American dollar. His second instinct was commercial, and it did daily battle with the musical one.

Lily brought the two into immediate conflict. Marvelli closed his eyes that nothing might detract from the ecstasy his ears received. Ah, but this girl could sing . . . her heart throbbed in her voice, her young, untutored voice, wild and warm and thrilling. What might not he, Marvelli, do with such a voice, with such a gift? Why, he could take this girl and in two years he could drive the world of music mad with the product he would produce. . . . But what was this she was saying? No money. Twenty-five dollars an hour—an impossibility . . . ? Marvelli squinted his eyes tightly. He was Marvelli. Music lovers had plundered, had stolen, for the training he, and he alone, could give them. Why, he had turned out Larato, Lynde, the great Rembellio. . . . He knew what it would mean to him if he took this girl. The great joy of teaching her would engulf him; he would give up other and more profitable hours. . . . Once he had been a' hunger and a' thirst. . . . Music had not helped him then. . . . He shook his head. "I am sorry . . .," he said.

Lily made no protest. She had expected this. This, then, was the way it was . . . how silly she had been back home . . . credulous . . . other souls like hers. Why, she was lonelier now than ever before. Then she had had illusion. Now she had not so frail a fabric as that. It was the loneliness . . . Tomaso and Marvelli had both known that she could sing. She could tell that by their closed eyes, by the way they listened, with their very pores soaking in the melody. But because she stood before them, empty-handed, they turned her away emptied of hope and faith.

The city works exceedingly fast. Youth and art and disillusion are febrile grist.

The night after Lily had seen Marvelli she knew that she was to become a mother. On the same night, too, she made her first friend in the city, Daisy Cameron. Daisy was and had been and would doubtless continue to be, a chorus girl. She was thoroly versed in her profession and in the psychology of her profession. She had seen many Lilys, and she took them compassionately and philosophically.

"You'll be a'right," she told Lily, after the doctor had gone, leaving his pronouncement behind him, "you've got four months to go yet before there'll be anything to it and in the meantime I think I can get you a 'spot' in my new show. They want blondes."

"Would I sing?"

Daisy laughed. "Not so to speak," she said, "you'd mostly shake a leg and probably come in with a 'tra, la, la,' now and again. You come along with me tomorrow and I'll give you a knock down to th' manager,"

The manager wasn't certain about a "spot," but the man in back of the manager appeared very certain indeed about Lily. His name was Visigoth and chance or mischance had placed him in the casting office the hour of the day Lily and Daisy



called. His appraising eyes praised Lily. He did some signal work with his eyes and the casting director suddenly and rather coincidentally discovered that he had a very fine place indeed for Miss Becker.

Miss Becker departed with Miss Cameron, elated. "Wasn't he nice," she wanted to know.

Daisy shot Lily a sidelong glance. Lily's face was shining with a sort of relief, and was without guile. It was plain to Daisy that Lily honestly thought Visigoth "nice." She hadn't even noticed the mark of the beast upon him. Doubtless, she thought the man paternal, interested, friendly. She might even suspect that he was crazy about her talent.

Daisy grew earnest. Lily was a nice kid. On the level. Her eyes stared out at one, blue and starry. "Lil," she said, abruptly, "he dont mean right by our Nell . . . that berry."

Lily looked a question. "You mean the middle-aged man who spoke up for me?" she asked.

"Him," said Daisy, succinctly, "he's spoke up for many before you, kiddo, and he'll speak up for many after you, and it dont end there, neither. Steer clear of that bloke, little one, if you dont want to get your skirts muddy."

Lily was puzzled. Visigoth had seemed "nice." Still, Daisy was "nice," too . . . and she knew an awful lot . . . and she was a woman. Lily didn't see anything more of Visigoth until after her baby was born, and the show was about to go on the road leaving her, perforce, behind. The night before she left, Daisy, grown deeply fond of Lily, had another talk with her. She again brought up the topic of Visigoth.

"But," smiled Lily, "I haven't even seen him since that first day, Daisy. You see, he wasn't as stuck on 'our Nell' as you thought, dear."

Daisy pursed wise lips. "You aint seen him," she admitted, "but that dont say he aint seen you. Those birds is slick ones, Lil', and heaven knows what tricky game that old boy is up to. Like as not he's got your biography, baby and all, down to the letter Z—and is just waitin' opportunity. If he is, he's wise to the fact that it's here now. Dont fall for none of his sop, Lil, which means his invitations, gew-gews and soft soap. Come home nights and dont get to trustin' anyone."

"What horrible advice!" Lily laughed again, but kissed Daisy. She knew that the girl was sadly more right than wrong. "I've got the baby, Daisy," she added, softly.

"And your pianer," added Daisy. The pianer was a source of awe to Daisy. She had never wanted anything very ferociously in her life saving a dress or a hat or a fur, and when, with her meagre surplus Lily had scrimped to buy a piano "on time" Daisy had been flabbergasted.

"They'll keep me happy," Lily said, adding, "if I only can get a job."

Daisy seemed a prophet in her own land, when, the day after the show left town, Visigoth 'phoned and asked Lily to dine with him *en famille*—at his home. Things with Lily were pretty bad. She hadn't saved much money and what she had, the baby, bless his heart, had soon consumed. Babies did consume. Winter was coming and Baby would need a warm coat and cap, woolens, covers . . . After all, Visigoth was old enough to be her father. Perhaps if she told him about baby, about her ambitions, he would be nice. . . . Lily's faith had been dimmed, not corroded. She dined with Visigoth.

Somehow she didn't find the opportunity to talk about the baby. To have introduced the baby would have been irrelevant, even absurd. Neither did ambition seem quite in line. Revelations of her home life and her hopes of Someday would, Lily knew, have failed completely to interest Visigoth. Visigoth was

interested in her eyes, in her figure, in her possibilities in his shows. He dangled a job before her, a well-paid job with some prestige. Later, he dangled a string of pearls before her. He was being "nice" and yet, Lily knew, he was not being nice. She couldn't have said *how* she knew it—but she did.

"Of course," Visigoth was saying, "of course, there are conditions . . ."

The words meant nothing and everything. "He dont mean right by our Nell," came (Cont'd on page 90)

Lily's true ovation took place later on, when, in a cluster of roses, she found a letter from Tom asking her to marry him





# Furs and Furbelows



Photograph by  
Pach Bros., N. Y.

Constance Talmadge, above, wears a frail evening frock so heavily beaded with crystal that it resembles a cobweb covered with dew-drops. Her wrap is of pearl grey satin with a frivolous collar of grey feathers



Photograph by  
C. Heighon Monroe, L. A.

What an air of *savoir faire* this handsome coat of sable gives to our Rubye, above. The hat of black maline, embroidered in gold, adds the necessary note of contrast to Miss de Remer's toilette. Left, Sylvia Breamer wears an evening coat of brocaded velvet with a collar of black lynx and wields a dainty feather fan



Photograph by  
Clarence S. Bull



# Gossip of the Eastern Studios

**A**FTER upsetting New York for some days during the opening of their "The Three Musketeers" and "Little Lord Fauntleroy," Doug and Mary sailed for Europe on September twenty-fourth. They are following in the footsteps of Charlie Chaplin, who has created a genuine sensation on the other side. If Charlie was seeking seclusion and rest, he certainly isn't getting it. Indeed, he has had to have a police guard everywhere to save him from the multitudes of admirers. All three will remain abroad for some months.

Elinor Glyn dropped in on the metropolis long enough to arrange a special contract to write for *The Motion Picture Magazine* before sailing for Europe. She will return shortly.

Automobile accidents have been the vogue this month in cinema circles. First, Mme. Olga Petrova was quite seriously hurt when her car was wrecked by a street car in New York, just after the stage play, "The Silver Peacock," in which she is starred, had gone into rehearsals. Mme. Petrova courageously refused to delay rehearsals and the play has opened on time for a breaking-in tour on the road. No mere motor accident can delay Mme. Petrova.

Theda Bara's car was smashed to bits in a bad accident near Reading, Pa., where Miss Bara was appearing on her "personal appearance" tour of the best film theaters of the country, preparatory to returning to the screen. Luckily, Miss Bara was not in the car at the time. The automobile ran off an old road, knocked down a telegraph pole and was completely demolished.

Louise Fazenda has returned to the Coast, after playing a leading comedy rôle in a production made hereabouts. She will visit in California for a few weeks, returning shortly to start a tour of the Keith vaudeville theaters.

Clarence F. Brown, long associated with Maurice Tourneur, has been selected to direct Hope Hampton in her next production, not yet named, to follow "Star Dust."

Jean Paige, Vitagraph star, and in private life Mrs. Albert E. Smith, wife of the Vitagraph president, has been up on the St. Lawrence River with her company, filming "The Prodigal Judge," under the direction of Edward Jose. Mr. Smith accompanied the company.

Catherine Calvert has temporarily deserted the screen to play the Spanish siren opposite Otis Skinner in Ibañez's "Blood and Sand," the dramatization of the career of a toreador.

Ben Turpin, of the weird optics, has been in New York, making personal appearances, and tying up traffic. New York was surprised to find that Ben looks exactly off as he does on the stage.

Betty Blythe is back on the Coast, after an extended stay in New York. Miss Blythe went back to see the Los Angeles opening of "The Queen of Sheba."

Charlotte Walker is to return to the screen. Negotiations have just been completed, and she will appear in a series of backwoods features.

(Continued on page 82)



Photograph by International

Top, Herbert Brenon and Norma Talmadge having tea between scenes. Mr. Brenon, who has been directing Miss Talmadge, is to direct Pearl White in her next cinema vehicle. Left, Doug and Mary at the pier to see Charlie Chaplin depart for Europe. Below, David Powell, Ann Forrest and Director John S. Robertson filming "Love's Boomerang" in France; in the little town of Coudebec-en-Caux, to be exact





# The Third Generation



Photograph by Freulich

**F**RANK Mayo upheld the most sacred traditions of stardom by appearing on the appointed scene of the interview—*Frank's* in Hollywood—exactly three-quarters of an hour late. But we had not interviewed a hundred or more stars and would-be stars for naught. We ourselves had arrived a careful half hour after the time agreed upon—seven-thirty that evening. Fifteen minutes of waiting, we have found, permits us to attain the keenest edge of expectancy without slipping over the border into irritation.

He slid up to the curb in

He stands solidly upon three generations of successful acting. The name, Frank Mayo, was famous in the days when "Davy Crockett" was the great play.



the days when "Davy Crockett" was the great play of the country. It was borne then by his grandfather, one of the dominant stage figures of that generation. Then his father succeeded and finally, in turn, the burthen of the Mayo fame was passed on to the present Frank.

But he was speaking his first lines on the stage while his

grandfather was still in the hey-day of his fame. He started his career at the age of five. He remembers distinctly his first period of rehearsal when his grandfather was putting him thru his small part in "Davy Crockett." He and his grandfather were on the stage while his mother in a box, the only person in the great shadowed auditorium of the theater, was sewing on his costume, consisting of a coon skin cap and leather jerkin.

He remembers the day, too, when, after a long trip with his grandfather, they were returning home on the train. He, just a small boy then, was sitting upon his grandfather's lap idly watching

the country flowing by, the flash of the telegraph poles, the crows in the cornfields. His grandfather was very quiet, asleep Frank



By MARION LAKE

thought, until the time came to get off and he did not move. Some kindly stranger discovered them, a frightened boy beside an old man who was quite dead. His heart had stopped while he was napping there.

"I have striven continually for the opportunity to recreate my grandfather's rôles on the screen," he said, stirring the black sheen of his coffee to glistening ripples. "I have even gone so far as to have the play 'Davy Crockett' sent out here to Universal for consideration. But it seems that something was wanting, something wrong. The manuscript was returned without comment."

He is in fierce rebellion against the melodramas of fists and fights to which, of late, Universal has confined him. He ran thru several titles to illustrate. We offer them—with a shiver—for your consideration: "The Brute Breaker," "The Fighting Lover," "Flying Fists." We hold no brief for either side, but we cannot down the recollection of words spoken some time ago by one of the screen's most reputable directors: "Frank Mayo is one of the most sympathetically responsive players I have worked with." Fists—and fights—seem not wholly congruous with a real actor.

Both photographs by Freulich



Mayo's work upon the stage took him to England while a very young actor. There he made his first picture with Edna Flugrath. His latest work is "The Shark Master," a Universal production

Mayo's work upon the stage took him while he was still a very young player to England. He played there for several seasons, both in London and the Provinces, and there he made his first picture, with Edna Flugrath, a sister of Viola Dana. So his interest now in foreign production is easily explained.

"I've been wondering about the actual conditions there," he said, "whether capital is obtainable, whether the present advantage offered by the tremendous saving in production cost will persist for long."

He did not admit any plans for going abroad but it was not difficult to discover his inclinations. The question that is staggering American producers now is how to make artistic pictures without running the cost to illimitable heights. They are attempting to answer it by turning out stereotyped productions in so many days for so many dollars and they are failing. Actors, with chances for individuality minimized almost to the zero mark, are beginning to chafe under the pressure. Frank Mayo seemed to us that way, to be conscious of possibilities within him and a little maddened by the "manufacturing" process that is stifling them.

He was fleeing, he said, to Big Bear the next morning, for a week's escape from Los Angeles. He has a cabin there—It is a famous beauty spot in the California mountains, with an ample lake and beautiful settings—where he "roughs it."

"Anything to get away from the studio life, from grease paint and the camera, from the hot asphalt of Los Angeles streets. There'll be boating and sailing, fishing and swimming

(Continued on page 86)





# The Hollywood Boulevardier Chats



Above, Wallace Reid and Lila Lee are snapped off-stage during the making of "Rent Free." Right, William S. Hart needs no introduction, the other three are types used in his picture "On the Mississippi." Below, Lila Lee and sister Margaret are seen in their Hollywood home



NO one can say we haven't an aristocracy in Hollywood, not while Elinor Glyn is around to give the lie. She is the sister of Lucile (Lady Duff-Gordon) and knows all the crowned heads of Europe well enough to call them by their nicknames. Fancy knowing the King and Queen of Spain sufficiently to call them Alf and Liz! Not that Mrs. Glyn does, but one feels she could do so with propriety.

The Ambassador Hotel gave an Elinor Glyn Night in the Coconut Grove, recently. The waiters dressed like Arabs, and the film luminaries tried to act accordingly, with nothing but ginger ale apparently to aid them.

Mrs. Glyn, assisted by Dana Todd, dispensed snakes as favors, which helped to create a pleasant illusion with the soft drinks. Stars and their wives, present and previous, danced in a spirit of true camaraderie. The affair was proper enough to please the Prince of Wales.

## DIVORCE ANNOUNCEMENT

Gloria Swanson's impending divorce had just been revealed.

"I am thru with matrimony," asseverates she. "I have my lovely child and my work, and I shall devote my life to them. I need no other interest."

She denies that any love interest on her part caused the severance of matrimonial relations. On the contrary, she alleges that Mr. Somborn left the home fires while she was out of town. In a letter to her, he remarked that he had left for good, but wanted to see the baby.

"I am heartbroken at the unhappiness that has come into my life," continues Miss Swanson. "When I married, I was deeply in love. I gave up all other associations to be with my husband. I devoted all my hours when I was not working at the studio to making my home happy, and, when I knew the baby was coming, I rejoiced in the prospect of motherhood."

Miss Swanson has been a militant mother in defending the sanctity of her home and keeping her baby's pictures from the public print.

Here, again, she displayed more taste than is generally attributed to stars.

Her marriage with Herbert K. Somborn, then an official of the Clara Kimball Young Company, took place in December of 1919. Miss Swanson had been divorced for some time from her first husband, Wallace Beery.

Despite the marital mishaps that have fallen this charming star, she should not be misogynic. May she catch the philosophic spirit of Lillian Russell, beautiful woman of lovable character. Miss Russell has found happiness after four—or is it five?—marriages. She once said:

"Marriage is like a business venture. If at first you don't succeed, try, try again."

## DIVORCE RINGS NEW FAD

Not only is it quite the thing to announce divorces after the fashion of marriages, but it likewise is considered quite *de rigueur* to wear a divorce ring over the wedding circlet. Rubye de Remer started the vogue by wearing a mournful grass-widow's band of black pearls.

## SHE'S SLENDER BUT—

Miss de Remer is one of the few stars who consider themselves too slender. She came to California for the purpose of gaining weight, sunburn and all the other things that go with the climate. Soon after her arrival, a newspaper interviewed her on the subject of love and marriage. Miss de Remer



By  
HERBERT HOWE

had been divorced a few months previous, but optimistically declared she was willing to marry again if the right man happened along. The morning after the publication of the story, a man, who evidently thought he was all right, appeared on the threshold. He had prepared himself with the proper credentials, in the way of business cards, showing he worked for a living with a company manufacturing pencils. The butler presented the card to Miss de Remer who, at the moment, was entertaining the volatile Texas Guinan.

"Mr. X. of the Always Dull Pencil Company," she read aloud. "Now what do you suppose he wants?"

Probably wants you to pose for a pencil," chirped the sprightly Texas.

#### ROGERS TAKES ARBUCKLE RÔLE

"Fatty" Arbuckle was preparing to start work in a new Lasky production at the time the law decided to star him in a "special." In view of the circumstances, the picture certainly was well titled, "The Melancholy Spirit." It almost would indicate prescience on the part of someone.

As I indite this scroll, a well-known bird tells me that Will Rogers will be the substitute for Fatty, who might supply the melancholy, but not the spirit.

#### LOWELL SHERMAN OUT

Lowell Sherman, who did so much dirt in "Way Down East," was to appear opposite Gloria Swanson, in "Her Husband's Trade-Mark," but, owing to his social activities in San Francisco, he found it impossible to oblige.

#### LUCK TO MRS. TOMMY

Thomas Meighan is one of the few stars whose memory has not been ruined by fame. He even remembers such trivial things as his wife's birthday anniversaries. This year he presented her with a jade luck god which he bought from a Chinese sailor. Incidentally, Tommy has had the same wife thruout his career. You know her, of course, as Frances Ring, vaudeville artist and sister of Blanche.

#### CHET WITHEY DIRECTS WALLY

Chet Withey—D. W.'s "double"—has arrived to direct Wallace Reid in "The Champion," a maximed version of the stage play. With his Grecian physique, *le bel* Reid ought to be a screen

(Continued on page 83)



Bebe Daniels is seen above on the Oregon Elk's float at the B. P. O. E. Reunion in Los Angeles. Left, Gaston Glass meets Gloria Swanson, introduced by Casson Ferguson. Below, Betty Compson poses for her portrait. The artist is Penrhyn Stanlaws







KATHERINE MCGUIRE

Tho the bathing girls depart one by one  
from the Mack Sennett fold, Katherine  
remains one of the faithful few, who are  
now known as Classic beauties



# Red-Head

By  
MAUDE STACEY

THE camera is most puzzling. Now, I had never thought of Gloria Hope as having red hair while watching her flash across the screen in several film dramas, yet red it is, a soft, shining red. It intensified her blue eyes and made the cunning little blue organdy frock she was wearing most becoming.

"It's a family trait, the red hair," confided Miss Hope. "Mother and my three sisters have the same color, while Dad's is only a shade darker."

"It may be all right for pictures," she added, with a twinkle in her eyes, "but it has caused me many dis-



Photograph by Clarence S. Bull

Now Gloria had decided to be a school teacher, but it didn't take her long to change her mind about careers when Mr. Ince offered her a contract

found her place makes it an unusual story.

She was born in Pittsburg, Pa., and was attending school in Newark four years ago when her aunt decided to bring her to California for the winter. Soon after her arrival she saw a motion picture scene being filmed. "Oh, it was wonderful and I was thrilled," declared the girl, quietly—her enthusiasms being of this kind. "Now, I supposed, of course, they made a picture in a day and I thought what fun it would be if I could act in one and when it was shown the following week in Pittsburg all my friends would see it."

"Well, I went to the Thomas H. Ince studio—I selected it because I admired its white pillars—and told them what I wanted. It just happened they were looking for a girl to  
(Cont'd on page 84)



appointments, for I adore reds and pinks and whenever I admire a frock or a hat it is sure to be of these colors. It even began when, as a little girl, I cried because all the pretty hair ribbons were pink."

Gloria gives one the impression of being very young, not only in years but young and very sweet in her thoughts, with a certain girlish artlessness and unconscious naiveté that is wholly captivating.

As we chatted, I discovered one reason for this—she has been spared the struggles, hard knocks and disillusionments that frequently accompany the progressive stages of a film career.

To begin with, she has always been the center of an adoring family, being the youngest of four girls, while father and mother evidently hover closely about their little brood.

Gloria laughs at the idea that there is anything especially interesting about her advent into the pictures but I believe the very ease with which she







Photograph by Baker

## Choosing a Winner

CLASSIC presents for its December Honor Roll: left, Katharine Manion, of New York City; right, Annette Erler, of New York City; and below, Dorothy Taylor, of Bronx, N. Y.



Photograph by Clair Marcelle, N. Y.

THE contest story must begin with an apology. We cannot announce the winner in this issue as we promised to do. The reason is that as CLASSIC goes to press, the winner has not yet been selected. All sorts of reasons contributed to this delay and we are sorry to disappoint the contest followers, but it was unavoidable, as you shall see.

In spite of all our warnings, the pictures actually trebled in quantity the last two weeks in August. With all the other matters pertaining to the close of the contest, these had to wait a while. Every picture received in the contest is looked at four different times by various judges. This process takes time and cannot be hurried. Out of the great bulk of pictures received toward the last, the judges selected another monthly Honor Roll for CLASSIC.

Another reason for delay was the fact that the contest judges are scattered all the way from New York to Los Angeles.

A greater number than usual were given screen tests in this year's contest and the work of developing, cutting, assembling and showing these test films is considerable.

Another important reason is the high average of beauty in the 1921 Contest. Selection has been so difficult and votes have run so close that it has been almost impossible to arrive at any decision.

The poor, patient, hard-working judges have succeeded in eliminating all but about a dozen.

Most of these will be on the Final Honor Roll and one of them will be the winner.

One girl has begun to look very promising. She has had repeated tests and each time shows up better. But her success is not yet assured by any means. There are several strong contenders and the final decision is not yet made.

Altogether it has been a great year for the Fame and Fortune Contest and except for this slight hitch, it has run smoothly with the interest steadily growing.

Next month, the winner will positively appear, together with the Final Honor Roll, and various other awards.

CLASSIC's Honor Roll for December consists of three girls, one of them a little one.

(Continued on page 86)



Photograph by Ideal Studio, N. Y.





**Cutex  
Traveling Set, \$1.50**  
Contains Cutex Cuticle Remover, Nail White, Pink Paste Polish, Cake Polish, nail file, emery boards and orange stick.

## Before you complete your Christmas list—

*Look at this stunning manicure set!*

**I**N a delightfully smart and convenient set—everything you need to keep your nails perfectly manicured.

Before you make up your Christmas list, look at these Cutex sets. Note how distinctive they are—in their dress of black and rose! Each one done up for the holidays in a special Christmas wrapper! Any woman would welcome one as an accessory to her dressing table. See how handily they are arranged—the file, the orange stick, the emery board in a little separate compartment; the Cuticle Remover, the Nail White, the Polishes, each in the nicest possible container.

Everybody feels them to be a real blessing, these sets—they make it so easy to care for one's nails! Your first

Cutex manicure will seem like a miracle to you. However ragged you may have made the cuticle by cutting, just one application of the Cuticle Remover will leave the nail rim smooth and even. You will be delighted also with the really professional touch of grooming that Cutex Nail White and Cutex polishes give to your nails.

Don't let another day pass without looking at the Cutex Sets. Get one and see how delightfully it works. Each article in the set can be had separately for 35c.

At all drug and department stores in the United States and Canada and at chemist shops in England. Northam Warren, 114 West 17th Street, New York.



### *Sets in four sizes*

Cutex Sets come in four sizes. The smallest at 60c is called "The Compact." In it are trial size packages of Cuticle Remover, Nail White and Paste and Powder Polishes, with nail file, emery board and steel file—all complete.

The next size, at \$1.50, is called the "Traveling Set" because it is so ideally suited to the toilet case; but is just as convenient for the dressing table. It contains the Cutex preparations in full sizes, with larger size file, orangestick and emery board.

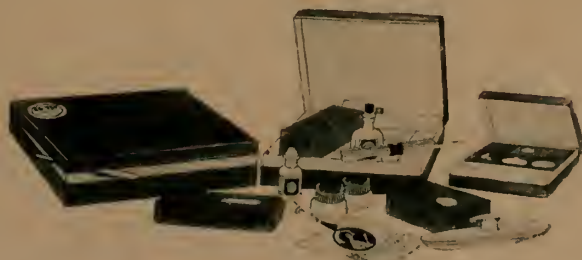
Then comes the "Boudoir Set" at \$3.00. In it is everything one can possibly need for the most immaculate care of the hands. And lastly, the De Luxe, at \$5.00, the last word in luxuriousness for manicuring.

#### **Compact Set, 60c**

*All the chief manicuring necessities in small packages.*

#### **Traveling Set, \$1.50**

*All the chief manicuring necessities in full sized packages.*



#### **Boudoir Set, \$3.00**

*Everything for the most immaculate care of the hands.*

#### **De Luxe Set, \$5.00**

*The last word in luxuriousness for manicuring.*

## CUTEX Manicure Sets



# Play Time



Top and left, pictures of Mr. and Mrs. Charles Ray at their home in Hollywood. Below, when it's play time, Charles enjoys his swimming pool, the most favored spot in all his attractive grounds



Despite the lure of home and wife, Charles Ray is a hard worker at the studio. His latest production is "R. S. V. P." He is now working on "The Deuce of Spades." Tho Ray is fickle with his leading women of the films, choosing a different one for each production, in real life he is faithful to his first choice, Clara Grant





# Your skin needs two different creams at different times

*For the nightly cleansing, only Pond's Cold Cream, the cream made with oil, will do*



*In the daytime, use Pond's Vanishing Cream, the dry cream made without oil, to protect your skin against wind and dust*



**For daytime use — the cream that will not reappear in a shine**

**A** *T***IRE**D looking skin adds years to a woman's age. To freshen the skin instantly, use the cream made without oil. You can put it on just before you go out, for there is nothing in it which could reappear in a shine.

Take a bit of Pond's Vanishing Cream and smooth it lightly in with an upward motion. The dullness, the flat unbecoming tones disappear — your complexion takes on a new freshness and transparency.

*When you powder*, do it to last. The perpetual powdering that most women do is so unnecessary. Here is the satisfactory way to

make powder stay on. First smooth in a little Pond's Vanishing Cream — this cream disappears entirely, softening the skin as it goes. Now powder. Notice how smoothly the powder goes on — and it will stay on two or three times as long as usual. Your skin has been prepared for it.

This cream is so delicate that it can be kept on all day without clogging the pores, and there is not a drop of oil in it which could reappear and make your face shiny.

**At night — the cleansing cream made with oil**

*Cleanse your skin thoroughly every night* if you wish it to retain its clearness and freshness. Only a cream made with oil can really cleanse the skin of the dust and dirt that bore too deep for ordinary washing to reach. At night, after washing your face with the soap

you have found best suited to it, smooth Pond's Cold Cream into the pores. It contains just enough oil to work well into the pores and cleanse them thoroughly. Then wipe the cream gently off. You will be shocked at the amount of dirt this cleansing removes from your skin. When this dirt is allowed to remain in the pores, the skin becomes dull and blemishes and blackheads appear.

**Start using these creams today**

Both these creams are too delicate in texture to clog the pores and they will not encourage the growth of hair. They come in convenient sizes in both jars and tubes. Get them at any drug or department store. If you desire samples first, take advantage of the offer below. Pond's Extract Company, New York.

**POND'S**  
Cold Cream &  
Vanishing Cream

GENEROUS TUBES—  
MAIL COUPON TODAY

THE POND'S EXTRACT CO.,  
155 Hudson St., New York.

Ten cents (10c) is enclosed for your special introductory tubes of the two creams every normal skin needs — enough of each cream for two weeks' ordinary toilet uses.

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_



# The Lure of the Kleigs



Dorothy Davenport returns to the screen, where she will be known as Mrs. Wallace Reid. She is now at work upon her first picture with Lester Cuneo in the leading male rôle. To the right, Mrs. Wally is seen with the saxophone "stealing Wally's stuff"



Above 'tis Lester Cuneo chatting in the foreground with Mrs. Wallace Reid. 'Tis Wally in the background with the heavy shovel in his hands and the heavy scowl on his face. Below, judging from their expressions, Wallace and his son are forming a dark plot against somebody





# How I Make Artists

## Out of Those Who Think They Can't Draw

*Thousands who feel that they have no talent for drawing, really have the makings of good artists in them. Read how thousands have quickly learned in spare time at home*

FOR many years I have been training them—these men and women who felt that they had no "gift" for drawing. They had no special education or experience. Many of them had never before touched a drawing pencil. Their only asset was an enthusiastic desire to possess this fascinating ability to draw.

Today these men and women are holding high-salaried positions in every branch of Art—drawing Cartoons and Comic Strips, Illustrating Stories and drawing Magazine Covers, as Fashion Artists, Advertising Artists, and Commercial Designers. They have their own studios. They enjoy luxuries which their incomes and the freedom of the artist's life permit. Their names are on the lips of lovers of Art.

You yourself know many of my students—men and women like Frank Godwin, who draws covers for Ladies' Home Journal; Wynn Holcomb, who draws for Shadowland; Granville Reid, the New York Illustrator; Louise Rochon, the Fashion Artist; Burwell, the Cartoonist, and many others. It is with a feeling of pride that I now pick up the leading magazines and newspapers and see the work of my now-famous students.

So forget that you may lack unusual "talent." You have always longed to be a good artist. Now I can easily qualify you for this fascinating, big-paying profession. Right in your own home in your spare time I can make you the Artist that you have always longed to be.



WILL H. CHANDLEE

One of the most successful and prominent Artists in America today. During his long career as an Artist, Mr. Chandlee has been Chief Illustrator for the U. S. National Museum, and Smithsonian Institute; Art Director of the Washington Star; and has drawn for such magazines as Harper's, Science, Youth's Companion, Illustrated American, Pearson's, St. Nicholas, and such newspapers as the New York Herald, New York World, London Times, Boston Globe, Philadelphia North American, St. Louis Globe-Democrat.

# Why This New Method Makes Art

## Amazingly Easy to Learn At Home



The above shows how a student's work is corrected. The heavy line sketch is the correction drawn right over the student's original drawing. Note how clearly this method points out any flaws in the student's work. Just imagine how rapid your progress will be under this wonderful method of teaching drawing.

(Seventy-one)

You will marvel at the simplicity of my new method—at how much like a fascinating game it is. First I start you with straight lines, then curves. Then I teach you how to put them together. Now I have you draw simple pictures. Shading, Action, Perspective and all the rest follow until I have you drawing pictures that bring you from \$50 to \$500 and more.

It has been my policy to take a personal interest in the progress of my students. I keep in touch with your work myself. The drawings that you send in I go over myself and point out how they can be improved. On this page you will see how the student's work is corrected. I give you the benefit of my years of experience—the little secrets of successful drawing which all good artists must know.

In this way my method adapts itself perfectly to home study. You draw in the comfort of your own home at times most convenient to yourself. Yet through this method of personal correction it is just as if you had a competent Artist standing over you while you worked. Is it any wonder that the progress of my students is so rapid?

### Earn While You Learn

My one purpose in the entire course is to teach you Practical Art—to draw pictures that SELL! And never before has there been such a market for the work of the trained artist. Newspapers, Magazines, Department Stores, Advertising Agencies, Business Concerns—all

are eagerly seeking men and women to handle their Art Work. Anywhere from \$3,000 to far over \$10,000 a year salaries are paid to competent Artists. This is the uncrowded, fast-growing field which I train you for.

But you don't even have to wait until you have completed your training before you start to sell your work. I have been especially interested in the increasing number of students who are selling their work while still studying. Many have their course more than paid for out of their spare-time earning long before they have completed it.

### Send for Free Booklet

We have had a handsomely illustrated booklet prepared which explains the details of this method. Our School will send you this booklet Free. This booklet gives the life stories of many of the famous artists of today, tells how my own students have succeeded, and tells you how you can, at the cost of but a few cents a day, become a high-salaried Artist. For a short time I am making a special Complete Artist's Free Outfit Offer. The details of this offer and the interesting booklet will be sent to you without cost or obligation to you. Mail coupon to the School today.

### Washington School of Art, Inc.

1722 Marden Bldg. Washington, D. C.

----- COUPON -----

WASHINGTON SCHOOL OF ART, INC.  
1722 Marden Bldg., Washington, D. C.

Dear Mr. Chandlee:

Please send me without cost or obligation your Free Booklet, and details of your special short-time Free Artist's Outfit Offer.

Name .....  
(State whether Mr., Mrs. or Miss)

Address .....



## Hitting the Hookah With Rudie

(Continued from page 19)

Altho born to the rituals of Catholicism, he seems a pagan skeptical of creeds, a nomad searching out the mysteries for himself.

"Why should I go to church to pray," he asks, "since God knows all, and He is everywhere?"

Things mystical fascinate him. He believes in spiritistic phenomena and declares he has had communications from his father. When he has amassed a fortune, he intends to become an adventurer, visiting India, Arabia and other Oriental spots where occultism holds sway.

He has adopted the precept of the Greeks, "Know Thyself." With Latin candor he reveals thoughts and experiences which we of Anglo-Saxon reserve would secrete with the home-brew apparatus and other illicit properties. Yet he is not impulsive. There is none of the volubility that we have come to expect as an Italian characteristic thru commerce with push-cart financiers. Altho possessed of an emotional warmth that comes to the surface in moments of earnestness, he is not florid or gesticulant. His ideas are as definitely deliberate as his slow-moving speech, textured with Italian accent and intonation. His voice, of bafitone depth, keeps to a level—calm, inflexible, dispassionate. His face, too, is immobile. He seldom laughs. His sense of humor is sound enough, but it is revealed quietly in slow smiles and musing tones. One gets the impression from the screen that he is rather slight. Perhaps this illusion is created by his small, sleek head. In reality, he has the sturdy, muscled physique of the Roman gladiator. Very dark-skinned, with hair that seems to be lacquered, and eyes dreamily inscrutable, he has more the facial appearance of the Bedouin than the Roman. Perhaps some of his nomadic ancestors crossed the Mediterranean from the Northern shores of Africa. While thoroly Italian in his sympathies and allegiance, he has the urbanity and sophistication of the cosmopolite. His extreme courtesy is not superficial; it is innate.

"Yes, an actor should marry," he mused. "All men should marry in order to forget self. Thinking of others—that is courtesy—the true courtesy that comes from the heart. An actor—especially the actor of the screen—he should experience that deep love that comes to a man only by being a husband—and a father. A player on the stage has his voice to create illusion. The screen actor has only his eyes. And what the soul has not felt, the eyes cannot show."

He attributes divorce to the democratic delusion.

"In America democracy has been carried even to the home, and you see the consequences. There must be a leader for a nation, for a state, for a home. There is no such thing as equality. The woman is not the equal of the man, intellectually or any other way."

"You speak like the true Oriental that you are, but have a care," I warned, glancing nervously at a fat lady who was eyeing us suspiciously. "That voluptuous damsel yonder may be a secret-service agent from suffrage headquarters."

"What thick ankles," observed Rudie, ruthlessly.

"But wonderful morals, no doubt," I reminded.

So he turned from the dangerous subject of women's rights to the theories of government.

"Not because I am Italian do I say it, but I do believe the Italian form of government—and the English—gives more individual freedom than the republic. If you compare the two forms—republic and monarchy—you will see. Here in America they attempt to dictate what you shall see on the screen, what you shall put in your mouth—even what you shall do on the day the Lord gave you. Bolshevism is just another democratic theory, and so it will fail."

At that moment Fatima intervened. Some gentlemen across the room were having an argument. One had just wagered fifty cents that my companion was Rudolph Valentino who appeared in "The Four Horsemen."

"I told him you were not Mr. Valentino," said Fatima.

"I am sorry to disappoint you," said Rudie, with a deprecatory inclination of the head. "Tell the gentleman that I regret to be the cause of so great a loss. I am Rudolph Valentino."

"So you are Rudolph Valentino—oh my!" sighed the ecstatic Fatima. "Once I wanted to be an actress, but look at me—just a hostess in a café."

"But it requires personality to be so charming a hostess," replied Rudie with a smile.

"Do you think so," she eyed him skeptically. The smile must have satisfied her, for she brought us some paklava, or was it melomakarovno? Anyhow, it was honeyed tribute. Mahomet staggered in with the twelfth round of coffee, and the conversation went to the dogs. In-lieu of a feminine companion, Valentino has gone in for great Danes. He did have a lion cub, but it developed temperament and had to be returned to the trainer.

"Why don't you get an elephant?" I suggested. "Elephants have lovely dispositions. Or a giraffe—now that's what Frances White would call a pretty bird."

No, he has three dogs—an airdale and two great black Danes with pedigrees. They are Sheik, Ali and Hassan, named for his part in "The Sheik." He finds them sympathetic companions of an evening when he reads or develops his kodak pictures. When he has a vacation, he migrates with the livestock to Palm Springs, on the skirt of the Mojave Desert. There, like the true Bedouin, he

(Continued on page 81)

(Seventy-two)

### Why Have Freckles

—when they are so easily removed? Try the following treatment:

Apply a small portion of Stillman's Freckle Cream when retiring. Do not rub in, but apply lightly. Wash off in the morning with a good soap. Continue using the cream until the freckles entirely disappear.

Start tonight—after two or three applications you will see results.

After years of research specialists have created this delightful, harmless cream which leaves the skin without a blemish. If your druggist hasn't it, write us direct. 50c per jar.

Stillman's Face Powder - 50c  
Stillman's Rouge - - - 25c  
Stillman's Tooth Paste - 25c

At Drug Stores everywhere. Money refunded if not satisfactory. Write for booklet—"Wouldst Thou Be Fair?" for helpful beauty hints.

STILLMAN CREAM COMPANY  
Dept. 3 Aurora, Illinois



### REDUCE YOUR FLESH

Exactly where desired by wearing

**DR. WALTER'S**

Famous Medicated Reducing

### Rubber Garments

For Men and Women



Cover the entire body or any part. Endorsed by leading physicians.

No Need of Dieting

Send for Illustrated Booklet

Send ankle measurement when ordering

**Dr. Jeanne M. C. Walter**  
353 Fifth Avenue New York

Ent. on 34th St. 3d Door East

San Francisco Representative:  
Adele Millar Co., 545 Stockton St.

Bust Reducer, \$6.00  
Chin Reducer, \$2.50



Anklets for Reducing and Shaping the Ankles

\$7.00 per pair  
Extra high \$9.00



DR. ESENWEIN

### Short-Story Writing

A Course of Forty Lessons, taught by Dr. J. Berg Eesenwein, Editor of THE WRITER'S MONTHLY.

One pupil has received over \$5,000, for stories and articles written mostly in spare time—"play work," he calls it. Hundreds are selling right along to the leading magazines and the best producing companies. Also courses in Play Writing, Photoplay Writing, Verification, Journalism, etc.

150-Page illustrated catalogue free. Please Address  
**The Home Correspondence School**  
Dept. 112 Springfield, Mass.

ESTABLISHED 1897

INCORPORATED 1904





## Cuddles Grows Up

(Continued from page 38)

of press agents have built that fabrication. I can think of but few who have so surrounded themselves. Kathlyn Williams and Pauline Frederick come first to mind. Their homes are dream places. But the majority, like Josephine, content themselves with snug unassuming bungalows, answer the doorbells themselves, and are, on the whole, much like the rest of us, a little happier perhaps—more care-free.

Josephine curled herself up on the couch, motioned her mother beside her.

"There is little, really, to tell you," she said. "I have been resting for several weeks. I am considering a contract with Ince, but there is nothing definite. Nothing ever is definite in pictures until it is finally and completely settled.

"I have been making several comedies for Christie. It is the first time I have reverted to the child type since entering pictures. I played the part of a little Dutch girl in one of them." She drew a photograph from a stack on the table and passed it to me, laughing. "I had forgotten I could look like this!"

"Have you ever thought of going back to the stage, to the School Day troupe?" I asked, regarding with some wonder the picture in my hand.

"No," she said slowly, "I hadn't thought of it. I have come to love a permanent home and my car too well. I should have to give those up, of course. Gus Edwards has said that he would like to have me back, but even the compensation of being wanted, of old friendships renewed, would not be enough. Unless I can create them on the screen, I think, I will do no more child parts."

But that she might be lured from the home life if the inducement was strong enough, she revealed later on.

"After I had completed my first picture with Edgar Lewis, I started with him on a second, a wonderful picture that was to take us around the world in our search for locations. But we had got only as far as San Francisco—we started in New York—when the outbreak of war, or rather the entrance of America into the war, suspended further progress. The company was disbanded and has never been reorganized—I mean the particular cast and staff that Mr. Lewis had at that time. He has produced several things since, I believe. Some of the players went back to New York. I stayed out here, determined to make my way in Los Angeles. I was a Californian girl and I was satisfied to remain here. But I have always hoped that Mr. Lewis would pick up the threads of that picture where he dropped them, that I would finally get that trip around the world."

She had little difficulty in Los Angeles. Strangely, the producers were not wanting in discernment. Universal engaged her as leading lady opposite several of its best-known stars, featured her in Westerns, and finally offered to star her. Josephine's ambitions led toward another



## Ask Us Now

This test will delight you

Again we offer, and urge you to accept, this new teeth-cleaning method.

Millions now employ it. Leading dentists, nearly all the world over, are urging its adoption. The results are visible in whiter teeth wherever you look today.

Bring them to your people.

### The war on film

Dental science has declared a war on film. That is the cause of most tooth troubles. And brushing methods of the past did not effectively combat it.

Film is that viscous coat you feel. It clings to teeth, enters crevices and stays. Then night and day it may do serious damage.

Film absorbs stains, making the teeth look dingy. It is the basis of tartar. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay.

Millions of germs breed in it. They, with tartar, are the chief cause of pyorrhea. Very few people have escaped the troubles caused by film.

### Two film combatants

Now two combatants have been found. Many careful tests have proved their efficiency.

A new-day tooth paste has been created, and these two film combatants are embodied in it. The paste is called Pepsodent.

**Pepsodent** PAT. OFF.  
REG. U.S.

### The New-Day Dentifrice

A scientific film combatant, whose every application brings five desired effects. Approved by highest authorities, and now advised by leading dentists everywhere. All druggists supply the large tubes.

Now every time you brush your teeth you can fight those film-coats in these effective ways.

### Also starch and acids

Another tooth enemy is starch. It also clings to teeth, and in fermenting it forms acids.

To fight it Nature puts a starch digestant in saliva. She also puts alkalis there to neutralize the acids.

Pepsodent multiplies the salivary flow. It multiplies the starch digestant in the saliva. It multiplies the alkalis. Thus these teeth protecting forces, twice a day, are much increased.

### They must be done

These things must be done. Teeth with film or starch or acids are not white or clean or safe. You know yourself, no doubt, that old tooth-brushing methods are inadequate.

See what the new way does.

Make this pleasant ten-day test and watch your teeth improve.

### A few days will tell

Send the coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear.

Do this now. The effects will delight you and lead to constant delights. To all in your home they may bring new beauty, new protection for the teeth.

### 10-Day Tube Free

753

THE PEPSODENT COMPANY,  
Dept. 313, 1104 S. Wabash Ave.,  
Chicago, Ill.

Mail 10-Day Tube of Pepsodent to

.....

.....

Only one tube to a family



# Jewelry Bargains

**Send No Money For This Watch Bracelet! \$4.95**

No. A208—Send for this rich looking gold filled combination watch bracelet today. A \$10 value with adjusted 7 jewel movement. Gold filled case Guaranteed to wear ten years. A stem wind and stem set model and looks like a very expensive watch. The picture shows how handsome it is and the gold dial adds to its attractiveness. The bracelet is flexible and will fit any wrist. Has velvet and silk lined box. Excellent time pieces. Send no money. Rush your name and address only. When the postman delivers your watch to you pay \$4.95. Money back if not satisfied after examination.....

**4.95**  
Post  
Paid

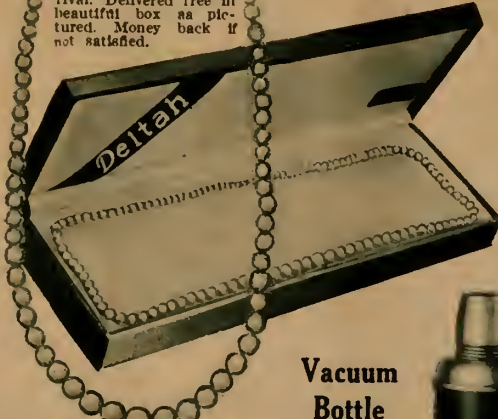


**Deltah  
Pearls**

**\$5.95**  
Post  
Paid

All your friends will admire and envy these exquisite pearls. Their beautiful sheen, color, and even graduation make them difficult to distinguish from orientals.

No. K208—20 inches. Pay postman \$5.95 on arrival. 24 inches. Pay postman \$6.95 on arrival. Delivered free in beautiful box as pictured. Money back if not satisfied.



No. C208. Genuine solid gold stick pin set with ruby and white sparkling sapphires. A real bargain. Pay postman only \$3.45 on arrival.

No. B208. Guaranteed solid gold ruby stick pin in newest design. Pay postman \$3.95 on arrival.

No. D208. Guaranteed solid gold pin diamond-like aquamarine. Pay postman \$4.95.

**Military  
Brushes**

No. L208 Ebonized tops. Fine cemented bristles. Leatherette case. Postpaid **\$1.49**

**Cuff Links**

No. W208 Gold filled beautifully chased, loose links. **\$1.95**

No. B208 Fine gold filled 18-in. Chain. Cameo center. 1 rhinestone and pearl drop. Pay postman **\$2.50**



**Mahogany Clock**

No. X208—This beautiful genuine mahogany sessions mantle clock makes a handsome ornament. Large dial, plain numerals, accurate movement. **\$6.35**



**Write for  
our big  
FREE  
Catalog**

No. J208 Handsome gold filled pen knife with two steel blades. Suitable to be worn on watch chain. Pay postman \$1.50 on arrival.

**Vacuum  
Bottle**

No. K208 Holds one quart. Keeps liquids hot or cold. Ideal for motoring or late suppers. Postpaid. **\$2.20**



No. E208 Guaranteed solid gold newest design onyx stone. Pay postman \$4.95 on arrival.



No. G208 Guaranteed solid gold signet ring. Hand engraved. Monogram free. State initials. Pay postman \$4.95 on arrival.



No. V208 Standard thin model 14K solid gold wedding ring \$4.95



**Silver Set**

No. L208—Here is an opportunity to get a 26-piece famous Rogers nickel silver dinner set at a bargain. 6 knives, 6 tea spoons, 6 tablespoons, 1 butter knife, 1 sugar shell. Delivered free in beautiful box. Pay postman, on arrival

**\$7.95**



26  
Piece  
Silver  
Set  
**\$7.95**  
Postpaid

**PLATANOID  
BAR PIN**

No. B208. Genuine platanoid with 5 indestructible pearls and four sparkling brilliants. Very stylish. Postpaid. **\$1.95**

**HOW TO ORDER**

Send no money. Just mention article and size when ordering rings. Pay postman the amount of your order when he delivers goods to your door. We pay postage.



No. G208—14K gold filled self filler fountain pen and pencil. Both have patented safety clip. 14K pen point. Postpaid. **\$4.95**

end. She refused Universal's offer and set out to make a name for herself as a free-lance player.

Metro sought her out to play the rôle of the innocent but misguided wife in "Parlor, Bedroom and Bath." The rôle was probably her greatest success.

Josephine lives surrounded by several other well-known film maids. There is, chiefly, May Collins, who so upset the picture colony with the rumor of her engagement to Chaplin and her refusal to confirm or deny it.

"It was quite thrilling," said Josephine. "We never knew any more than the rest—May would not talk—but we knew it first. Whatever May told, she told us. It was like sitting in on election returns!"

Incidentally, I think it would not be amiss to propose a laurel for the Collins brow, "To the woman who could keep a secret!—for a while, anyway!"

"It is a strange impression that the public have," said Josephine, "that every player knows every other player, that we are all on intimate terms with each other. I often get requests for photographs in which the writers say, 'And please tell Mary and Anita to send me theirs, too.' They do not seem to realize that actors and actresses number into the thousands, that the likelihood is that they will not meet rather than that they will. I suppose the impression comes from the talk of the 'film colony' and from the quick way, once they do meet, with which the actors find congenial interests."

I left her regretfully. Cuddles II has achieved the metamorphosis to womanhood with admirable results. One might well feel inclined to counsel a course in Cuddism for all potential stars. It seems infallible!

**It's a Wild Life**

(Continued from page 37)

and the screen. I get so full of the dickens that I say to myself, 'Irene, how are you going to go on to that set and pretend you're a persecuted heroine?' So I just go behind a nigger"—this meaning a black screen which is used for certain lighting effects—"I whistle a little and do a few dance steps and clown around generally, then I'm ready for the serious business of being chased to cover by a tiger who's forgotten to have his nails manicured."

From outside the window came the urgent honking of a horn and the stentorian voice of the director.

"All ready for location, Irene!"

The director, in the waiting automobile, hailed her pleasantly. "Come on, Irene, there are three lions waiting for you."

"Only three?" asked Irene, as she climbed into the car.

"Well, there's a couple of panthers later in the afternoon," he amended.

She looked back at me and grinned. "It's a wild life," she remarked. And I agreed heartily. It's fully that.

**Empire City Mfg Co. ~ Dept. 208-138 ~ 5th Ave. New York**





## Your Choice, On Trial

**T**HE Wurlitzer plan gives you *any instrument* with a complete musical outfit for a week's Free Trial in your own home. No obligation to buy. Return the instrument at our expense at the end of the week, if you decide not to keep it. Trial will not cost you a penny.

### Monthly Payments

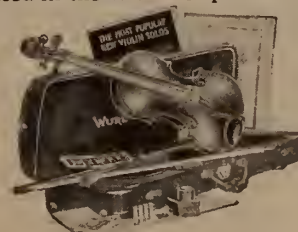
Payments are arranged in small monthly sums. A few cents a day will pay for your instrument and complete outfit. The Wurlitzer plan effects a tremendous saving for you as everything is at factory cost. You get the outfit and instrument practically for the cost of the instrument alone.

Artistic quality of Wurlitzer instruments is known all over the world. Wurlitzer instruments are the favorites of artists and have been used in the finest orchestras and bands for years.

### Complete Outfits

The new plan includes with the instrument everything that you need with it—velvet and plush lined carrying case with lock and key, all accessories and extra parts, extra strings, picks, tuners, self instructor, book of musical selections. The instruments are genuine Wurlitzer instruments. The house of Wurlitzer has made the finest musical instruments for more than 200 years.

Every musical instrument known including Pianos and Victrolas, is embraced in the Wurlitzer plan.



### A Wurlitzer Outfit

This shows the Wurlitzer Violin Outfit. Cases are professional style, beautifully finished. Complete outfits like this are now furnished with all Wurlitzer instruments. Send the coupon below today for new catalog.

## Beautiful New Catalog Send this Coupon

Every known instrument illustrated and fully described in detail with prices, monthly payments and free trial blank. Book contains much musical history and information about musical instrument making. More pictures of instruments than in any other book published. (Also complete stock of accessories, repairs, strings and all needs for replacements for any instrument made. Instant mail service.) Book is absolutely free. No obligation. Send coupon now.

THE RUDOLPH WURLITZER COMPANY  
Cincinnati, Ohio Chicago, Illinois New York, N. Y.

The Rudolph Wurlitzer Co., Dept. 1519

117 E. 4th St., Cincinnati 700 Jackson Blvd., Chicago 120 W. 42nd St., New York

Send me your new catalog with illustrations in color and full description of the Wurlitzer Complete Outfits and details of the free trial and easy payment offer.

Name .....

Address .....

(State musical instrument in which you are especially interested)



**DeMiracle**  
Every Woman's Depilatory

**Removes Hair Immediately—safely**

ONLY a chemist should mix a depilatory, then it is sure to be safe. Unlike pastes and powders which must be mixed by the user, DeMiracle is a liquid just the right strength for instant use. It never deteriorates. DeMiracle is more economical because there is no waste. It is the quickest, most cleanly and simple to apply.

To devitalize hair you must use DeMiracle. Being a liquid it permits absorption. Therefore it is totally different. It attacks hair under the skin as well as on the skin which is the only common-sense way to remove it from face, neck, arms, underarms or limbs.

Only the original sanitary liquid DeMiracle has a money-back guarantee in each package.

Three Sizes: 60c, \$1.00, \$2.00  
At all toilet counters or direct from us in plain wrapper on receipt of 63c, \$1.04 or \$2.08, which includes War Tax

**DeMiracle**  
Dept. G-28, Park Ave. and 129th St., New York City

**STUDENTS ART** For **CARTOONISTS** and all Artists, Contests, MAGAZINE Criticisms, Lessons, etc.; 20c a copy, \$1 a year. 40 HUMAN FIGURE PLATES in fine case, \$1. with magazine \$1.75; 6 different sets, 40 plates each, Art model photos, etc., \$5, on approval. Send NOW. Satisfaction guaranteed. G. H. Lockwood, Dept. 720, Kalamazoo, Mich.

**WANTED ONE PERSON IN EACH TOWN**

**TO MAKE FREE TEST**

Liznite Gems are man created diamonds, brilliant, sparkling, fiery, perfectly cut, and pass easily for a \$300 diamond. Select the ring you like best and give it every diamond test at our risk.

MOUNTINGS SOLID GOLD—GEMS FULL CARAT WEIGHT  
No. 1, \$18.50 No. 2, \$16.50 No. 3, \$15.50 No. 4, \$15.50 No. 5, \$12.50  
Name, address, finger size, bring ring. Deposit \$4.50 with FREE TEST. Your mailman when he gives you the ring. Then test a Liznite 10 days. If you return the ring within that time, back comes your deposit at once. But you may keep this wonderful thing that smashes all previous prices by paying balance \$3 monthly or only 10c a day. SEND NOW.

Dept. 1240, THE LIZNITE GEM COMPANY  
"House of Quality and Price" 128 N. Wells St., Chicago



This department is for information of general interest only. Those who desire answers by mail, or a list of the film manufacturers, with addresses, must enclose a stamped, addressed envelope. Address all inquiries to The Answer Man, using separate sheets for matters intended for other departments of this magazine. Each inquiry must contain the correct name and address of the inquirer at the end of the letter, which will not be printed. At the top of the letter write the name you wish to appear. Those desiring immediate replies or information requiring research, should enclose additional stamp or other small fee; otherwise all inquiries must await their turn.

ENGAGED.—Greetings. Glad to be with you once more. Well, I have my opinions as to who are the best players, but I am not expressing them. I am strictly neutral—I mean, disreect. Why, Grace Cunard isn't playing just now.

TOPSY.—You say, what a blessing it is to have some one to answer your questions. Thanks. Vivian Martin is playing on the stage in New York, and Marguerite Clark you can reach at Famous Players, 485 Fifth Avenue, New York. There isn't one picture considered the greatest ever made—there's a difference of opinion. Perhaps some day you will be interviewed.

JULIO.—You mentioned all of Rudolph Valentino's plays.

ONEL ONE FLEUR.—Wee, wee. Lloyd Hughes apparently is your ideal. I shall try to keep your secret, but remember that nothing circulates so fast as a secret.

ADA T.—I really cannot tell you whether a crow lives one hundred years or not. You might buy one and find out for yourself. So you liked "The Eternal Two," with Corliss Palmer. Erminie Gaynor was Maggie, and Eileen Elliott was the stepmother. Let me hear from you again.

CORREGIDOR.—You got me that time. Your letter sure was interesting, and I wish I could join you. So you think she started in a hash-house—more likely as a cigaret girl. I haven't her correct name. Do write me again.

LOUISE A.—You give me too much credit, my dear. It is my correspondents, and not I, that make this department so good. Without you and my other readers, it would be very dull and dry. Lon Chaney is playing in "The Ace of Hearts," Viola Dana, in "Glass Houses." That is Elsie Ferguson's real name. You want an interview with Gloria Swanson.

BUNNY HUG.—Well, I am eighty years old, and I am nobody's daddy. What, on ten dollars per? Goodnight! Why, yes; Herbert Rawlinson is playing. His last was "Wealth," opposite Ethel Clayton. He has just been signed up by Universal.

STELLA.—We require more than eyes—we require understanding. We really see only that which we comprehend. Lew Cody has been married to Dorothy Dalton. Yes, Katherine MacDonald, in "The Infidel."

FRECKLES.—So you dont know whether you are in love or not. 'Tis said, woman loves not her lover so much as she loves his love of her; then loves she her lover for love of her lover, or love of her love of her lover? Figure it out, and let me know. No, Ralph Graves is not married.

WELSH.—Well, I am glad you like me a little bit. Sorry to confess that I have never been in England. Harrison Ford is playing opposite Norma Talmadge in "Smilin' Thru." Wyndham Standing is also in the cast. You want to be encouraged—write me again.

MIRIAM G. L.—Rather not know the good you can do than not to do the good that you know. Gaston Glass is quite a favorite. So you liked "Lying Lips." Yes, I rather liked it. But theatrical life is fantastic and unreal.

FLORENCE H.—Clothes make some players, but they break many of them. No fear of my

going wrong—it's too late. I mean, too late in life. No record of Edward Langford's present whereabouts; was last with Vitagraph. Herbert Rawlinson did play in "Charge It."

THEDA BARA FAN.—Yes, she's married. Certainly! There is no Sixth Commandment in literature. One cannot write a sentence without stealing. Ideas are public property, but expressions are copyrights that never expire. Some writers neglect to use quotation marks because they are an admission that somebody else has been able to say the thing better. Why, Pauline Frederick has been on the stage for some time. Let me see you some more. *Au revoir.*

GULFPORT.—You must not call that player an old maid. Call her a bachelor girl. Pearl White has had two husbands—Victor Southerland and Wallace McCutcheon.

JENNIE A.—Cheer up, Jennie. Remember that there is a warm, life-giving sun behind that cloud, and it soon must break thru, indeed it must. Very interesting letter. William Hart is playing—his last is "Three Word Brand."

DEAREST.—Of course, Milton Sills is married, and to Gladys Wynne.

PRIM PRISCILLA.—Why dont you be a modern Priscilla? No, I haven't been in a barber shop for years. I understand the price of a shave has been increased. Colleen Moore is five feet three, weighs one hundred and ten pounds; Alice Joyee, five feet seven and weighs one hundred and twenty; while Priscilla Dean stands five feet four and weighs one hundred and twenty-five. You're very welcome.

JERRY.—So you want to earn some money. Lots of my readers are afflicted with the same ambition. But remember that money is the greatest source of worry. Those who have little are worrying to get more, and those who have much are worrying to keep it. You refer to Alan Forrest.

DOLORES R.—So you dont believe that I am old and that my beard is as long as in the picture. Well, it certainly comes in handy these cold days. I use it for a muffler. Clara Horton was Margaret and Pauline Starke was Melissa in "Little Shepherd of Kingdom Come."

LOLA.—Do you know that I am getting so that I like to hear all these nice things about this department? I believe that it was Bulwer who said, "How a little praise warms out of a man the good that is in him, and the sneer of contempt which he feels to be unjust chills the ardor to excel!" No, I wouldn't recommend any.

SPANISH ELIZABETH.—They call a party where there are no women present a stag, but I cannot tell you why, unless it is because it resembles stagnation. Carmel Myers and Wallace MacDonald, in "Breaking Thru," a serial, for Vitagraph. You can reach Sessue Hayakawa at Robertson-Cole Co., Hollywood, Calif.

PURPLE INK.—Yes, of course, Buck Jones is married. No, my dear, you have me wrong. I am really a lamb in wolf's clothing. Leatrice Joy and Edith Roberts, in "Saturday Night," a Cecil de Mille production.

BOBBIE.—You're only as old as you feel. May McAvoy can be reached at Realart, Hollywood, Calif. Betty Compson is playing in "Ladies Must Live." So say we men folks.



DOROTHY B.—Gladys Walton is with Universal. Marie Prevost stands five feet four, weighs one hundred and twenty-three. Likewise, Bebe Daniels. Yes, there are a lot of well-preserved men besides me, and it is a good thing that they are not preserved in alcohol.

ELSIE.—Well, you are fortunate to be able to see so many pictures. Write me again.

RUTH ELIZABETH.—Keep on! When you see a player who is popular, or a man who is successful, you can make up your mind that there is a reason. Wallace Reid, with Lasky, 1520 Vine Street, Los Angeles, Calif. Nazimova, you might address Metro Co., 1476 Broadway, New York City. You surely do compliment me. Well, if I make you happy, I am glad, because that is all I can give to this world.

SALOME.—Yes, you are having a glorious time traveling thru Europe. Juanita Hansen is playing in California. You think Fanny Ward is the most beautiful actress. Well, I rather liked "Serenade," but I am not so fond of George Walsh in it as you are. The settings were beautiful, and it is fairly well directed.

SHIRLEY.—Some of the companies sell sheet music to exhibitors, and perhaps they will some day be selling organ music by the choir. Why, Jack Pickford is playing in "The Tailor-Made Man." So you like Hope Hampton.

E. S. MC.—Why, yes, Mae Murray is married to Robert Leonard.

MAUDE N.—Mary and Doug have gone abroad. I believe they will make a picture there. Ella Hall is not playing now. Yes, I, too, dislike ranting. That player certainly weeps too loudly. The silent appeal has the greater reach.

ANDY, Yokohama.—Greetings. So you want to get in the movies—all the way from Japan. Take my advice, Andy, and keep out. And, besides, you've got to have more than even teeth to get in. You don't get in by your teeth, anyway, but you might get in by the skin of your teeth.

INCENSE.—Yes, I still drink buttermilk. I love it. Some day, when I get rich, I'm going to open a buttermilk factory. I understand that Bessie Love, Juanita Hansen and Clara Young are going into vaudeville. Petrova is to play in "The Silver Peacock" on the stage.

ETHEL DAVIES, of Halcyon Manningtree, Hawthorne, Melbourne, Victoria, Australia, would like to correspond with some of our American readers.

GUS.—On with the dance! You want to know what method directors use to make players weep. Some one told you that when a player wants to cry the director holds an onion under his nose. Sometimes it is glycerine, sometimes plain water dropped into the eyes, sometimes looking into the sunlight, and sometimes real emotion.

FRANCES B.—Why, Catherine Calvert is playing on the stage opposite Otis Skinner. She is very beautiful. So you think Rudolph Valentino is the greatest lover on the screen. There are lots who think the same as you.

MARCY.—I'm at your service; what will you have? That idea has been thought of before, a picture showing the three great events in life—birth, marriage and death. These may be the three great events in our lives, yet but few know how we were born, why we were married or when we are going to die; so how are you going to do it into a photoplay? Dorothy Davenport is playing under the name of Mrs. Wallace Reid. Wonder if Douglas will ever play under the name of Mr. Mary Pickford?

SHAN'T, ETC.—All right, call me up some rainy afternoon. Cullen Landis is married. Didn't you read the interview with him last month?

PAUL LEAN.—You say, "I am about to go to the poor-house buying magazines to read about Rod LaRocque." Well, child, don't do that. If you could run in and see "Nice People" on Broadway, you sure would have a treat. He is splendid.

THE TRIO.—Why, Wallace Reid is married to Dorothy Davenport.

W. T. H.—A voice from the tomb! Welcome back to our city! I shall now have additional entertainment for the long winter evenings. We have no dope yet on "The White Riders of the Range," with Dolly Dale, but I'll try and do as you say.



## And, as the guests arrive, the subtle fragrance greets them

FAINT, and at first imperceptible—a fragrance—a new note of beauty—plays upon their senses.

It is incense—the odor of welcome for thousands of years—which greets them and gives an unspoken welcome to the guests as they arrive.

### A clever device for hostesses to know

American hostesses are discovering what Oriental hostesses have known always, that a delicate fragrance of burning incense gives a touch of distinction to the most informal party—and a touch of remembrance which lives long in the memory of each guest.

### Vantline's—the true Temple Incense

Vantline's Temple Incense is the incense with the true fragrance of the East—a fragrance

rich, subtle, delicate and softly Oriental.

### Which fragrance is most charming?

While hostesses agree on Vantline's Temple Incense, there is some debate as to the most charming fragrance. Some hostesses like the rich Oriental fullness of Sandalwood; others choose the sweetness of Wistaria, Rose or Violet, while still others prefer the clear and balmy fragrance of the Pine.

Whichever you prefer, you can get it from your druggist or your gift shop. Practically every department store, too, offers it, so swift has been its spread throughout America.

Try, tonight, the fragrance which appeals the most to you, or just name it as suggested below, and for 25c we will be glad to send it to you as your first acquaintance package.



ALL the sweet delicacy of Wistaria Blossoms is imprisoned in Vantline's Wistaria Toilet Water.

VANTLINE'S Temple Incense is sold at druggists, department stores and gift shops in two forms—powder and cones—in 3 packages—25c, 50c and 75c



# Vantline's Temple Incense

Rose Sandalwood  
Violet  
Pine  
Wistaria

If you will send 25c to A. A. Vantline & Co., 63 Hunterspoint Avenue, L. I. City, N. Y., and name the fragrance you prefer, we will be glad to send you an Introductory Package.





# "Danderine"

Grows Thick, Heavy Hair

35-cent Bottle Ends all Dandruff,  
Stops Hair Coming Out



Ten minutes after using Danderine you can not find a single trace of dandruff or falling hair and your scalp will not itch, but what will please you most will be after a few weeks' use, when you see new hair, fine and downy at first—yes—but really new hair—growing all over the scalp. Danderine is to the hair what fresh showers of rain and sunshine are to vegetation. It goes right to the roots, invigorates and strengthens them, helping the hair to grow long, strong and luxuriant. One application of Danderine makes thin, lifeless, colorless hair look youthfully bright, lustrous, and just twice as abundant.

## HIGHER EDUCATION

HOME  
STUDY

Courses in English, Spanish, Mathematics, Chemistry, Drawing, Education, Business and in 35 other subjects are given by correspondence. Begin anytime.

The University of Chicago

39th Year

Division 36 Chicago, Ill.

## Bobbed Hair is the Prevailing Fashion!



The Allan Bob

gives you all that fashion demands, without sacrificing your own hair. It fits prettily and snugly around your head, simply and securely adjusted with a small comb on the inside. Send us a sample of your hair and \$9.50. The Allan Bob will be sent to you postpaid. Satisfaction Guaranteed.

Six Allan imported Hair nets for 65 cents. Each net Guaranteed perfect. State color and style.

The F. H. ALLAN CO., 136 W. Lake St., Dept. 14, Chicago

## The Single Track

(Continued from page 43)

The sting of his scorn was lost in the thrill that swept her at the strength and the power of him, the man-love of his "job" which must always be greater than his love of a woman. After he had gone, she sat in the dingy light of the oil lamp, trying to hate Barney Hoyt, and strangely enough instead hating herself with Barney Hoyt's own scorn; the useless, cigaret smoking, shimmying, selfish, wilful self that she had left behind in New York.

"I'll never abandon you, Miss Janetta," said Peddar's dejected voice at her shoulder, "but your ancestors would turn in their graves if they could see you in this place! Did you see how the coffee was served at supper tonight?" He groaned at the memory, "And that female, who runs the place, told me not ten minutes ago that she felt like a mother to you. Oh, Miss Janetta, let us go away before she can marry me!"

Janetta shook her head. "Not till the first engine runs over the single track!" she cried. "And not 'Miss Janetta'—just Jane, plain Jane!"

"Yes, Miss Janetta!" bowed Peddar, submissively.

In the days that followed, Janetta found it hard to remember that her fortune depended upon the success of Barney Hoyt. She wanted him to win out, but because he himself wanted it so passionately. Evening after evening as they sat in Ma Heaney's parlor or strolled along the ties of the single track, she came to see a new world thru his direct uncompromising eyes, a world in which men and women loved, not for pleasure but to do their work and to do it well. Not a soft world, Barney Hoyt's, a rather rugged world full of hard places that tested a man's strength, full of sunlight and strong winds that swept one's soul clean.

And then, four days before the option expired with the bridge almost completed, appeared, nattily tailored, beautifully brushed, sleekly pompadoured—Reginald Winfield. Janetta saw him first as he walked along the street toward the general store, in deep converse with Mallison, and as she stared, incredulous, she caught the crisp flutter of a greenback as it changed hands. Hurriedly she consulted the mirror, no, Reggie would never recognize the exotic, daring Janetta Gildersleeve in the chambray gowned, humble little Jane Peddar, clerk in a general store, who wore her hair in a simple knot on her neck, and looked shyly down when a man spoke to her so, instead of smiling up provocatively into his eyes.

She thought swiftly. Uncle Andy had said that Gordon Winfield owned the Unatika mine. Why was his son in Katalak instead of playing bridge on some awninged terrace in Westchester or sipping iced highballs on the deck of the Winfield yacht, *Nur-Ma-Hal*, on the Sound? The red backs of "Sweet Thoughts for Every Day in the Year" made a red mist before her eyes—the single track! Reginald Winfield was here

to prevent the operation of the road—in some way. What that way was she would find out. If she knew Reggie, he would not be averse to beguiling the time of waiting by a little flirtation.

She had not made a mistake in her estimation of young Mr. Winfield. In two days the entire village was gossiping about the quick work the new store clerk had made of the New York swell, and Barney Hoyt's young jaw was set in a grim line as he watched the two strolling along the single track. Janetta saw the hurt in his gaze, and her heart leaped strangely, but she affected not to glance at him. The time was growing very short and Reggie had proved more reserved than she had expected.

On the last afternoon before the option expired, she spoke casually of the running of the first train over the new track the next day, and heard with cold dismay his smirking assurance that "she needn't buy her ticket for it yet! Maybe, just *maybe*, it wouldn't run, after all!"

It was within an hour of the time set the next morning when she finally wheedled the secret out of him. "As soon as Hoyt climbs into his cab at the mine, Mallison will let a dynamite raft loose above the bridge. If the raft gets there first, the engine won't go any farther—and if they both get there at the same time——"

A shrug finished the sentence. Janetta laughed merrily, cold horror at her heart. Before the eyes of her mind flashed a picture of what would happen if the engine and the raft arrived together, the splintered bridge, the toppling train, Barney Hoyt's strong young body pinned under the wreckage——

"I'll be back in a minute——" she closed the door of the parlor behind her and beckoned Peddar and Ma Heaney, standing rather sentimentally close together in the hall. "Keep that man in there! Do you understand—don't let him out of this house!"

She forgot that she was supposed to be speaking to her father. And Peddar forgot too, for he bowed woodenly. "Yes, Miss. Very good, Miss!"

Outside the boarding house she came upon Jud Hopkins, clean and painfully arrayed in a boiled shirt for the festivities of dedicating the single track. "Send somebody to get Barney Hoyt away from the engine——" she panted, clutching his arm. "Make up some excuse! Then get your gun and come to the mine after me."

Never in his life had Jud Hopkins been ordered about by a female woman. Yet something in her white face and burning eyes checked his protests and he obeyed.

Barney Hoyt was at the river bank when he saw the floating raft, but even then he did not understand its deadly import. Dazed he heard the clamor of the engine sweeping down the track, and, as it flashed by him and out onto the bridge, he saw a white face, smiling



bravely down on him, a small hand raised in gallant salute—

Then with the triumphant cheers of Mallison's men mingling with the warning shouts of the North Star faction as the deadly load swept upon the bridge, he saw Jud Hopkins lean from the window of the cab and take careful aim—

The story of how Janetta Gildersleeve ran the engine across the threatened bridge like a man, and then at the other side stopped it conscientiously in order to faint away like a woman with the premature explosion of the raft ringing in her ears, furnished newspaper thrills for a day, and tea-table chatter for an afternoon. The I-Knew-Her-When Club was called in extra session and all the bosomy dowagers raised their shaved eyebrows and wagged their tongues.

There are two people who still tell it with ever-fresh interest, altho it happened three years ago, and the newspapers have forgotten, and the dowagers are busy with the scandalous costume the most popular debutante wore to the last masked ball.

It always ends the same way, and the Inevitable Listener is beginning to get bored with it.

"Oh Janey, dearest, why did you risk your life like that?"

"Oh Barney, sweetheart, because I loved you from the first moment I heard you scolding me in the dark!"

"And do you still, Janey?"

"Still, Barney!"

"And you're not sorry you married a poor man and had to give up having an expensive gauze soul?"

Here the Inevitable Listener usually interrupts the rubbishish parents talk by demanding that they make the Choo-Choo go. He has what one might call a single track mind.

## The Story of the Five Hundred Dollars

(Continued from page 33)

wondered who in the world could ever hope to have enough money to afford that pair of stockings.

"Then I was terribly awed by the Astor Hotel." She paused and bit her dark-red, deep-arched lip. "I shouldn't tell you these things, because I know you will print them." I assured her nothing was further from my mind and she continued. "It didn't seem to me that it was possible for anyone to actually live in such a wonderful place. When I would pass there, I would see people laughing and chatting inside perfectly at home, and I wondered.

"You can wager that I stopped there as soon as I began to make money, and swished in and out of the place just as tho I owned it.

"Finally I managed to secure an engagement with the Grace George company, playing 'Major Barbara.' I was with that company for two seasons, and then J. Parker Read, the producer, took a test of me for Thomas H. Ince. The test was sent out here to the Coast, and the first thing I was on my way out here

(Seventy-nine)



## It's Easy With BUESCHER

### True-Tone Saxophones

Easy to Play

Easy to Pay

Easiest of all wind instruments to play and one of the most beautiful. You can learn the scale in an hour's practice and play popular music in a few weeks. Practice is a pleasure because you learn so quickly. You can take your place in a band within 90 days, if you so desire. Unrivalled for home entertainment, church, lodge or school. In big demand for orchestra dance music. A Saxophone will enable you to take an important part in the musical development of your community. It increases your popularity and your opportunities, as well as your pleasure.

### The Choice of Professionals

True-Tone Band Instruments are the choice of the most successful professional musicians of America, such as Six Brown Brothers; Clyde Doerr of the noted Art Hickman's Orchestra and Columbia Record Maker. Donald Clark, Expert Saxophonist with the celebrated Paul Whiteman's Orchestra; J. Gurewich, Saxophone Soloist with Sousa's Band, and many others. More Buescher Saxophones are used than all other makes combined because of their tonal perfection.

### Free Trial—Easy Payments

You may order any Buescher Saxophone, Cornet, Trumpet, Trombone or other Band or Orchestra Instrument without paying in advance, and try it six days in your own home, without obligation. If perfectly satisfied, pay for it on easy payments to suit your convenience. Mention the instrument interested in and a complete catalog will be mailed free.

**BUESCHER BAND INSTRUMENT COMPANY**  
Makers of Everything in Band and Orchestra Instruments 2039 Buescher Block, Elkhart, Ind.



Tom Brown and his famous Clown Band—the highest paid musical act—are known to almost everyone. Tom Brown wrote Jan. 4, 1920:

"The fact of your having eliminated unreliable features that existed in other makes in the development of your improved models of True-Tone Saxophones has prompted me to adopt them generally for my several different organizations, nearly every member of which are using them and to their entire satisfaction."



### FREE!

"The Origin of the Saxophone." Tells what each Saxophone is best adapted for; when to use singly, in quartettes, sextettes, octettes, or in regular band or full Saxophone Band, and how to transpose for cello parts in orchestra. Ask for your copy.



### For Local Flesh Reduction

This newest product of the P.A.P. Co. is a harmless, yet sure and satisfying way for reducing flesh locally.

If you would reduce your arms, bust, neck, or other parts—simply apply Bary-Gone Reducing Cream at night and you will soon note the marked improvement. 4-ounce jar, \$5.00, postpaid. For general reduction use Bary-Gone Bath Cartridges—carton of 12, \$3.00 postpaid. Address Dept. K, P.A.P. COMPANY, 469 Central Park West, New York

## Deafness



Perfect hearing is now being restored in every condition of deafness or defective hearing from causes such as Catarrhal Deafness, Relaxed or Sunken Drums, Thickened Drums, Roaring and Hissing Sounds, Perforated, Wholly or Partially Destroyed Drums, Discharge from Ears, etc.

### Wilson Common-Sense Ear Drums

"Little Wireless Phones for the Ears" require no medicine but effectively replace what is lacking or defective in the natural ear drums. They are simple devices, which the wearer easily fits into the ears where they are invisible. Soft, safe and comfortable.

Write today for our 168 page FREE book on DEAFNESS, giving you full particulars and testimonials.

**WILSON EAR DRUM CO., Incorporated**  
166 Inter-Southern Bldg. LOUISVILLE, KY.



## \$500.00 for a Single Drawing

Imagine Martin S. DeMuth's surprise when the newspapers announced him the third prize winner in the Victory Hall Poster contest held in New York City. Until then he had been an unknown artist. In competition with artists of international repute this Federal student won fame overnight. For a drawing which took 12 hours to complete he received a cash prize of \$500.00.

You can turn your liking for drawing into profit and pleasure. Under the guidance of the Federal staff composed of over 60 of America's leading illustrators and cartoonists you can easily and quickly learn the same principles that have brought men like Fox, Smith, King, Briggs and many others fame and fortune.

### Get This Free Book

"A Road to Bigger Things." It tells of opportunities in the art world and explains the Federal course of instruction. Mention age and send 6c in stamps to cover postage.

**FEDERAL SCHOOLS, INC.**

1127 Federal Schools Bldg., Minneapolis, Minn.





## Girlhood

When your complexion of after years is determined.

That critical period of youth between childhood and young womanhood mars the beauty of many a complexion. The skin eruptions of adolescence may leave permanent blemishes. Cosmetics can but hide these annoying marks—pimples, liver-spots, sallowness. Perfect physical health will prevent their forming. Wise mothers will instruct their daughters in the use of a good aperient to keep the skin fair and the blood clear.

Nature's Remedy (NR Tablets), a vegetable aperient, is a real aid to a beautiful complexion. It acts naturally to improve the general health and prevent headaches and biliousness. It does more than a laxative.

All Druggists sell the dainty 25c. Box of NR Tablets.



**Chips off the Old Block**



**NR JUNIORS—Little NRs**  
One-third of regular dose. Made of the same ingredients, then candy-coated.

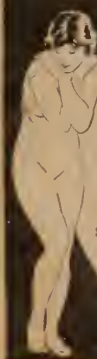
For children and adults. Have you tried them? Send a 2c. stamp for postage on liberal sample in the attractive BLUE and YELLOW box. A. H. LEWIS MEDICINE CO., Dept. P.C., St. Louis, Mo.

## Free to Writers!



**A WONDERFUL BOOK**—read about it! Tells how easily Stories and Plays are conceived, written, perfected, sold. How many who don't DREAM they can write, suddenly find it out. How the Scenario Kings and the Story Queens live and work. How bright men and women, without any special experience, learn to their own amazement that their simplest Ideas may furnish brilliant plots for Plays and Stories. How one's own imagination may provide an endless gold-mine of Ideas that bring Happy Success and Handsome Cash Royalties. How new writers get their names into print. How to tell if you ARE a writer. How to develop your "story fancy," weave clever word-pictures and unique, thrilling, realistic plots. How your friends may be your worst judges. How to avoid discouragement and the pitfalls of Failure. *How to win!* This surprising book is *absolutely free*. No charge. No obligation. Your copy is waiting for you. Write *now*. Just address **AUTHORS' PRESS, Dept. 66, AUBURN, NEW YORK**

## WANTED COMMERCIAL ARTISTS



If you like to draw you are indeed fortunate. Thousands of business firms pay millions of dollars annually for good advertising drawings and designs, and commercial artists who can make such drawings earn splendid incomes.

### Make Good Money—Quick

Yes, \$50, \$75, \$100 a week and more. The Federal "Master" Course rapidly develops your ability by mail, in your spare time. No previous training needed. Send today for "Your Future," a book telling all about this wonderful course. It's free for the asking.

Federal School of Com'l Designing  
51 Federal Schools  
Bldg., Minneapolis, Minn.



with a two years' contract. My first picture was Charlie Ray's first picture as a star, 'The Pinch Hitter.' I played with Ray and Hart and then went with J. Stuart Blackton for two and a half years. Then I played the lead in 'The Devil,' with George Arliss, and then did some pictures with Sidney Franklin.

"I did two pictures with Will Rogers for Goldwyn. 'Doubling for Romeo' and 'A Poor Relation' and haven't stopped laughing yet. He is the wittiest man I ever met. He called me 'Uncle Sim' all the time. I don't know why, but he had a name for everyone. I think, 'Doubling for Romeo' is going to be a big hit."

Incidentally and while we are on the subject, a number of salesmen, according to Hollywood gossip, viewed "Romeo" and some turned up their noses at it.

One, so the tale runs, said: "That won't go, because the movie audiences don't understand Shakespeare."

"That's right," chimed in another. "'The Connecticut Yankee' didn't go in my territory, just because the public doesn't understand Shakespeare."

The above tale, if true, gives one a lot of insight into a lot of things. But to return to Sylvia—and who wouldn't?

Miss Breamer has just finished another picture with Goldwyn, by Alice Duer Miller, called "A Man with Two Mothers," and the day I talked to her she was just getting ready to go out and sign a great,

big, robust contract with another firm. The details of which will probably be announced ere this is printed, but which it is bad luck to tell about until the old name is on the dotted line.

"What do you think of this cleaner and better picture movement?" suddenly demanded Sylvia, aggressively shoving her small blue-feathered hat down over her black hair.

Nonplussed for the moment, I finally explained, in my quaint mid-Victorian way, that I thought it was bunk.

"I do, too," agreed the fair interviewee. "I don't think the public care to see much of these sweet young things. For myself, I like emotional leads."

"Wronged wife stuff," I suggested, daintily.

"I just love being a wronged wife," said our heroine, projecting her dainty chin ceilingward and looking as wronged as any wife could look.

From wronged wives the discussion switched as to whether or not happy people were interesting, and the meeting broke up in a row.

One distinctive thing about Sylvia is her magnetism and vitality. There is energy and life about everything she does. Everything is attacked with vim and vigor. She puts herself into everything she says and does. This is one reason for her rapid rise to success and why she is going to keep on rising.

## The Mermaid of Manhasset

(Continued from page 17)

indolent was astonishing, and we wondered how one woman could possess so many desirable qualities of mind and body. Her ability to keep house, and cook, to swim and row and drive a motor boat certainly indicated a large amount of common sense; her ability to paint and design clothes indicated the creative instinct, and her work in pictures is stamped with success ever since she was associated with Douglas Fairbanks in Triangle pictures.

With Mr. West as director and producer, she made her first independent picture, "Nobody." Her rôle in this she enjoyed immensely. It is a play of mystery and romance, and Miss Carmen's portrayal of the stellar rôle intrigues the interest from start to finish. The story was written by Mr. West around the mysterious murder of a prominent New York clubman, which was more than a nine days wonder. Many of the scenes of this unusual photoplay were taken at Palm Beach and other fashionable Florida beach resorts, and a unique feature of the play is the number of millionaires and famous theatrical people who appear in it: among them, Lee Shubert, Edgar Selwyn and Florenz Ziegfeld.

Jewel's pastimes are yachting, swimming and playing golf or tennis. Her work is sewing, painting, housekeeping and acting. I put acting last because it

does seem that it is last in the mind of the star. She will buy yards and yards of hand-made lace, and design and make the daintiest lingerie, spending endless time and thought in the work. And she talks about it with enthusiasm, yet never a word does she say about her plans for pictures. It is as tho that was a mere incidental, yet when she makes a picture, she goes into it whole-heartedly, and turns out a big picture with as much careful attention to detail, as she gives her frocks and negligees.

"Manhattan Madness," "Flirting with Fate" and "American Aristocracy" are some of the pictures made by Miss Carmen before joining the William Fox forces. After joining them, she made "Les Misérables," "The Kingdom of Love," "The Confession" and "The Girl with the Champagne Eyes." She is now working with Mr. West upon the preparation of her next vehicle, the title of which has not yet been chosen.

I found Miss Carmen, tho quite a different type from what I had imagined, was none the less a real woman, feminine, useful and happy. Perhaps I had expected to find Jewel one of the flashing scintillating gems of the screen, and instead I had found her a modest soft-glowing jewel and possessing that which so many lack in this restless age—contentment—that priceless pearl.





Viola Dana, Beautiful Metro Star, uses and recommends Maybelline

## Maybelline

### BEAUTIFIES EYES INSTANTLY

More than all else, well defined eyebrows and luxuriant lashes create the beauty and expression of your face. The slight darkening, the accentuation of line and shadow, is the secret. Instantly and unfailingly the eyes appear larger, deeper and more brilliant.

"MAYBELLINE" makes scant eyebrows and lashes appear naturally long and luxuriant. Used regularly by beautiful girls and women everywhere. Unlike other preparations, it will not spread or smear on the face. Perfectly harmless. Each dainty box contains mirror and brush for applying. Two shades. Brown for Blondes. Black for Brunettes.

75c AT YOUR DEALER'S or direct from us. Accept only genuine "MAYBELLINE" and your satisfaction is assured.



MAYBELLE LABORATORIES  
4305-73 Grand Blvd. CHICAGO

## Secrets of Beauty Parlors Revealed

**Wonderful Opportunity to Become a Beauty Specialist** A national system of Beauty Culture needs women everywhere. \$40 to \$75 a week. Experience not necessary. In a few weeks' spare time at home, we make you expert in all branches, such as Manicure, Pedicure, Hair Dressing, Permanent Wave, Marcelling, Skin Work, Manicuring, Electrolysis, etc. You can earn while you learn, giving Beauty Treatments among your friends and neighbors, or open your own Beauty Parlor. Authorized Diploma. Money-Back Guarantee. **FREE BOOK** Write today for Free Book. Explains this wonderful system and Special Offer.

ORIENTAL SYSTEM OF BEAUTY CULTURE  
Dept. 442 1000 Diversey Blvd. Chicago, Illinois  
Originators of the Famous Oriental Preparations

### WHY BE A WALLFLOWER?

**YOU Can Now Learn to Dance** at home, quickly, through Arthur Murray's remarkable invention; fascinating new method; surprisingly easy! No music or partner needed. 160,000 have learned dancing by mail. **Success positively guaranteed!** **Proof!** One lesson absolutely free to prove you can learn by our amazingly simple method. For mailing, etc., send 10c today! If you can dance, learn to teach. Write for details. **ARTHUR MURRAY, Studio 46, 290 Broadway, N.Y.**



## BECOME AN EXPERT ACCOUNTANT

Executive Accountants command big salaries. Thousands of firms need them. Only 2000 Certified Public Accountants in U. S. Many are earning \$3,000 to \$10,000 a year. We train you thoroughly by mail in spare time for C. P. A. examinations or executive accounting positions. Knowledge of bookkeeping unnecessary to begin. The course is under the personal supervision of William B. Castenholz, A. M., C. P. A., former Comptroller and Instructor, University of Illinois; Director of the Illinois Society of Certified Public Accountants, and of the National Association of Cost Accountants, assisted by a large staff of C. P. A.'s, including members of the American Institute of Accountants. Low tuition fee—easy terms. Write now for information. **LaSalle Extension University, Dept. 12387-M, Chicago**  
The Largest Business Training Institution in the World

### Stops Truss Torture

This modern, scientific invention, the wonderful new discovery that relieves rupture will be sent on trial. No obnoxious springs or pads.



### Brooks' Rupture Appliance

Has automatic Air Cushions. Binds and draws the broken parts together as you would a broken limb. No salves. No lies. Durable, cheap. Sent on trial to prove it. Protected by U. S. patents. Catalogue and measure blanks mailed free. Send name and address today.

Brooks Appliance Co., 297C State St., Marshall, Mich.

## Everything About Cuticura Soap Suggests Efficiency

Soap, Ointment, Talcum, 25c. everywhere. For samples address: Cuticura Laboratories, Dept. D, Malden, Mass.

## Hitting the Hookah With Rudie

(Continued from page 72)

indulges in long, languorous days aboard his horse.

"The desert is wonderful. You are alone, and yet not alone. There seems to be a presence, very real and very peaceful, in the desert. Your mind is cleared, and you see the truth of things, regain your perspective and your balance."

The sixteenth Stamboulion round found us denouncing the shams and hypocrisies of the flesh. Particularly vehement were we toward the Hollywood life. We said hard things of Sunset Inn, where on Wednesday night the cinemese toddle to jazzy strains. In fact, we were in complete accord, having forsworn all worldly delights and vanities.

The next Wednesday evening, as I glanced up from my table at Sunset Inn, I was horrified to behold my cloistral friend, Valentino, entering with a party that included Madame Nazimova and her husband, Charles Bryant. I shuddered at his duplicity. Was ever an interviewer so basely deceived? And yet I had been deeply touched when at two o'clock of the Turkish night he said:

"I would like to ask a favor of you. May I?"

"Certainly," I said largely, having only ten dollars on me.

"If ever I show signs of conceit or do any of the foolish things which actors often do after a little success, will you come and tell me, frankly? It is only the real friend who will tell you the truth."

I recalled a criticism that I once addressed to a stellar friend from altruistic motives. He said I had insulted him and damned nigh challenged me to a duel.

"He was a fool," said Rudie.

"That's what I told him," said I, "and he got insulted about it."

But Rudie's earnestness was so realistic I weakened.

"You always may be sure of my appreciation," he said, as we shook hands over the cups.

I felt moved to assume my prerogative that night at Sunset, but was at a loss to explain my own presence. I decided to depart before he saw me and rebuke him sternly the next day. Alas for my messianic intention! Tony Moreno bellowed at me just as I was choosing the nearest exit.

But I shall yet prove myself a friend even at the cost of telling the truth, for there is not a soul—or movie actor—in Hollywood who can be so stimulating without the aid of alcohol as Rudie Valentino.

THE FROCK

By EVE CALANOVA

There's an orange moon in a sapphire sky,  
With a man and a maid slow walking by.  
A whisper low, and the maid asks "Why?"

A day has passed, and the night is still,  
The dying sun is seen from the hill,  
And the maid says softly, "Love, I will."

Many years the night has drifted down—  
There's a lock of grey in the hair of brown—  
But she waits for him in a rosy gown.

## DIAMONDS and other Jewelry ON CREDIT



N1—\$60.00

N2—\$85.00

N3—\$110.00

These 14K. solid gold rings with white gold prongs are set with superior quality blue-white, perfect cut diamonds unexcelled in quality.



N4—Seven blue-white diamonds set in Platinum, forming solitaire cluster .....\$48.50

N5—A classic Platinum ring set with 5 blue-white diamonds .....\$135.00

N6—Beautiful hand-engraved white gold mounting set with superior quality blue-white diamond .....\$50.00



N7—Unique Platinum ring set with one superior blue-white diamond .....\$50.00

N8—Gentlemen's massive hand-engraved Belcher ring one superior diamond .....\$45.00

N9—Five white gold inverted hearts are set with one superior quality sparkling diamond .....\$75.00

BUY  
TODAY

N10—"Sweetheart" Platinum ring—diamond set in heart shape design. The sides of ring are hand carved and pierced with four Cupids—synonymous of love. PLATINUM \$150.00

10  
MONTHS  
TO PAY

## Beautiful Xmas Gifts

On Credit—at Cash Prices

Blue white, perfectly cut diamonds, handsome watches, dainty toilet articles. Your choice ON APPROVAL. If satisfied after examination, pay only one-fifth the price—balance in ten monthly payments. ABSOLUTELY NO RISK.

Send for FREE De Luxe Christmas Catalog

Thousands of exquisite designs to choose from—every article a Rare Bargain. "Satisfaction guaranteed or your money back." Ten Months to pay on everything. Write to-day. Address Dept. 491-T.

Capital \$1,000,000.

"THE HOUSE OF QUALITY"  
**L.W. SWEET INC.**  
1650-1660 BROADWAY, NEW YORK

You can be quickly cured, if you  
**STAMMER**

Send 10 cents for 288-pages book on Stammering and Stuttering. "Its Cause and Cure." It tells how I cured myself after stammering 20 years.  
B. N. Bogue, 3065 Bogue Bldg., 1147 N. 111. St., Indianapolis

**Music Lessons**  
UNDER MASTER TEACHERS  
**At Home**

### A Complete Conservatory Course By Mail

Wonderful home study music lessons under great American and European teachers. Endorsed by Paderewski. Master teachers guide and coach you. Lessons a marvel of simplicity and completeness.

**Any Instrument** Write telling us course you are interested in—Piano, Harmony, Voice, Public School Music, Violin, Cornet, Mandolin, Guitar, Banjo or Reed Organ—and we will send you FREE CATALOG with details of course you want. Send NOW.

University Extension Conservatory, 374 Siegel-Myers Bldg., Chicago, Ill.



## The Costume Man

(Continued from page 26)


**BOBBED HAIR—the Fashionable Aristocratic Head-dress**  
 —Be Bobbed Without Cutting Your Hair

THE charm and beauty of the NATIONAL BOB—originated by us—have made it the last word in attractive coiffure. Even if your hair is already bobbed, you can also wear the NATIONAL BOB, for it saves the annoyance of curling, burning or cutting your own hair. Two tiny combs attach it securely—on and off in a jiffy.

Send a strand of your hair and \$10.00

The Bob will be sent to you at once, postpaid. Satisfaction guaranteed. Free hair goods catalogue sent on request. Artificial eyelashes, \$1.50 pair

**WIGS FOR DOLLY**

Make your old Dolly look like new with a National Dolly Wig

For beautiful bobbed wig—natural ringlet hair—send \$4.50.

For good quality wig—long curls—send \$2.50.

State color desired and number of inches around Dolly's head with your remittance. Wig will be sent postpaid.



Buy National Nets in BOUDOIR BOXES—or, send 85c and your dealer's name for Box of 6—each net guaranteed perfect and extra large size.

State color and style.

**NATIONAL HAIR GOODS CO.**

Dept. C.

368 Sixth Avenue,

New York

*Genuine*



**Aspirin**

Always say "Bayer"

Unless you see the name "Bayer" on tablets, you are not getting genuine Aspirin prescribed by physicians for 21 years and proved safe by millions.

Aspirin is the trade mark of Bayer manufacture of Monoaceticacidester of Salicylicacid.

**PIANO JAZZ**

By Note or Ear. With or without music. Short Course. Adult beginners taught by mail. No teacher required. Self-Instruction Course for Advanced Pianists. Learn 67 styles of Bass, 180 Syncopated Effects, Blue Harmony, Oriental, Chinese, Movie and Cafe Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligato, and 247 other Subjects, including Ear Playing, 110 pages of REAL Jazz, 25,000 words. A postal brings our FREE Special Offer.

**WATERMAN PIANO SCHOOL**

250 Superba Theatre Building,

Los Angeles, California

perpetually over the interpretation of various rôles.

"I hate people who always agree with me," laughed Mr. Holding, when he was telling me of his romance. "Nothing is more deadening or boring than complete acquiescence. It took Muriel and me exactly two years to come to a decision to be married."

Mrs. Holding accompanied her husband to America and has been with him ever since, appearing only occasionally on the stage or in pictures. She is still her husband's most severe critic, an inspiration for him to do always better work and not be lulled asleep by dulling compliments.

In America, Holding's greatest stage success was in "Ben Hur" and "Peg O' My Heart." Over and over again, while we were chatting, he repeated the phrase: "I am a costume man." Meaning that he is at his best in costume rôles. Some men cannot wear plumed hats and velvet knee breeches gracefully—Holding can.

About ten years ago he returned to England for a holiday. While there, Hugh Ford wired Mr. Holding to meet him in Rome to do "The Eternal City."

"I don't understand what you mean by 'doing the eternal city,'" answered Holding.

Mr. Ford wired back that he was going to make a picture of "The Eternal City," with Polly Frederick. He also wired the salary Mr. Holding would receive and stated that all expenses would be paid. Thomas Holding decided that he might as well spend his vacation in Rome, as in London, and that is how he made his debut in pictures.

"The Eternal City" was also Pauline Frederick's first picture, and Mr. Holding told me that they had a wonderfully jolly time making it, but, when they returned to New York to complete the interiors in the Famous Players-Lasky studio, they both agreed that pictures were all right for a lark but not much for a profession.

Which only goes to show how little aware of fate people are, for altho Miss Frederick and Mr. Holding have played on the stage since then, at brief intervals—practically all their time has been devoted to picture making. Mr. Holding has made many other pictures with Miss Frederick, and also with Olga Petrova. His two most recent pictures are "Without Benefit of Clergy," with Virginia Faire, and as the Duke of Buckingham in Douglas Fairbanks' production of "The Three Musketeers."

I delved into a great box he had filled with stars' autographed pictures. They were all of the stars he has played opposite during his varied screen career, and I was both pleased and surprised to hear him admire each and every one of them.

Generally I hear cries of "The star hogs the camera!" but not from Mr. Holding.

We drifted to a discussion of the censors, as is usually the case nowadays with those interested in pictures.

"Censorship is a good thing," said Mr. Holding. "England has a censorship of the stage, you know. Every play must be sent to the Lord Chamberlain for approval. It costs five shillings to have him read it, and he returns it with a permit to be played or a refusal. Sometimes he merely blue-pencils certain parts which he considers injurious or inflammatory to the public. Why then should not pictures, which are the amusement of all ages, be censored? I believe that the really big producers will welcome censorship. The censor should be a well-bred, well-educated man of the world, who can correctly estimate the value of entertainment. The trouble with our censors is that the proper type of person will be too engrossed in his own important affairs to accept the puny remuneration, and I am afraid that more than likely our censors will be drawn from tiny places. I am afraid they will be narrow-minded and bigoted with little real knowledge of the world. If so, they will stop any progress pictures might make. I hope this will not be the case.

"However, I do not believe in the stage or pictures as a place of education. I believe in them as an entertainment—first, last and always. If in the entertaining they educate as well as amuse—well and good—but they were not invented to be pedagogues."

Truly a just and fair attitude, characteristic of all the opinions of the very English Thomas Holding.

**Gossip of the Eastern Studios**

(Continued from page 59)

Lois Weber, the director, and her husband, Philip Smalley, recently sailed from New York for England. They will make a tour of the world, returning to California via the Orient.

Arrangements have been completed for Mme. Nazimova to have her own producing organization, releasing thru the United Artists. Rumors have it that Alla will next do Oscar Wilde's "Salome," with possibly Ibsen's "A Doll's House" to follow.

Rudolph Valentino was a recent metropolitan visitor, coming on to attend the grand *première* of "Camille" at the Ritz-Carlton, Mme. Nazimova herself being present. An informal reception followed, and among those being present were Marcus Loew, Richard Rowland, Betty Blythe, Mae Murray and scores of notables.



## The Hollywood Boulevardier Chats

(Continued from page 63)

Carpentier. Only he will have a happy ending, of course. Some people think Wally shone most as the blacksmith in "The Birth of a Nation," where his physical charms were strongly felt—particularly by the negroes who got in his way. Yet, again, I know ladies who think Wally is too spiritual for such rough endeavor. As I say, he should exert the same appeal as the saintly Georges of Lens.

### JOHN INCE WINS LAURELS

John Ince gave up directing to win imperishable glory by appearing as old Jake Hamon in Clara Smith Hamon's contribution to the art and ethics of the screen. Having made this artistic ascension, he will continue as an actor. His next appearance will be in support of Alice Lake in Metro's "The Hole in the Wall."

### BILL RUSSELL SIGNS

William Russell has agreed to stay with William Fox for another six months, and has started work on "The Roof Tree." Incidentally, Bill had been purchasing a few roof-trees of his own, including a forty thousand dollar apartment house. Perhaps he is thinking of domesticity. He still courts Helen Ferguson.

### BESSIE LOVE'S PARTY

Bessie Love gave another of her famous wienerwurst parties on the Santa Monica Beach the other night. Miss Love has done more for the wienerwurst in this country than any other person. No doubt, a great deal of its success, as a festal viand, is due to the manner of presentation. Miss Love plays the ukulele and sings "Willie the Weeper," between courses.

### MORE SAD NEWS

It has been just one thing after another this month, and heavy are the Hollywood groanings.

Just after we had consented to the marriage of Bill Hart and Jane Novak, they announce that it's all off. It was thought the nuptial chimes would sound o'er the popular two as soon as Miss Novak had secured her final decree of divorce from Frank Newburg. Certainly they were engaged, according to friends, but now there appears nothing but friendship. As Mr. Hart departed for the East, he stated that the engagement was "all off."

"Not that I ever admitted we would be married," he said, "but if we were, we won't be now. It can't be. I can't explain, but I'm afraid we shall never be married."

Of course, it is always discreet to be skeptical. They may have changed their minds long before this brief appears in the millions of homes all over the land.

Yet friends tell me that the couple could

not agree as to the relatives who should abide with them. Bill Hart for years has lived with his sister, Mary, while Miss Novak wishes to have her mother with her always.

We shall see, we shall see.

### THE TEAM OF BETTY AND RUPERT

Betty Blythe and Rupert Hughes were rival attractions recently in Los Angeles. The charming Miss Blythe made a regal bow from her box at the Philharmonic Auditorium where her "Queen of Sheba" is being undraped to the multitudes. Mr. Hughes appeared on the stage at the California where his Goldwyn picture, "The Old Nest," is commanding tears and dollars. Mr. Hughes proved his ability as a pianist. I suggest that Miss Blythe, who possesses a prima donna voice, join Mr. Hughes in an act to be known as "The Patti and Paderewski of the Silent Opera." A suitable rendition would be "The Rosary," appropriately adapted to their purpose, Miss Blythe chanting:

"Each gown a pearl,"

And Mr. Hughes:

"Each tear a dollar."

Chorus:

"We strive our best to please the public."

### AGNES AYRES IN COURT AGAIN

Agnes Ayres tripped into court again this week, having forgotten something, just like a female. When she obtained a divorce in July from Captain Frank Shucker, she neglected to ask for the privilege of dropping the name of Shucker for that of Ayres.

She feels, and rightly, that her screen name is prettier, easier to pronounce and much more valuable. Indeed, it may be one of the most valuable on the screen ere long, for Miss Ayres has gained in charm, beauty and acting ability during the last few months. After observing her enact scenes for "The Sheik," I have become prejudiced in her favor. Her first star picture is Sir Gilbert Parker's "The Lane That Has No Turning."

### "BEAUTY IS AS—"

When I asked Betty Ross Clarke how she enjoyed working in a certain picture with a certain star famous for her golden beauty, she broke into sobs.

"They asked me what my best camera angles were," she moaned, "just so they could photograph the worst. And every time the director gave me a nice bit of business to do, she would say, 'Now, I believe it would be better if I did that.'"

I felt that Miss Clarke was unduly sensitive because, for one thing, she has no bad camera angles that are apparent to the undraped eye.

The other day, however, another beauty, Florence Deshon, was engaged by a director to appear with the beautiful

## CAN YOU DO THESE THINGS?

Lift 200 Pounds or More Overhead With One Arm—Chin Yourself With One Hand—Tear Two Decks of Playing Cards—Bend and Break a Horseshoe—Expand Your Chest to 48 Inches—Flex Your Arm Until It Measures 16½ Inches.

### Can YOU Do Any of Them?

I can and hundreds of my pupils can.

You can do things that others cannot even attempt to do, if you follow my advice. You can feel strong—look strong—be strong. Train for strength and development at the same time. Large, well-shaped muscles will set you off and add to your personality. It is personality that brings success.

Anyone can obtain a splendid muscular development—it is simply up to themselves. I have taken hold of hundreds of weaklings and turned them into powerful athletes in a remarkably short time. I have turned hundreds of men and boys of average build into famous strong men. Some of the strongest men of the present day are my pupils. What I have done I am still doing every day, and if YOU—who read this, really desire to become a strong, well-developed man, I will explain how you can be one, in my latest book, "MUSCULAR DEVELOPMENT."

The best time to begin training is between the ages of 15 and 25. A young man is then growing and his muscles respond rapidly to systematic exercise. The man between 30 and 40 should not feel that he is too old, however, for at this age a man should be at his best. If he will pitch in and train systematically and determine to make the most of himself, he can positively develop and become just as strong as any YOUTH. The main thing is to do the right thing in the right way and my course has proven itself to be THE CORRECT WAY.

Hundreds of my pupils have tried other methods and failed. Why do they come to me? There must be a reason! They realize that my methods are the quickest and best for obtaining a splendid development.

I begin where others leave off. That is why I am successful. After a few weeks my pupils feel the energy and PEP that only an athlete knows.

No matter how badly you may be suffering from constipation, indigestion, nervousness or lack of vitality, in a few weeks' time I can make a REAL MAN OF YOU; and cause you to experience the joy of living.

You just have to get strong—that is all there is to it. Going through life with a sickly, weak body will never get you anywhere. The successful man is the man with PEP—PERSONALITY—APPEARANCE—STRENGTH and ENDURANCE. That's the makings of a real American man!

### The Eighth Edition of My Book "MUSCULAR DEVELOPMENT"

is just off the press, and I will gladly send a copy to any one who will tear off the coupon attached and mail to me with 10c (stamps or coin) to help cover cost of postage, wrapping, etc. This little book is handsomely illustrated with 26 full page photographs of myself and of some of the well-developed men and boys whom I have trained. Send for your copy today—now—while it is on your mind.

### EARLE E. LIEDERMAN

Dept. 1812, 305 Broadway, New York City

-----  
EARLE E. LIEDERMAN,

Dept. 1812, 305 Broadway, N. Y. City

Dear Sir:—I enclose herewith 10 cents for which you are to send me, without any obligation on my part whatever, a copy of your latest book, "Muscular Development." (Please write or print plainly.)

Name .....

Address .....

City..... State.....



Latest photograph of  
EARLE E. LIEDERMAN



## Buy Your Xmas Gifts Now

Only a few cents a day



## No Money Down

JUST send your name and address for our 128-page book of diamonds, watches and jewelry on credit. Millions of dollars worth of jewelry from which to choose your Xmas gifts. Your choice sent you on approval, without a penny down.

## Charge Account Plan

Don't send a penny in advance. Your simple request brings any diamond or piece of jewelry you choose. When it comes examine it and, if it is not the greatest bargain you have ever seen, send it back at our expense. If you decide to keep it, you can pay at the rate of only a few cents a day.

## 8% Yearly Dividends

You are guaranteed an 8% yearly increase in value on all diamond exchanges. Also 6% bonus privilege.

## Write Today for Xmas Catalog

Send your name and address now. No obligation. Beautiful Xmas catalog comes free by return mail. Explains all about Lyon Charge Account Plan. See this great collection of jewelry bargains now. Send your name for catalog today to Dept. 1519.

**J·M·LYON & CO.**  
1 Maiden Lane, New York N.Y.

## "DON'T SHOUT"



Over one hundred thousand sold. Write for booklet and testimonials. THE MORLEY CO., Dept. 792, 26 S. 15th Street, Phila.

**LAW STUDY AT HOME**  
Become a lawyer. Legally trained men win high positions and big success in business and public life. Greater opportunities now than ever before. Lawyers earn \$3,000 to \$10,000 Annually. We guide you step by step. You can train at home during spare time. Let us send you records and letters from LaSalle students admitted to the bar in various states. Money refunded according to our Guarantee Bond if dissatisfied. Degree of LL.B. conferred. Thousands of successful students enrolled. Low cost, easy terms. We furnish all text material, including fourteen-volume Law Library. Get our valuable 120-page "Law Guide" and "Evidence" books FREE. Send for them—NOW.  
LaSalle Extension University, Dept. 12387-L Chicago, Ill.

star. Just before production was to start, Miss Deshon was hastily summoned. While waiting to see the director, she heard the star storming:

"I'll not have her in my picture," shouted the beautiful one. "She doesn't know how to treat a star with proper courtesy. Wont have her on the lot!"

Miss Deshon having a sense of humor

and rare beauty pretended not to hear, thus relieving the embarrassment of the director, who was forced to tell her that he could not employ her for the picture.

Well, both Miss Clarke and Miss Deshon may console themselves with the thought that, at least, they *are* actresses, even if they are too beautiful to please everyone.

## Red-Head

(Continued from page 65)

complete the cast for a picture Roy Neill was directing, so they took a test and engaged me for the part that very day. It was all very simple but I didn't realize it was out of the ordinary.

A. H. Wood bought this picture and when his play, "The Guilty Man," was filmed by Mr. Ince, Gloria was selected for the rôle played by Irene Fenwick in the New York stage production and this served to establish her, setting her small feet firmly on the film ladder.

Now, Gloria had decided to be a school teacher and her future seemed beautifully mapped out but it didn't take her long to change her mind about careers when Mr. Ince offered her a contract. She quickly wrote down the name this producer had already given her, Gloria Hope, her own being Olive Francies, which was considered too difficult to remember.

The family back in Pittsburg, after a few gasps, journeyed *en masse* to Hollywood. "Dad travels anyway, so it was just as well for us to live here," said Gloria, sagely.

After appearing with all the Ince stars and gaining confidence, she decided to free lance. "I can't be happy playing a part I do not like," explained Miss Hope, simply. "I'm not convincing in it, for I am not a big enough actress or versatile to the extent of losing myself in my rôle like, oh, like Nazimova, for instance. It would break my heart to play a snippy or an unkind girl, or a bad one. Haven't you heard people in an audience say, 'Oh, she must be mean and horrid to play such a part?' Well, I do not want such thoughts centered on me."

Gloria has played in Goldwyn and Lasky films and made "The Great Love," with D. W. Griffith. She played opposite Jack Pickford, Tom and Owen Moore in their happy comedy dramas and has been in several Tom Mix thrillers.

"Of course, I like some rôles better than others," said Gloria. "But I never worry about it, in fact I do not worry over anything, what's the use? My one hope now is to gain about fifteen pounds so I can play heavier parts and not be doomed to the eternal ingenue. I'm so slim and I try so hard to get fat, I even drink that horrid, heavy milk and eat raw eggs," and the young voice held a tragic wail.

"I just finished a beautiful rôle in 'The Grim Comedian,' a Goldwyn pic-

ture. It was light but I had some strong scenes and I felt the part every moment and you know how much better you can do if your heart is in it. We had a wonderful cast with Frank Lloyd directing and we spent five days in New York taking scenes, some at night on Broadway with a dozen policemen keeping back the crowds. Dad happened to be there too, and I squeezed in three plays, visited my friends over in Newark, shopped a little, and altogether had the most exciting time of my life."

As she finished her rapturous account, Gloria caught my eyes admiring the gorgeous ring on her left hand and, beaming and blushing prettily, she told me of her engagement to Lloyd Hughes, a favorite Ince star and one of the finest young men in pictures, so for half an hour I was swept into the vortex of youthful romance and dreams.

Tho both Gloria and Mr. Hughes have been under the Ince banner, they did not meet at the studio nor have they ever appeared together in a picture, this being one of their hopes for the future.

She will continue in motion pictures. "I love them," she explained, with her characteristic quietness, "and I like every producer, director and actor I have ever been associated with. They have all been so considerate and nice to me, how could I help being happy in my work and want to go on?"

And it came to pass—that no sooner had I completed this story than I received surprising news. Gloria had said that she "guessed" the wedding would take place sometime before autumn. It did. Much before. They slipped away, June 29th it seems, Gloria and Lloyd, and were married. And thus the story endeth. Or has it only begun?

We hope it's the beginning of every-happy-dream-come-true for our winsome Gloria.

## LOVE, THE FISHERMAN

By BETH CHENEY-NICHOLS

On some green shaded bank he lies  
Beside a cooling stream,  
And Heaven is deep within his eyes,  
And Time is one sweet dream—

A dream of life, of life to be.  
Something takes his bait!  
He pulls it swiftly. Ah! I see  
He's caught the heart of Fate.

(Eighty-four)



# LABLACHE

## FACE POWDER

When Grandmother was a girl, she powdered her nose and the dimple in her chin with Lablache. Through all these years, it has remained steadfastly the same pure powder for the complexion. Sold today in the same old-fashioned box.

**Refuse Substitutes**  
They may be dangerous. Flesh, White, Pink or Cream, 65c. a box of druggists or by mail. Over two million boxes sold annually. Send 10c. for a sample box.

**BEN. LEVY CO.**  
French Perfumers, Dept. O  
125 Kingston St., Boston, Mass.



## WATER-MAID WAVERS

Produce a natural, beautiful ripple wave that remains in the straightest hair a week or more, even in damp weather or when perspiring. Stop burning hair or twisting with curlers. Ask your dealer or send \$2 for set of 6 mailed with full directions. **WATER-MAID WAVER CO., E-117 W. 7th St., Cincinnati, Ohio.**





**SEND YOUR NAME—NO MONEY**  
We'll send you a genuine "Egeria Gem" for your approval. Put it beside a diamond. Stands all tests. Nothing like it ever offered. Only an expert can distinguish between them. A wonderful discovery. Sole importers of "Egeria Gem"—only rival of a genuine diamond.

<b>No. 3</b> Gents' Flat Belcher, 6 prong, 14K Gold Filled Mounting. Over carat size. Genuine "Egeria Gem." Price - - - \$3.50	<b>No. 2</b> Ladies' Sterling Silver Basket setting, Platinum Finish Cluster; center stone nearly carat; around this 8 almost 1 1/4 carats. Genuine "Egeria Gem." Price - - - \$4.50	<b>No. 6</b> Gents' tooth mounting, 6 prong, 14K Gold Filled. Over carat size. Genuine "Egeria Gem." Price - - - \$4.50
---	---	--

"Egeria Gems" have the rainbow fire of diamonds. Write today! Give size of finger and number of ring. Pay on arrival. If you can tell it from a diamond, send it back. If not satisfied within five days, return ring and money will be refunded. Set in these latest mountings, either one will be a revelation to you.

**EGERIA GEM CO., C-113 Court St., Providence, R. I.**



**IT IS TO LAUGH!**  
She's all dolled up and looks like she had a black eye. **HER MAKE-UP RAN.** Can't happen if you use Wm. J. Brandt's Red Fox Liquid COL-Y-BROW. For eyebrows and eyelashes. **WILL NOT RUN.** Colors: Black and Brown. By mail \$1.00.

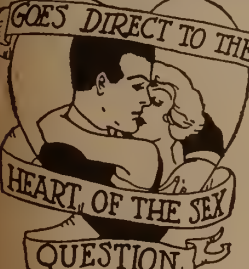
**HAIR SPECIALTY CO., Dept. B, 24 E. 21st St., New York**

## HAIR ON THE FACE

### PERMANENTLY DESTROYED

**WIZARD STICK TREATMENT** permanently and painlessly destroys hair, root and follicle (life of the hair) without mar or bluish to the most sensitive skin. The most stubborn growths succumb to this treatment and we teach you how to treat yourself in the privacy of your own home. No electrolysis or caustics used and we guarantee results. Complete treatment \$5.00. References given. Send stamp for booklet "Superfluous Hair Truths."

**LOURIM COMPANY** Dept. A, Litchfield Street, Bay City, Michigan



**GOES DIRECT TO THE HEART OF THE SEX QUESTION**

From "Where Knowledge Means Happiness"  
Copyright 1921

Dept. Z., Counsel Service, 11 West 69th St., New York

## DEAFNESS IS MISERY

I know because I was Deaf and Had Head Noises for over 30 years. My invisible Antiseptic Ear Drums restored my hearing and stopped Head Noises. Cannot be seen when worn. Effective when Deafness is caused by Catarrh or by Perforated, Partially or Wholly Destroyed Natural Drums. Easy to put in, easy to take out. Are "Unseen Comforts." Inexpensive. Write for Booklet and my sworn statement of how I recovered my hearing.

**A. O. LEONARD,**  
Suite 53. - 70 Fifth Avenue, New York City

(Eighty-five)

## Little Lord Fauntleroy

(Continued from page 30)

The woman began to scream hysterically, to screech out names, and tear at her elaborately curled hair, but Ben gripped her by the arm. "Shut up, Minna! Come along with me, and bring the kid."

When Ben had gone, Cedric laid his hand on his grandfather's arm.

"I must go tell Dearest."

"I suppose so," said the Earl, looking lonely and tired.

Cedric looked up at him. "Come," he said, protectingly. "Come, Grandfather! What you need is a cup of Dearest's tea!"

And, meekly, the Earl of Dorincourt came.

## Honeymoon Unlimited

(Continued from page 35)

pictures—now his leading woman for life—was off for the golf links.

"It's really a joke," he said, "the way we work at this story—but it's a bit hard getting back into harness after being ill for several months—my trip abroad—and getting married."

"You see," he continued, "we are making a comedy-drama and it takes a great deal of hard, serious work to make a comedy. A straight drama is easy. But a comedy is obviously to make people laugh—and there's nothing worse than to see people sit back and wait to be amused. A comedy should be easy to write—but few can write one. There's nothing new, so the only thing is to invent some new situations and give a new twist to the same old story."

"I like comedies, but the results are not in keeping with the amount of work they necessitate. I prefer a story with serious moments into which flashes of humor can be injected, which are always appreciated because they are so unexpected."

And that exactly expresses Owen Moore and his art. He has the debonair manner, the languid air, the blasé attitude of a man of the world—and he has the quick wit, the sense of humor that will get the most from every humorous situation. That's why he's a finished actor—an artist in his line—a real comedian.

We arose to go and Mr. Moore went with us to the little porch and stood looking down into the garden. "You know," he said, irrelevantly, "it's a great thing to have a wife who likes golf and such things. It leaves no necessity for taking her around to matinees and restaurants and tea dances—because these other things keep her so interested and active she doesn't need all these other attentions—"

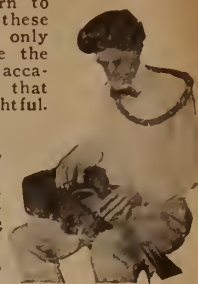
"You mean that if she were not interested in golf and all these outdoor things that you could not keep her interested—"

"I certainly do not," he said—and as we climbed into the Ford, preparatory to the return trip to New York, we left him standing on the little porch, straight and tall, head up, his fine eyes looking out over the tangled garden to the shining road that led to the golf links of Garden City.

## PLAY THE HAWAIIAN GUITAR JUST LIKE THE HAWAIIANS!

Our method of teaching is so simple, plain and easy that you begin on a piece with your first lesson. In half an hour you can play it! We have reduced the necessary motions you learn to only four—and you acquire these in a few minutes. Then it is only a matter of practice to acquire the weird, fascinating tremolos, staccatos, slurs, and other effects that make this instrument so delightful. The Hawaiian Guitar plays any kind of music, both the melody and the accompaniment. Our complete course of 52 lessons includes **FREE** a beautiful Hawaiian Guitar, all the necessary picks and steel bar and 52 pieces of music.

Special arrangement for lessons if you have your own instrument.



### OUR STUDENTS SAY:

I have finished all the lessons and can play better than I ever dreamed I could. Your way of teaching can't be beat. Anyone can learn who will even half try. I think your way of teaching is wonderful.—**ELVEN EDDY, EUGENE, OREGON.**

Practised the lesson four times, and can play Aloha.—**H. GUFFY, ALLIANCE, OHIO.**

Learned the first lesson from memory in a very short time. Lessons are not at all difficult.—**EDITH HEERS, STORY CITY, IOWA.**

I am certainly well pleased.—**MISS ONA WOODIN, AKRON, OHIO.**

Getting a great deal of pleasure out of my Guitar.—**STARR ROSE, TONOPAH, NEVADA.**

Lessons are simple and easy to learn.—**WILLIAM C. KERN, ANN ARBOR, MICH.**

I find it very simple to learn. Instructions are clear.—**JESTINAH BOWLAND, MENDON, OHIO.**

I don't see how any He man can do without me.—**PVT. THOS. B. SADLER, FT. HANCOCK, N. J.**

Learned first lesson perfectly the first day I had it.—**A. C. HEDGECOCK, MILWAUKEE, WIS.**

Am well satisfied with my Guitar and lessons.—**EVERETT DAY, MANCHESTER, N. H.**

"This Makes a Splendid Christmas Gift."

## SEND COUPON NOW GET FULL PARTICULARS FREE

**First Hawaiian Conservatory of Music, Inc.**

233 Broadway (Woolworth Building) NEW YORK

I am interested in the HAWAIIAN GUITAR. Please send complete information, special price offer, etc., etc.,

Name .....

Address .....

Town.....County.....State..... M. P. C. C.  
Print Name and Address Clearly

## Be an Artist

Comics, Cartoons, Commercial, Newspaper and Magazine Illustrating, Pastel Crayon Portraits and Fashions. By Mail or Local Classes. Write for terms and list of successful students.

**ASSOCIATED ART STUDIOS,**  
A24 Flatiron Building - - New York



## or The Limitation of Offspring By a Distinguished American Physician

With an introduction by Dr. A. JACOBI, Ex-President, American Medical Association.

The book you have always wanted and at last are able to get. Not a fiction pamphlet, but 250 pages of authoritative information, clearly and plainly written.

"This book is the only popular work published in this country that deals with this subject in a simple, thorough, and authoritative manner," says one New York daily.

Order it at once while we are still able to send it to you. An invaluable possession.

### Only Part of Contents

The Spectre of Too Many Children	Neurasthenia in Men and Women from Improper Methods
Prevention of Conception and Abortion	Prevention a Necessity to Married Life
The Enormous Benefits of Prevention of Conception	Prevention of Conception a Duty
The Race Suicide Bugbear The Orthodox Remedies	Let Me Be Created in Love

The San Francisco Chronicle says: "The book deserves a wide circulation, as it is sane and sensible."

**DON'T FORGET THAT DELAY MAY MEAN PERMANENT LOSS. IF THE SALE STOPS YOU WILL NOT BE ABLE TO BUY A COPY AT ANY PRICE. SEND FOR IT TODAY.**

PRICE, \$2.00—cash, money order, check or stamps. Sent everywhere, postpaid, in plain cover, marked "PERSONAL," by return mail.

**JOVE CO.,** Dept. 66, 246 W. 76th St., N. Y.



# DIAMONDS WATCHES ON CREDIT

**Genuine Diamonds GUARANTEED**  
Diamonds for Christmas Gifts  
Prices Cut 33 1/3% CASH OR CREDIT  
**Send for Catalog**  
Write for Free Wonderful Bargain Catalog today. Credit Terms fully explained. Amazing money-saving prices on Diamonds, Watches and Jewelry. Diamond Rings, \$25 up. Satisfaction guaranteed. Liberty Bonds Accepted. Lady Louise Diamond Ring. Solid 14-K Green Gold. Diamond set in Solid White Gold. \$125 Values, \$83.33 Cash or Credit.



**USE YOUR CREDIT**  
**SEND FOR FREE CHRISTMAS CATALOG**  
**LOFTIS** THE NATIONAL CREDIT JEWELERS  
Dept. G-616  
108 N. State Street, Chicago, Ill.  
BROS. & CO. EST'D 1858  
Stores in Leading Cities



## La Debutant

The newest article for Millady's Toilet. It enables her to expose her underarms without embarrassment. A cute, cunning, gold-plated safety-razor, dainty and sanitary too. Blades just 3/4 inch wide—small enough to be used with dexterity yet large enough to be effective. You'll be fascinated with this new toilet necessity. Add 10 cents to price for cake of specially prepared shaving soap for delicate skin.

**JAQUES DUPRE COMPANY**  
613 N. Broadway St. Louis, Mo.

Sent in Plain Wrapper \$1.00 Including Blades



## Don't Envy Shapely Ankles

You, too, may have them! Indeed you may! Use FLEC Ankle Reducing Cream. It works wonders. Actually! In a remarkably short time straight, thick, unshapely ankles can be transformed into neat, trim ankles which all women crave, and all men admire.

\$2.00 a jar. Postpaid.  
**THE FLEC COMPANY**  
Dept. C New Rochelle, N. Y.

### Choosing a Winner (Continued from page 64)

She is Dorothy Taylor, 1322 Findlay Avenue, Bronx, N. Y. She is nine years old, blonde haired and grey eyed. She had her first picture in our own "Love's Redemption." She makes a picturesque and realistic little *gamin*.

Annette Erler, 1121 West Farms Road, New York City, has posed for various pictures, but has not had any actual screen training. She is a brunette, weighs ninety-five pounds, and is five feet one inch in height. Miss Erler has excellent screen features and particularly fine eyes. She is just nineteen years old, a perfect little "flapper" type.

Katharine Manion, 20 West 109th Street, New York City, has had quite a little musical comedy experience. She is a brunette. She is one year younger and one inch shorter than Miss Erler, but has five pounds more in weight. Her hair makes a lovely frame for a lovely face. She is another fine screen type.

We are in receipt of several flattering newspaper clippings about Mary Astor, one of the gold medal winners of the 1920 Contest. She is appearing in a picture called "The Beggar Maid," which purports to be the dramatization of a painting.

Lucile Langhanke, whose stage name is Mary Astor, takes the title rôle. Harriette Underhill, of the New York *Tribune*, called her "a radiantly beautiful being."

Every notice of any of our contest girls gives us further gratification and pleasure. We feel responsible for their start, at least, and are glad to give them the publicity which was part of the promised reward.

### Third Generation (Continued from page 61)

I had planned to go down into Mexico, to make a trip of two or three weeks' duration that would take me as far as Mexico City. I would have made personal appearances in the picture theaters of the more important towns on the way. But Universal decided at the last moment that they would not be able to spare me for so long a time.

"There is one thing I wish you would correct," he said. "The impression that my age is thirty-four. I've seen it published so in several of the motion picture publications and in the newspapers. I'm thirty-two. It's only a matter of two years, but what is worth printing at all is surely worth printing correctly."

Mayo's mood, if we may judge by several meetings, is a consistently aggressive one; aggressive and, by its very persistence, seemingly ineffectual. Because success has been his—what we could call success at least—since childhood, because the world of the stage is his by birthright, he cannot find the contentment in pictures that is the outstanding trait of the stars to whom pictures are a comparative novelty, who have come into a Hollywood

opulent existence from one which began perhaps in the kid glove business or behind a department store counter. For them it is enough merely that they are in pictures. They care nothing for the type, the merit. But it is only by those things that Mayo can now mark his progress. In rank he is a star. He has exhausted, theoretically, the possibility of further advancement. But artistically he feels that flying fists are not final. Hence his aggression. We feel for him. But until the Cloak and Suit Dynasty, heralded by Herbert Howe as tottering, crashes to complete demolition, we entertain the regretful doubt that his aggression will bring results.

### Ten Per Cent Romance (Continued from page 59)

find their pleasures in other paths. They are both fond of reading, of music, of riding, driving and swimming, and each day they either motor to Santa Monica for a dip in the ocean or join their friends for a splash in Emmet Flynn's spacious swimming pool.

Mr. Gilbert told me with unconcealed pride that Leatrice Joy had just signed a two-year contract to appear in Cecil de Mille's super-productions and declared he was as excited as Leatrice.

"We are so interested in each other's career," said Jack, "and some happy day we hope to have our own company when I can direct her as the star. Surely the best results would come from such an arrangement," and again we took a flight into Paradise.

"We met several years ago while working together in a picture," continued Jack. "However, at that time we up-staged each other beautifully. Then, we played with Louise Glaum in 'Shackled,' and six months later made a picture with J. Warren Kerrigan. Two years passed and we played in George Loane Tucker's 'Ladies Must Live,' but we were still indifferent. It was fully six months later that we met again at Maurice Tourneur's studio and had lunch together. That proved the fatal day and we're trying to make up for lost time and wondering why we didn't recognize each other," and he laughed, boyishly.

Emmet Flynn came strolling onto the set and for a time we discussed the new Fox production, "Shame," recently released and showing at the Lyric in New York. As Jack played the leading rôle in the picture, which was directed by Mr. Flynn, they were greatly interested in the flattering praise it is winning.

It was this picture that paved the golden way for Jack's recent ascent among the stars, for as soon as Mr. Fox viewed the print sent to New York for his approval he added the name of Jack Gilbert to his scintillating galaxy. He has a three years contract and is now on his second production.

"The best is yet to come," grinned Mr.



Flynn, nodding toward Jack. "Has he told you about his next picture? No? Well, he is to do 'Monte Cristo.'"

"Isn't it great?" exclaimed Jack. "The dream of my life has been to play this famous rôle with its four characterizations."

"Usually," he continued, after Mr. Flynn had left us, "I do not like to know my story and I never read a script, for the reason that when I do I instantly visualize every detail of my part. Later, when I come to play it under a director who does not happen to see it as I do, I find it confusing to drop my own ideas and try to assimilate his. However, with Mr. Flynn it is different, he encourages the actor's individuality and with suggestions develops the character as the player sees it."

His education was thoro, tho frequently interrupted, and during the three years he played at the Baker Theater in Portland, Ore., he attended high school. This alone is significant of the boy's ambitions and concentration.

Jack received valuable training in stock company where he rapidly absorbed the foundations of dramatic technique. With eyes aglow, he told me he had passed thru all the experiences from one night stands to starvation, but he wouldn't change one step of the way.

"I came down to Los Angeles to see what motion pictures held for me," he answered to my question as to the next step. "That was seven years ago. For nearly a year I played in mob scenes at old Inceville before I had a chance for a part. The first one I had was the rôle of brother to William S. Hart in 'The Apostle of Vengeance,' and you may believe I was elated."

Since then he has played with nearly every company and star on the Coast, besides writing many scenarios and continuities as well as directing. He spent a year with Maurice Tourneur where he wrote the continuity, co-directed and played the leading rôle in "The White Circle"; directed and wrote the continuity for "Deep Waters." He also adapted "The Last of the Mohicans," and Van Loan's "The Great Redeemer," all of which may suggest his versatility.

Jack Gilbert is an allaround athlete and his easy carriage and natural grace add greatly to his physical attractions. He is a handsome youth and one isn't surprised that pretty Leatrice Joy has selected him as her Hero.

Earlier in our interview, Mr. Gilbert had said, with his characteristic earnestness, that the dramatic profession demanded many sacrifices of an actor. Since the public claims about 90 per cent. of their lives, he feels they should be allowed the wee 10 per cent. for their very own. So, with this in mind, I wouldn't for the world tell of a certain marriage that took place several weeks ago or of a lovely bungalow nestled up among the pine trees in picturesque Laurel Cañon where a joyous honeymoon is being spent.

(Eighty-seven)



## Portraits of Your Favorites

### TWENTY-FOUR LEADING PLAYERS

What is a home without pictures, especially of those one likes or admires? How they brighten up bare walls and lend a touch of human sympathy, alike to the homes of the rich and poor!

And what could better serve the purpose of decoration for the homes of motion picture enthusiasts than portraits of the great film stars, who have become world-wide famous?

The publishers of the three leading motion picture monthlies, the MOTION PICTURE MAGAZINE, MOTION PICTURE CLASSIC and SHADOWLAND, have accordingly prepared at great expense, especially for their subscribers, an unusually fine set of portraits of twenty-four of the leading players.

These portraits are 5½"x8" in size, just right for framing, printed in rich brown tones by rotogravure, a process especially adapted to portrait reproductions, and are artistic, accurate and high-grade in every way.

You will like these portraits, you will enjoy picking out your favorites. You will delight in framing them to be hung where you and your friends may see them often.

#### LIST OF SUBJECTS

Mary Pickford	Theda Bara	Clara Kimball Young
Marguerite Clark	Francis X. Bushman	Alice Joyce
Douglas Fairbanks	Earle Williams	Vivian Martin
Charlie Chaplin	William Farnum	Pauline Frederick
William S. Hart	Charles Ray	Billie Burke
Wallace Reid	Norma Talmadge	Madge Kennedy
Pearl White	Constance Talmadge	Elsie Ferguson
Anita Stewart	Mary Miles Minter	Tom Moore

These portraits are *not* for sale. They can be secured only by subscribing to the MOTION PICTURE MAGAZINE, MOTION PICTURE CLASSIC or SHADOWLAND for one year, and then they will be sent *free*.

You will want the MAGAZINE, CLASSIC, SHADOWLAND or all three during the coming year. Subscribe *now* and get a set of these portraits. It will cost you less than to buy them by the month at your dealer's. Send in your order to-day and we will mail the portraits at once.

COUPON

Date.....

#### SUBSCRIPTION PRICES:

	U. S.	Can.	For.
Magazine	\$2.50	\$3.00	\$3.50
Classic . . .	2.50	3.00	3.50
Shadowland.	3.50	4.00	4.50
All Three..	8.00	9.50	11.00

Payable in United States Funds

BREWSTER PUBLICATIONS, Inc.  
175 Duffield Street, Brooklyn, N. Y.

Gentlemen: Kindly enter my subscription to the  
MOTION PICTURE MAGAZINE }  
MOTION PICTURE CLASSIC } for one year. Also please  
SHADOWLAND }  
send me at once a set of the twenty-four players' portraits.  
Enclosed find \$..... in payment.

Name.....

Address.....



# The Entertainer

(Continued from page 50)



Edith Roberts, popular Universal Film Star,  
favors Gar-da Face Powder

Fine in texture, smooth and clinging is Gar-da Face Powder. Its fragrance is new and unusual.

## Watkins GARDA FACE POWDER

Gar-da toilet necessities—and 130 other Watkins products—are delivered direct to your home, city or country, by over 4,500 Watkins Dealers. Watkins service and Watkins Quality (known over 50 years), are responsible for twenty million satisfied users to-day. If a Watkins Dealer has not called recently, write us and we will see that you are supplied.

**How to Get a Sample**  
Send 2c stamp and receive a liberal supply of Gar-da Face Powder, perfumed with dainty new Gar-da odor; also an attractive booklet about Gar-da, the mysterious Spirit of Health and Beauty.

THE  
J. R. WATKINS  
COMPANY  
Dept. 239  
WINONA, MINN.

Est. 1868 The Original  
36

**RUTH TAFT**  
our beauty expert, gladly will answer your questions on beauty problems. Write to her care of the J. R. Watkins Company.

**Men and Women**  
Desirable territories, city and country, await responsible men and women. Experience of more than 4,500 Watkins Dealers shows opportunity for you. Write for complete selling plan.



## Big Band Catalog sent free

Whatever you need—from a drumstick to the highest priced cornets in the world. Used by the Army and Navy. Send for big catalog; liberally illustrated, fully descriptive. Mention what instrument interests you. Free trial. Easy payments. Sold by leading music stores everywhere.

**LYON & HEALY**  
70-72 Jackson Blvd. Chicago

## HAVE A CLEAR SKIN



Don't be embarrassed by Pimples, Blackheads, Eczema, Red Nose, Greasy Skin, etc.

Klearskin does what others claim to do. Send \$1.00 today for bottle; check, money order, cash or stamps.

**KLEARSKIN INSTITUTE**  
Dept. A. 100 N. Eutaw St.  
Baltimore, Md.

**10 Buys**  
Millions  
Billions  
in use  
to-day

**Engel**  
"Art Corners"

**Use them** to mount all kodak pictures, post cards, clippings in albums

Made in Square, Round, Oval, Fancy and Heart of black, gray, ecru, and red gummed paper. Slip them on corners of pictures, then wet and stick. QUICK-EASY-ARTISTIC. No mules, no fms. At photo supply, drug and stat'y stores. Accept no substitutes; there is nothing as good. 10c brings full pkg. and samples from Engel Mfg. Co. Dept. 80 M, 4711 N. Clark St., CHICAGO

Make your little girl happy  
WITH AN  
**Add-a-heart**  
NECKLACE  
Ask Your  
Jeweler

Marshall picked Wesley out of a crowd of boys about five years ago, and has used him in pictures ever since until now. Wesley is quite a famous young man, and recently, much to Marshall's joy, led ten thousand Boy Scouts on a parade up Fifth Avenue. That day was a big one in Wesley's life. Marshall is ready to swear that Wesley's feet never touched the ground thruout the entire line of march. He just paraded on air.

Marshall started in being an actor in the old days of pictures. He is well remembered for his performances as leading man for Mary Pickford and some of the other stars. He was starred in "The Country Boy" and other productions, and then, when the acting business got tiresome, he took up directing. He really established himself as a director with the Lasky Company, doing "The Bottle Imp" and a number of splendid pictures, in which Blanche Sweet was the star.

Once, when Neilan was acting at the Famous Players' old studio in New York, so the story goes, he had John Barrymore as a dressing-room companion.

John never had any make-up. He would rush in, late in the morning, grab Mickey's grease-paint and other stuff and then dash out on the stage. Neilan stood this for a while, and then hinted that it might be a good idea for John to furnish his own facial decorations. The next day John rushed in with a cigar-box under his arm, remarked that now he hoped the stingy Neilan was satisfied, set the box on the table and proceeded to get ready for the scene. After he was thru with the make-up, John closed the box and set it on a shelf. John kept supplying himself out of the cigar-box, but Neilan noticed that his own paints vanished just as fast as before. Finally, out of curiosity, he looked into John's cigar-box. There was no bottom in it! John would set the bottomless box over Mickey's grease-paint, use what he wanted and then set the box out of the way so the trick could not be discovered. The joke was so good that after that Mickey furnished the paint for the two without a murmur.

Mickey's latest stunt is with one of these revolving golf-ball driving machines, where the ball spins around and around and registers the distance on a dial. There is one of these contraptions on the top of the Los Angeles Athletic Club, where he lives. Every evening, just at dusk, he goes up on the roof, accompanied by one of the colored stewards. Neilan has carefully explained to the steward that it is his life's ambition to drive a ball on the roof of a building about a block away. The steward is sent to the roof coping to watch the flight of the ball, as Neilan asserts he cannot see it in the failing light. Neilan will take a swipe at the ball, which will swing gaily around its standard on its little leash while the eager observer will enthusiastically describe the flight of the mythical ball.

"Dere she goes, Mr. Neilan! Wow!

How she do hum. My, dat ball is sure steppin'. You certainly got a swing on hit dat time. It's going to land bam! right on de roof. No, it ain't! It is sure going to bust one of them windows. Just a little short, Mr. Neilan; just a little short."

In the meantime, Marshall has stopped the ball's wild whirl and has teed up again.

"Watch this one, Henry," he will call, and again swing. Always on the second shot he makes the distant roof and the bounce is described in detail. The lynx-eyed steward is handsomely rewarded for his observation abilities and Neilan departs to the lower floors to tell the story.

Mickey, with a little of the Sinn Fein in him, loves to start ructions and excitement. When he works, he works, and until a picture is finished, all is business; but when he plays—look out. Freak telegrams and telephone calls are a joy to his soul. From New York he once telegraphed a friend to know if the report was true that an empty taxicab drew up to the Alexandria and Mr. So and So stepped out, naming a certain film magazine that was on Neilan's bad books at the time.

Sid Grauman, the local motion picture impresario and the town's leading practical joker, is a boon companion of our hero, and when the two are seen with their heads together the whole town takes cover and steps high.

Recently, according to Marshall, money was a little tight around his studio and salaries had not been paid for a week or two. He had also just signed a new contract with one of his staff at a handsome increase in salary. After the signing, the staff member said, "That's fine, Marshall, now how about a little money?"

"What do you mean, money?" demanded Neilan. "Haven't you just signed a wonderful contract?"

"I know; but a little cash would help."

"Why, the idea!" exclaimed Neilan in disgust. "Just signing a beautiful contract like that for a whole year at a big increase in salary, and then ask for money. You, with a contract like that, want money!"

And no cash was forthcoming until a couple of days later, when Mickey had disposed of the notes that had held him up, and the employee with the new contract discovered that Mickey had paid off the old contract at the new contract figure.

Neilan, with his wonderful sense of humor, has a wonderful imagination, and below his apparent frivolous exterior is a sense of beauty and drama that is responsible for the success he has made. His methods of direction are unique, and many of our leading directors scoff at them, but his pictures have shoved him from comparative obscurity to one of the world's leading directors in a very few years, and with a surprisingly few pictures; so Mickey, in his quaint Irish way, must know what he is about, or he wouldn't be where he is.



## Velvet Illusions

(Continued from page 23)

something definite beneath her reticence. I found it out the next day from the Lasky publicity office. She is to share honors with Leatrice Joy in the next feature that Cecil de Mille will direct. The story, by Jeanie MacPherson of course, and of course original—Jeanie's usually are, we've noticed, even when she terms them generously "adaptations"—has been completed but at the time of this writing remains still untitled. But I managed to discover that Edith is to play, thru a part of the picture at least, the modest rôle of a seamstress' daughter. I expect she'll blossom out before the *finis*, tho, in approved De Mille style. I hope so. I imagine Edith blossoms beautifully.

Incidentally, it is gratifying to learn of Leatrice Joy's parallel success, not only because one likes to see his prophecies realized but because it is a fine indication of the way the movie wind has veered toward intelligence and ability. She, like Edith, will remain with Lasky for several pictures. No definite dates have been announced. It is not hard to deduce that the associations of both will depend upon the success of their work.

Edith brought out some photographs for me to choose from.

"Isn't it funny how much older I look in them?" she cried. "See! This one. It was taken two years ago and yet it looks older than I myself do now!"

"And how old were you then?" I asked with elaborate carelessness.

"Dont you *know* how old I am?" she asked. "I was seventeen then."

"That makes nineteen now!" I said, still clever.

"Yes, indeed it does!"

"Now you wont tell, will you, about my poems I mean?" She looked at me with huge brown eyes, her mouth caught up in a trustful *moue*. We were standing at the open door, just prior to my going. My eye took in all her petiteness, from her bobbed brown hair to her pointed little toe.

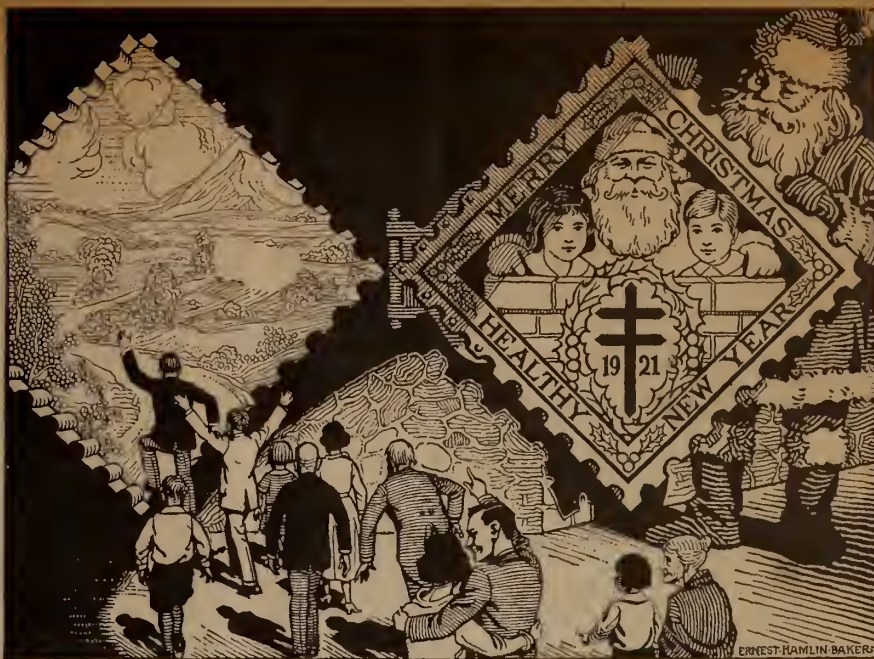
"I detest interviews," I said suddenly. "I wish this were a one act——" But I stopped in time and Edith was too busy waiting for an answer to hear me. I was hidden behind dark spectacles, anyway.

"No, I wont tell," I said, and departed on my way. And as I stalked along incredibly hot stretches of shining sidewalk, past incredibly green lawns and fantastic houses all in a row, I ruminated upon the fact that tho illusions may long be cracked it takes very little to mend them—merely a shy smile, and soft brown eyes and slender fingers fussing nervously with a thingumajig; that is, mend them temporarily, anyway.

A young lady, contemplating marriage, asks us to give the name of the best fortune teller we know. We will—Bradstreet.

If your faults you would know, keep a sharp eye on your enemies.

(Eighty-nine)



## Keep this Door to Health Open

Christmas Seals are helping to save over 75,000 lives annually in the United States alone.

Through their sale the doors of over 1,100 tuberculosis associations are kept open to the victims of this plague.

Help to keep them opened.

## your Christmas Seal Christmas Mail

The National, State and Local Tuberculosis Association of the United States

### FREE PROFESSIONAL TONE MUSICAL INSTRUMENTS

and lessons sent on free trial. Violin, Tenor Banjo, Hawaiian Guitar, Ukulele, Mandolin, Cornet, Banjo Mandolin, Banjo Ukulele, Guitar, Banjo Guitar, or Banjo. Wonderful new copyrighted system of teaching note music by mail. Four lessons will teach you several pieces. Over 100,000 successful players. Do not miss this free trial offer. Write for booklet. No obligations.

SLINGERLAND SCHOOL OF MUSIC, Inc.,  
1815 Orchard Street, Dept. 126, Chicago, Illinois



DR. LAWTON  
USING DEVICE

### DR. LAWTON'S GUARANTEED FAT REDUCER

#### FOR MEN AND WOMEN

WILL show reduction taking place in 11 days or money refunded. The reducer (not electrical) reduces unsightly parts promptly, reducing only where you wish to lose, and the Lawton Method Dissolves and Eliminates superfluous fat from the system. Easily followed directions do not require exercises, starving, medicines or treatment; not only rids you of fat, but improves appearance and general health.

#### Brings Physical and Mental Vigor

and enables you to regain and retain your normal weight. Dr. Lawton (shown in picture) reduced from 211 to 152 lbs.; this reducer and genuine method have been the means whereby a great number of fat people throughout the United States and elsewhere have easily gotten rid of unhealthy, disfiguring fatty tissue, without discomfort. Any stout man or woman can obtain these results, whether 10 or 100 pounds overweight, look better and feel better. The complete cost \$5.00. Send for your reducer today. Remember it is guaranteed.

DR. THOMAS LAWTON, Dept. 6, 120 West 70th St., New York



## Star Dust

(Continued from page 57)



## Home-Study Business Courses

Do you want an important, high-salaried position? You can have one if you can do the work. LaSalle experts will show you how, guide you step by step to success and help solve your personal business problems. Our plan enables you to train during spare hours without interference with your present duties. Give us your name and address and mark with an X below the kind of position you want to fill. We will mail catalog and full particulars regarding our low cost monthly payment plan. Also our valuable book, for ambitious men, "Ten Years' Promotion in One." Tear out, mark and mail the coupon today. No obligation to you. Find out about the new "LaSalle Problem Method," what it is and how it works. Let us prove to you how this step has helped thousands of ambitious men to real success. Check and mail the coupon now.

Coupon

### LaSalle Extension University

Dept. 12387-R Chicago, Ill.

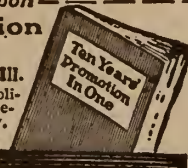
Gentlemen: Send without obligation to me information regarding course indicated below, also copy of your interesting book, "Ten Years' Promotion in One."

- |  |   |
|--|---|
| <input type="checkbox"/> Business Management                       | <input type="checkbox"/> Banking and Finance                        |
| <input type="checkbox"/> Higher Accountancy                        | <input type="checkbox"/> C. P. A. Coaching for Advanced Accountants |
| <input type="checkbox"/> Traffic Management—Foreign and Domestic   | <input type="checkbox"/> Modern Foremanship                         |
| <input type="checkbox"/> Railway Accounting and Station Management | <input type="checkbox"/> Personnel and Employment Management        |
| <input type="checkbox"/> Law—Degree of LL.B.                       | <input type="checkbox"/> Business English                           |
| <input type="checkbox"/> Commercial Law                            | <input type="checkbox"/> Commercial Spanish                         |
| <input type="checkbox"/> Industrial Management Efficiency          | <input type="checkbox"/> Effective Speaking                         |
| <input type="checkbox"/> Business Letter-Writing                   | <input type="checkbox"/> Expert Bookkeeping                         |

Name.....

Present Position.....

Address.....



## A New Perfume!

YOU will be delighted to hear of the newest creation of the Rieger laboratories, known for nearly a half a century as makers of the choicest perfumes that can be produced. The new odor is

### Honolulu Bouquet

Lovers of good perfume everywhere are charmed with its fragrance, an exquisitely indistinguishable mingling of the rarest odors. It is unlike anything you have ever seen before.

To introduce it to you, we make this

### Special Offer

### Half Ounce Bottle on Trial

Try it with our positive guarantee that if you are not delighted, or if the perfume does not exactly suit your taste, the trial will not cost you one cent.

### Send No Money

Simply send us your name and address. We will send you this regular half-ounce bottle. When you receive it pay the postman only the net cost—60¢—we pay all postage and war tax. We positively guarantee to refund all your money at any time on request if you say you are not satisfied—just return the empty or partly empty bottle. Do not miss this opportunity to try this exquisite new perfume. Write today to

PAUL RIEGER &amp; CO. (Since 1872)

133 First Street San Francisco, Cal.



Large List New Vaudeville Acts, Stage Monologues, New Minstrel Opening Choruses and Finales, Blackface Afterpieces and Crossfire, Musical Comedies and Revues, Musical Readings, Novelty Entertainments, Wigs, Beards, Grease Paints, and other Make-up

Goods. ILLUSTRATED CATALOGUE FREE. WRITE NOW.

T.S. DEXISON &amp; CO., 623 So. Wabash, Dept. 42 CHICAGO

## SCENARIOS WANTED

Protect and market your stories through national organization. Studio connections. Criticisms free. Write for information about membership and descriptive list of stories wanted now.

PHOTOPLAYWRIGHTS LEAGUE OF AMERICA  
623-C Union League Bldg., Los Angeles, Calif.

absurdly to Lily's mind. She wanted to laugh as much as she wanted to cry. She managed to do a little bit of both. She said, "You don't understand . . . please let me go . . . now . . . at once . . ."

She noted that his hand was bloated . . . fat. She thought of Albert . . . pawing. "Don't dare to touch me!" she said.

A month later Lily sat on a bench on one of the less frequented sections of the park. She had spent her last ten cents on the purchase she held now gripped tightly in her hand. It was a bottle labeled, with skull and cross-bones, "Carbolic Acid."

Why not? Lily was thinking dully, and then, over and over again, *why not?* What was there left? What did it all amount to? What was it all for? Everywhere she looked she met the face of pain, with drawn, blue lips and deep, despairing eyes.

The piano, open sesame to Someday, had been taken from her. She could have stood that. There were other pianos, but the baby. Lily held the portion of relief more tightly to her . . . the baby, too, was dead . . . dead and buried in the pauper's cemetery. It hadn't had a chance, she felt that . . . She had loved it, but what did love do? What did it behoove one that one loved the dear and beautiful things? The baby was gone. She had humiliated herself to the extent of telegraphing Albert for money that the child might lie where it belonged and he had wired back that she had made her bed and she must lie on it. Ah . . . but the baby had not made his bed . . . she had made it for him . . . and it was a weed-grown little grave in the cemetery of the poor . . . her baby. Of course, Albert didn't know there was a baby . . . but that was an incidental . . . over Lily's bruised mind pain had laid a blur.

The carbolic was not hard to take. Death wouldn't be hard, either. Not half so hard as Life had been. And whatever it might be at least it would not be *this* . . .

Someone was taking the bottle from her inert fingers. Someone was smiling down at her, with a smile that held lurkings of pity, of tenderness, of, strangely, a comradely understanding.

"If you are waiting for death," the young man said, "I'm afraid you're going to be awfully disappointed." He waited a moment for some of the daze to pass from Lily's distended eyes; then he said, "You see this isn't poison . . . it's water. I . . . I guess the druggist suspected you . . ."

The young man was sitting beside her, was talking on. "I came here to do the same thing myself," he said, "only I was choosing a Rolls Royce as my means of exit. As I can't afford to ride in a street car, methought it would be a paradoxical last gesture, so to speak."

Lily was looking at him, faintly aroused, slightly interested. That was because he was reminding her of something . . . what . . . ?

Dreams . . . she knew now . . . dreams . . . Someday.

He was saying, not because he wanted to talk about himself, but because he knew that talk of any kind was the salve at present, "I'm a composer . . . or thought I was. No one else agrees with me. They want me to jazz my immortal symphonies. I can't . . . you know, there are some things one can't do. Well, among others, I can't starve. I can't go back. Disgrace. Humiliation. But I can go forward. There's no one to care. Isn't it rum?"

Lily found herself answering him, babbling things. About the baby, about the piano, about Visigoth, the jobs she couldn't get. The songs she never sang. Tomaso. Marvelli. The baby again.

They rose as of one accord and began to walk, he steadied her with his arm. Somehow the sky was bluer, somehow oh, somewhere she heard a bird's thin, reed-like note. On a bridge she turned and their eyes met and they smiled.

When she returned to the boarding house she found that her dad had sent her what was ostensibly all the petty cash he could scrape together, amounting to seventy-three dollars and some odd cents.

That night she and the young composer, Tom Clemons, dined at an Italian restaurant.

Then, amazingly, the city turned its face. For be it known that the city has a dual face. The one side is harsh and seamed and crafty and malicious. The other side is beguiling and generous and fair-featured and fine.

The city turned its face.

And there, in the Italian restaurant was Marvelli rushing to Lily, all but weeping over her, gabbling to her about his despair at losing her, about the gift he knew was hers; about his desire to train her for the great career that was to be hers. There was Marvelli promising to look at Tom's scores; there was the world swinging on its pivot, turning rose where it had been grey.

Lily Becker's entrée into the operatic world was the talk of that same world for many a long month thereafter.

Out front Mr. and Mrs. Becker sat, incredulous, at this miracle-daughter, theirs, yet surely not theirs. Little old dad used three handkerchiefs and told everyone within range of his nervously tremolo voice that *that* was "our Lily."

Lily's true ovation took place later on, when, in a cluster of roses she found the little old bottle marked *Carbolic* and attached to it a letter from Tom Clemons saying, "Wont you take a dose of real poison this time, and marry me?"

Alone for a moment Lily swayed. The



back of her triumph seemed cruelly, suddenly snapped. Marry him, ah, how gladly, with what deep-rooted joy she could not say, but marriage! Why, marriage for her meant Albert Penny, with his roughened hands, with his tobacco-stained mouth, with his brutish lack of sensibility; all this glamor and acclaim, what did it mean since it came back in the end to the loss of Tom . . . to Albert Penny . . . to the loss of Tom . . . Tom who epitomized for her, at last, concretely, and forever, the shining land of Someday!

Out in Paradise, the morning following Lily's triumph, Albert Penny was reading the amazing tributes aloud to his more amazed family. When he had done, they were quite rigid. Mrs. Penny, feeling called upon for comment, ejaculated faintly that she allus *had* said Lily Becker was "diff'runt." Albert was not thinking of Lily. He was thinking of the sentence, "One thousand dollars per performance." He said, aloud, "Lily never did have a hand fer money."

The elder Penny glanced up, shrewdly. He believed he knew what was fomenting in his son's mind. He felt a satisfaction. Albert would "get on." He said, as if carelessly, "It's a husband's place to watch his wife's money. Women folk aint no hand for suchlike."

Mrs. Penny sighed. "I'm sure," she said, "I've allus left such things to yer Pa. Fer the life of me I dont know why Lily cant do th' same, Allie."

Allie didn't either. "Lily's real talented," he said, finally, "but she aint got a head fer figgers. Pa, I think I'll be leavin' ter-night and get inter New York afore she gets fancyin' around too much."

Allie left that night, but he never got 'inter' New York. It may have been that the fine-featured side of the city smiled at Lily with a touch of whimsy, with a touch of pleasant scorn, or it may be that the signal master's wife had twins and the signals weren't properly attended to. What it was doesn't matter much to us. What does matter is that the thru Express never reached New York, and neither did Albert Penny. They took what was left of him back to his home town of Paradise and the Penny money went to the erection of a monument befitting so illustrious a son who had died "fer his wife's sake."

In New York Lily and Tom were watching the stars defy the little lights of man.

Lily said, suddenly softly, "Do you know what day this is, Tom?"

Tom smiled: "Of course."

"What day, Thou Great One?"

"Our day, my Queen."

"Yes, and no." Lily was deeply silent for a moment. It was as tho she were gathering together all her forces for the deep purpose of realization. She drew him closer to her. "This is Someday, Tom," she said, "This is Someday, Beloved-Dream-Come-True."

(Ninety-one)

# I Teach Piano a Funny Way

**So People Told Me When I First Started in 1891. But now, after over twenty-five years of steady growth, I have far more students than were ever before taught by one man. I am able to make them successful players of the piano or organ in quarter the usual time at quarter the usual cost.**

To persons who have not previously heard of my method, this may seem a pretty bold statement. But I will gladly convince you of its accuracy by referring you to any number of my graduates in any part of the world. There isn't a State in the Union that doesn't contain many players of the piano or organ who obtained their training from me by mail.



Investigate by writing for my 64-page free booklet, "How to Learn Piano or Organ."

My way of teaching piano or organ is entirely different from all others. Out of every four hours of study one hour is spent entirely away from the keyboard, learning something about Harmony and The Laws of Music. This is an awful shock to most teachers of the "old school," who still think that learning piano is solely a problem of "finger gymnastics." When you do go to the keyboard, you accomplish *twice as much* because you *understand what you are doing*. Within four lessons I enable you to play an interesting piece not only in the original key, but in all other keys as well.

I make use of every possible scientific help—many of which are entirely unknown to the average teacher. My patented invention, the COLOROTONE, sweeps away playing difficulties that have troubled students for generations. By its use, Transposition—usually a "nightmare" to students—becomes easy and fascinating. With my fifth lesson I introduce another important and exclusive invention, QUINN-DEX. Quinn-Dex is a simple, hand-operated moving picture device, which enables you to see, right before your eyes, every movement of my hands at the keyboard. You actually see the fingers move. Instead of having to reproduce your teacher's finger movements from MEMORY—which cannot always be accurate—you have the correct models before you during every minute of practice. The COLOROTONE and QUINN-DEX save you months and years of wasted effort. They can be obtained only from me, and there is nothing else, anywhere, even remotely like them.

Men and women who have failed by other methods have quickly and easily attained success when studying with me. In all essential ways you are in closer touch with me than if you were



DR. QUINN AT HIS PIANO—From the famous sketch by Schneider, exhibited at the St. Louis Exposition.

studying by the oral method—yet my lessons cost you only 43 cents each—and they include all the many recent developments in scientific teaching. For the student of moderate means, this method of studying is far superior to all others; and even for the wealthiest student, there is nothing better at any price.

You may be certain that your progress is at all times in accord with the best musical thought of the present day, and this makes all the difference in the world.

My course is endorsed by distinguished musicians who would not recommend any course that did not maintain the highest musical standards. It is for beginners or experienced players, old or young. You advance as rapidly or as slowly as you wish. All necessary music is supplied without extra charge. A diploma is granted. Write today, without cost or obligation, for 64-page free booklet, "How to Learn Piano or Organ."



## FREE BOOK COUPON

QUINN CONSERVATORY, Studio MI-32,  
598 Columbia Road, Boston, 25, Mass.

Please send me, without cost or obligation, your free booklet, "How to Learn Piano or Organ," and full particulars of your Course and special reduced Tuition Offer.

Name .....

Address .....

## Marcus Lucius Quinn Conservatory of Music

Studio MI-32  
598 Columbia Road, Boston, 25, Mass.

**Remember — All Advertising in MOTION PICTURE CLASSIC is guaranteed by Brewster Publications, Inc.**

## YOU HAVE A BEAUTIFUL FACE BUT YOUR NOSE?

IN THIS DAY and AGE attention to your appearance is an absolute necessity if you expect to make the most out of life. Not only should you wish to appear as attractive as possible, for your own self-satisfaction, which is alone well worth your efforts, but you will find the world in general judging you greatly, if not wholly, by your "looks," therefore it pays to "look your best" at all times. Permit no one to see you looking otherwise; it will injure your welfare. Upon the impression you constantly make rests the failure or success of your life. Which is to be your ultimate destiny?

My latest *Nose-Shaper*, "Tranos Model 25," U. S. Patent, with six adjustable pressure regulators and made of light polished metal, corrects now ill-shaped noses without operation, quickly, safely and permanently. Diseased cases excepted. Is pleasant and does not interfere with one's daily occupation, being worn at night.

Write today for free booklet, which tells you how to correct Ill-Shaped Noses without cost if not satisfactory.

M. TRILETY, Face Specialist 1492 Ackerman Bldg., Binghamton, N. Y.  
Also For Sale at Riker-Hegeman, Liggett's and other First-Class Drug Stores.



Do you know that Clear-Tone  
—the wonder-working lotion—  
used like toilet water—

## Clears Your Skin

of Pimples, Blackheads, Acne  
Eruptions, Enlarged Pores, Oily or  
Shiny Skin? *Elegant after Shaving.*  
Indispensable for sensitive, refined women.  
GUARANTEED to banish unsightly blemishes easily  
and quickly, and leave the skin clear and smooth.



### "A Clear-Tone Skin"

This Free Booklet tells how you can easily  
and quickly at home obtain a clear skin, free from all  
blemishes, like Nature intended you to have. Thousands  
of copies of this interesting book distributed monthly.

**Clear-Tone** is not a cure-all or a mail-order  
treatment, but a scientific, reli-  
able SKIN LOTION, perfected after 15 years personal experi-  
ence by Mr. E. S. Givens, who knows every embarrassment  
one has to suffer with a bad complexion. Endorsed and pre-  
scribed by physicians, druggists, and thousands of enthusi-  
astic users, and sold on a direct and positive guarantee of  
absolute satisfaction or money back! The marvel of Clear-Tone  
is that it clears the complexion so quickly, no matter the cause.

**Clear-Tone** has had an *unprecedented success* as  
evidenced by the thousands of voluntary  
letters written by men and women who had very bad blemishes  
and tried various soaps, ointments and doctors without relief.

#### READ THESE LETTERS!

**From U. S. Hospital.**—"Find myself improving wonderfully.  
Anyone I see that has skin trouble your wonderful Clear-Tone  
will be recommended. C. A. Rein, U. S. Hos. 41, Sta. Island, N. Y."  
**From a Barber.**—"Have been a barber for 30 years and never  
saw anything as good as Clear-Tone. All barbers should know  
about it." Otto Van Burin, Kansas City, Mo.

**From a Musician.**—"I am obliged to be in public a great deal  
and my complexion was a great embarrassment. Clear-Tone  
improved me so greatly that I strongly recommend it." C. H.  
Lindeman, Stenbenville, Ohio.

**From a Lady.**—"I cannot thank you enough for all the good  
it has done me. One bottle has cleared my face wonderfully."  
—Miss Mary Yonks, Haverstraw, N. Y.

**From a Soldier.**—"It is certainly wonderful." Louis Langer,  
Troop F, 3d Cavalry, Ft. Ethan Allen, Vt.

**From a Flyer.**—"Cleared my face of Acne." H. J. Howald,  
N. H. Station, Pensacola, Fla.

**People Amazed.**—"Has cleared my skin completely of pimples  
and blackheads. Everybody who sees me is amazed." R. R.  
Wilson, Pearson, Ga.

**Thousands of Others.**—men and women—praise Clear-Tone.  
We'll gladly send copies of most interesting testimonials.

**FREE!** Simply send name today for FREE booklet,  
"A Clear-Tone Skin," telling how I cured  
myself after being afflicted for 15 years, and  
my \$1,000 guarantee to clear your skin of the above blemishes.  
E. S. GIVENS, 223 Chemical Bldg., Kansas City, Mo.

## Betty In Profile

(Continued from page 45)

I regarded this languid lady before me  
curiously. There was no hint of the con-  
queror about her, no sign of the duel, no  
mark of the pitiless cruelty which the  
monster city deals out to every newcomer.  
Rather a lazy grace, a *savoir faire*, a re-  
dundant confidence. Yet there is behind  
her that long succession of obstacles over-  
come and the release of two pictures that  
brought her to the front—"The Furnace,"  
and "Midsummer Madness." Summed  
up, it is an imposing accomplishment.

And yet, one scarcely knows how to  
catalog her. She is most emphatically not  
an ingénue, she is not yet a star, and she  
even decries any tendencies toward tem-  
perament.

"I hardly know what angle to take in  
writing about you." I told her frankly.  
She is the kind of a person with whom  
one can be frank. If she ever gets fat—  
a remote possibility, I admit—she will  
call it "fat" and not "embonpoint" or  
"plumpness."

She regarded me with an amused smile.  
"There is only one angle possible," she  
replied. For the second time she turned  
her face from me, and I caught the rav-  
ishing line of a tip-tilted nose, a bewitch-  
ing upper lip and a throat slim and  
straight.

"Profile with lips slightly parted,"  
she quoted herself, and I agreed with her.

## A FAVOR

By ELIZABETH LOCKWOOD

Erect for me a studio  
Where funny hirsute people go,  
Where art is art and love is free,  
And all the world is just for me.

Where I may fill my window sill  
With scarlet blooms from yonder hill  
And scatter o'er the barren walls  
The juice of purple poppy-balls.

Where curtains of some rich brocade  
Will hang from rings of Chinese jade,  
And Persian rugs caress my feet  
That weary of the sordid street.

Where tea from China, brewed with care,  
Is served in cups of priceless ware;  
Scents from France in gleaming glasses,  
Copper urns and polished brasses.

Toys of tortoise-shell from far,  
Sweetmeats in an amber jar,  
And costly cigarets will lure  
The gay and vagrant paramour.

Erect for me a studio  
In some shabby, obscure row;  
What art, you ask, will I pursue?  
The art, dear one, of loving you.

## EVENTIDE

By BETTY McDUGALL

The lights of the city are growing pale,  
And the silvery sheen of stars  
Spreads o'er the world like a twinkling veil,  
And there's a stillness nothing mars.

Till out from the heavens the moon appears,  
In radiance, shining and white,  
And the firmament's lit with a light that  
shines  
Holy and calm and bright.

# THE DECEMBER SHADOWLAND

A BEAUTIFUL and distinguished  
holiday number is the December  
issue of Shadowland. Color pages  
of singular beauty, striking photographic  
and art work, and a number of remark-  
able articles make up its interesting con-  
tents.

The second of Theodore Dreiser's  
series of articles, "Hollywood: Its Mor-  
als and Manners," will, of course, be a  
sensational feature. Here is the fear-  
less and vigorous Dreiser at his best.

The December number will introduce  
a new and delightful essayist. Ernest  
Boyd, who stands for the best in critical  
American literature. Mr. Boyd writes  
on "A Literary Volstead Act" with keen  
and biting skill.

The new Swedish Ballet, which has  
just been astonishing Europe, is the sub-  
ject of an absorbing article by the well  
known music critic, Pitts Sanborn.

Oliver M. Saylor writes on Province-  
town, port of letters, the article being  
illustrated by color reproductions of work  
by Provincetown artists. Benjamin De  
Casseres is represented by an unique  
essay, "The Psychology of Ennui." Babette  
Deutsch writes on "Robinson:  
The Divided Mystic," in her newest  
article on American poets. Frank Harris  
is present with a characteristically fine  
essay on D. H. Lawrence, the novelist  
and poet.

# DECEMBER SHADOWLAND

**LOOK 50¢ Look** Wonderful Instrument

Greatest thing yet. Nine separate articles in one. Everybody delighted with it. Odd, curious and interesting. Lots of pleasure as well as very useful. It is a double Microscope for examining the wonders of nature. It is also an Opera Glass, a Stereoscope, a Burning Lens, a Reading Glass, a Telescope, a Compass, a Pocket Mirror, a Laryngoscope—for examining eye, ear, nose and throat. It is worth all the cost to locate even one painful cinder in the eye. Folds flat and fits the pocket. Something great—you need one. Don't miss it. Sent by mail, with 300 page Novelty Catalog, ONLY 50c or 3 for \$1.25.

JOHNSON SMITH CO., Dept. 705, 3224 N. Halsted St., Chicago.

## Wherever You Go YOU NEED A WATCH

Here is yours direct from the  
factory at Wholesale Price \$1259

TEN  
DAYS



FREE  
TRIAL

**THIS SPLENDID BRACELET WATCH**  
high-grade, 15-jewel lever movement excellent timekeeper, beauti-  
ful sterling silver cushion case, platinum finish, silk ribbon and  
silver buckle will find favor with the most discriminating taste.  
You can get this dainty small model in Cushion, Octagon, Barrel  
or Round Shape.

in Sterling Silver Case.....15 Jewels \$12.95  
or 20-year guaranteed gold filled.....15 Jewels \$15.75  
or 14K Solid Gold Case.....15 Jewels \$25.50  
In Yellow, White, or Green Gold, at your choice.

EVERY WATCH ABSOLUTELY GUARANTEED

Watches are our exclusive specialty.  
Prices from \$3.00 to \$1,000.00

Select your watch. SEND NO MONEY, pay our advertised price  
when you get the watch. TRY IT OUT FOR 10 DAYS and if not  
entirely satisfied we will exchange it or refund your money. Don't  
miss this opportunity—write us today, we guarantee you cannot  
duplicate our watches anywhere at twice the price. Yours for  
life-long service.

UNEEDA WATCH CO., Dept. B  
217 Eighth Avenue, - - - New York City

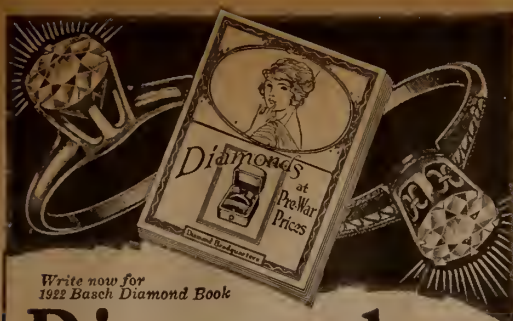
(Nineteenth)

## A Single Drop Lasts a Week

You Have Never Seen  
Anything Like This Before  
Flower Drops the most exquisite  
perfume ever produced. Made from  
flowers. A single drop lasts a week.  
Bottle like picture with long glass  
stopper. Lilac or Orange Blossom, \$1.50; Lily  
of the Valley, Rose or Violet, \$2.00;  
Romanza, our latest Flower Drops,  
\$2.50. Above odors in half oz. bottles  
\$4.00, one oz. \$15.00. Send 20c stamps  
or silver for miniature bottle.

**Rieger's**  
PERFUME & TOILET WATER  
**Flower Drops**  
Rieger's Mon Amour, ounce \$1.50;  
Garden Queen, \$2.00; Alcazar, \$2.25;  
Parfum Rienz, \$2.50, nothing finer;  
Honolulu Bouquet \$1.00 At druggists or  
by mail.  
Send \$1.00 for souvenir box of five  
25c bottles, different odors.  
PAUL RIEGER & CO. 1341st St., San Francisco  
**Send for Miniature  
BOTTLE 20¢**





Write now for  
1922 Basch Diamond Book

## Diamonds at Pre-War Prices

Write today for the new 1922 Basch De Luxe Diamond Book. Diamonds Back to Pre-War Prices. Sweeping reductions in diamonds of all grades. Note these:  
1/4 kt. now \$34.50, was \$45.00. 1/2 kt. now \$110.00, was \$147.00.  
3/4 kt. now \$72.50, was \$95.75. 1 kt. now \$147.50, was \$197.50.  
We are diamond importers. We sell direct to you by mail at importers' prices eliminating the brokers' and wholesalers' profits—35% to 50% saved on local store prices. And now with prices slashed to pre-war levels (while retailers are still clinging to big profit prices) you can make additional big savings.

### Free Examination—Money Back Guarantee

Every diamond sent on free examination. We take the risk and pay all charges. We also guarantee to refund in cash full price less 10%, if you wish to return your diamond. We allow full price in exchange for another diamond at any time. Every diamond fully guaranteed as to weight, quality and value.

## FREE 1922 Basch De Luxe Diamond Book—Write

See the money-saving reductions made in this new Basch Book before you buy a diamond. Rare bargains also in watches, jewelry, silverware, etc. Tells how to judge a diamond. A postcard or letter brings it free—write now.  
L. Basch & Co., Dept. D3591 State and Quincy Sts.  
Chicago, Illinois

## A Slim Figure— how to obtain it



USE FLO-RA-ZO-NA—a delicately perfumed bath powder that leaves your skin glowing healthfully and beautifully smooth through your daily invigorating bath sprinkled with fragrant

## FLO-RA-ZO-NA Bath Cartons

GUARANTEED HARMLESS—reduces superfluous flesh.

Fourteen Treatments, \$3.00, Postpaid

If your druggist cannot supply you send \$3.00 (\$4.00 in Canada) direct to

Royal Pharmaceutical & Perfumery Co., Inc.  
Dept. 127 49 East 102nd St., New York

## FREE Diamond Ring Offer

Just to advertise our famous Hawaiian im. diamonds—the greatest discovery the world has ever known. We will send absolutely free this 1 1/4 kt. gold f. ring, set with a 1-2k Hawaiian im. diamond—in beautiful ring box postage paid. Pay postmaster \$1.48 C. O. D. charges to cover postage, boxing, advertising, handling, etc. If you can tell it from a real diamond return and money refunded. Only 10,000 given away. Send no money. Answer quick. Send size of finger.

KRAUTH & REED  
Dept. 320 Masonic Temple, Chicago

Dr. Wm. J. Robinson's Wonderful Book

## BIRTH CONTROL

or

### The Limitation of Offspring

is now ready for distribution. This is the most important book Dr. Robinson has written. It contains all there is to know about Birth Control, and he has spared no effort in giving to the public the valuable information that everyone is entitled to.

#### A FEW OF THE 41 CHAPTERS

The Enormous Benefits of Prevention  
The Orthodox Remedies  
Neurasthenia in Men and Women from Improper Methods  
The Eugenic Standpoint  
Prevention a Necessity of Married Life  
Let Me Be Created in Love  
Prevention of Conception and Abortion  
The Knowledge Contained in Each Chapter Is Priceless

We, the publishers, feel that we are performing a great social service by making this book available to the public at a price within reach of all. 250 pages, beautifully cloth bound.

Price Only \$2.00 Sent Postpaid

For an AUTHENTIC COPY order from us.

MISSION PUBLISHING COMPANY  
Dept. 12-BC, Box 61, Times Square Sta., New York

## The Celluloid Critic

(Continued from page 51)

and abandon that mark her Carmen are to be found here. Ernest Lubitsch himself plays the tragic rôle of the hunchback with a splendid sensitiveness. Paul Wegener, the unforgettable Golem, makes the sheik a dominating character.

Let us pause before considering Mary Pickford's "Little Lord Fauntleroy" long enough to pass judgment on the newest Alla Nazimova vehicle, "Camille" (Metro).

The story of the courtesan, Marguerite Gautier, and her tragic love for Armand Duval, as penned by Alexander Dumas, the younger, is too familiar to need outlining. The present Nazimova version is more or less freakish thruout, altho frankly it is the best thing the Russian star has given to the screen in a long time, taken all in all.

Nazimova has taken innumerable liberties with the Dumas romance. There are the so-called "impressionistic" settings, for instance. These seem to us merely bizarre backgrounds, suggestive of a Broadway ladies' shop. Real impressionism aids the dramatic mood, as in the superb backgrounds of "The Cabinet of Dr. Caligari." Certainly, genuine impressionism would aid the dramatic movement rather than cry out with garish stridency, as in the settings of the Nazimova "Camille."

We understand that Mme. Nazimova constructed two conclusions to "Camille": one in which she follows the original novel in that the heroine dies alone, and the other in which she follows the play, wherein the lady of the camelias dies, for the sake of dramatic effectiveness, in the arms of the sorrowing Armand. We had the opportunity of viewing only the former, which, we must admit, has not the emotional wrench of the speaking play's climax.

Mme. Nazimova's performance varies thru the film version. It runs perilously close to burlesque in the early moments, if, indeed, it does not cross the dangerous line. But it hints at pathos as it progresses, and there is a real note in the death of Camille. Actually, these final moments are the best thing Mme. Nazimova has given the screen since the days of "Revelation."

"Camille" is very nearly a series of close-ups of the star. The flashes of Rudolph Valentino as Armand indicate further promise in this highly promising young actor, but the remainder of the cast is wholly out of the atmosphere.

With which we turn to Mary Pickford's "Little Lord Fauntleroy" (United) with a certain sigh of critical relief. This opus of Mrs. Hodgson Burnett's is the most obvious sort of Pollyanna fodder—but the darn thing gets you.

Of course, you remember the sugary tale of Cedric Errol, who is summoned from New York to be the little Lord Fauntleroy in a lonely old English castle, of the way he wins the gruff, embittered old Earl of Dorincourt, of his love for his mother, affectionately termed Dearest,



## "Here's Where We Got Our Start"

"Look, Nell—this coupon! Remember the night you urged me to send it in to Scranton? Then how happy we were when I came home with the news of my first promotion? We owe it all, Nell, my place as Manager, our home, our comforts—to this coupon."

Thousands upon thousands of men now know the joy of happy, prosperous homes because they let the International Correspondence Schools prepare them in their spare time for bigger work. You will find them in city, town and country—in office, factory, shop, store, mine and mill, on farms and on railroads. There are clerks who became Advertising Managers, Salesmen and Executives; carpenters who became Architects and Contractors; mechanics who became Engineers and Electrical Experts; men and boys who rose from nothing to splendid responsible positions.

More than two million men and women in the last 30 years have advanced themselves in position and salary through I. C. S. help. Over 130,000 are studying right now. You can join them and get in line for promotion.

The first step to success in the I. C. S. way is to choose your career from this list and mark and mail this coupon here and now.

TEAR OUT HERE

INTERNATIONAL CORRESPONDENCE SCHOOLS  
BOX 6765-B SCRANTON, PA.

Without cost or obligation please explain how I can qualify for the position, or in the subject before which I have marked an X in the list below:

- ☐ ELECTRICAL ENGINEER
- ☐ Electric Lighting & Railways
- ☐ Electric Wiring
- ☐ Telegraph Engineer
- ☐ Telephone Work
- ☐ MECHANICAL ENGINEER
- ☐ Mechanical Draftsman
- ☐ Machine Shop Practice
- ☐ Toolmaker
- ☐ Gas Engine Operating
- ☐ CIVIL ENGINEER
- ☐ Surveying and Mapping
- ☐ MINE FOREMAN or ENG'G
- ☐ STATIONARY ENGINEER
- ☐ Marine Engineer
- ☐ ARCHITECT
- ☐ Contractor and Builder
- ☐ Architectural Draftsman
- ☐ Concrete Builder
- ☐ Structural Engineer
- ☐ PLUMBING & HEATING
- ☐ Sheet Metal Worker
- ☐ Textile Overseer or Supt.
- ☐ CHEMIST
- ☐ Pharmacy

- ☐ BUSINESS MANAGEMENT
- ☐ SALESMANSHIP
- ☐ ADVERTISING
- ☐ Show Card & Sign Ptg.
- ☐ Railroad Positions
- ☐ ILLUSTRATING
- ☐ Cartooning
- ☐ Private Secretary
- ☐ Business Correspondent
- ☐ BOOKKEEPER
- ☐ Stenographer & Typist
- ☐ Certified Public Accountant
- ☐ TRAFFIC MANAGER
- ☐ Railway Accountant
- ☐ Commercial Law
- ☐ GOOD ENGLISH
- ☐ Common School Subjects
- ☐ CIVIL SERVICE
- ☐ Railway Mail Clerk
- ☐ AUTOMOBILES
- ☐ Mathematics
- ☐ Navigation
- ☐ AGRICULTURE
- ☐ Poultry Raising
- ☐ BANKING
- ☐ Spanish
- ☐ Teacher

Name..... 7-1-21

Street and No.....

City..... State.....

Occupation .....



## BEAD YOUR EYELASHES

No woman is more beautiful than her eyes. You can have radiant, lovely eyes with the fascinating lure of romance if you use Poirier Eyelash Cosmetic, perfumed and greaseless, applied with the patented Poirier Eyelash Beader. Makes eyelashes appear silky and luxuriant. Will not smart or burn the eyes.

Send \$1.00 for Poirier Beauty Set for eyelashes and eyebrows, which includes one silver plated Poirier Eyelash Beader, one stick Poirier Eyelash Cosmetic, one box Poirier Eyebrow Creme, dainty eyebrow brush and mirror.

Full instructions. Mention color of hair. Money refunded if not satisfied.

POIRIER BEAUTY SPECIALTY CO.

131 Fountain Bldg.  
Fountain Court Cleveland, Ohio







## Fun Every Minute with Your Gibson

Popular, "Jazz," or Classic—wherever you are and whatever music your taste or the occasion demands, is at your fingertips with your GIBSON. Learn at home in spare time. No previous musical knowledge required. No long drudgery or practice. FUN from the start—that's why

### Gibson Instruments

are "the Music Pals of the Nation." The modern standard of construction—guaranteed for life. Features such as Stradivarius arching (violin construction), tone of unexcelled quality and volume, superb finish, make Gibsons the preference of America's leading artists. And what a variety of instruments to choose from.

#### \$5.00 a Month Buys a Gibson

Mark your choice: [ ]Mandolin, [ ]Mandola, [ ]Mando-Cello, [ ]Mando-Bass, [ ]Guitar, [ ]Harp Guitar, [ ]Mandolin-Banjo, [ ]Guitar-Banjo, [ ]Tenor Banjo, [ ]Cello-Banjo. We supply handsome Carrying Case, Instruction Book, Pitch Pipe and Music Stand. Liberal allowances on old instruments.

Give name and address; we will send FREE Gibson Book, 112-page catalog, free trial offer and complete information about instrument you prefer. If you are a teacher mark here [ ]; if you want agency, mark here [ ]. Tear out and mail today—NOW.

### Gibson Mandolin-Guitar Company

1512 Parsons Street Kalamazoo, Michigan

**Representatives Wanted.**  
Men or women can make \$5,000 or more yearly in exclusive territory.

## THE Sole Agent for the Corliss Palmer Preparations

No other manufacturer, chemist or distributor has her formulas, nor the right to handle her preparations. At present we are doing a mail order business only, and we will mail postpaid any of the following preparations on receipt of price in stamps, cash or money order. (In mailing coins wrap them carefully in small packages to prevent them cutting a hole in your envelope.)

Face Powder	- - - - -	50 cents
Face Rouge	- - - - -	50 cents
Foundation Cream	- - - - -	50 cents
Lip Salve	- - - - -	50 cents

We guarantee all of Miss Palmer's preparations to be perfectly harmless. Her formulas call for only the best of ingredients. We have thousands of the most glowing testimonials praising her preparations. Try them once and you will use none other.

**RICHARD WALLACE, Brooklyn, N. Y.**

## "WONDER"

is a necessity for every lady (or gentleman) who perspires too freely. You will be in many hot, close rooms this winter and you surely want to avoid being unpleasantly conspicuous. No soap, powder or perfume can hide offensive perspiration.

Send 25 cents (stamps or coin) for a trial tube. If you send a coin, be sure it is well wrapped to prevent cutting thru envelope and getting lost in the mail.

**Wilton Chemical Co., Brooklyn, N. Y.**



### Wear this LIKA-DIAMOND for 10 Days FREE

LIKA-DIAMOND ladies' ring has 7 perfectly-matched stones. Looks like a 1 1/2 carat diamond solitaire. Stands all diamond tests for beauty, hardness, brilliance. SOLID 14K GOLD pierced mounting. Simply send name, address and finger size. Pay \$4.50 to postman when ring arrives. Wear it 10 days. If satisfied, pay us \$2 a month for 6 months and the ring is yours. If not satisfied, we will return your \$4.50. Order NOW—at OUR RISK!

**Imperial Importing Co.**  
1143 Elmwood Avenue, Providence, R. I.

## "ZEE BEAUTIFUL GIRL PICTURES"

10 wonderful poses, \$1.00; 18 specials, \$2.00. Genuine "Taken from Life" Photographs. Money refunded if dissatisfied.

**BAIRART CO., Dept. 115, ST. LOUIS, MO.**

## NEW MECHANICAL Self-Treatment Method Relieves

fallen arches, weak ankles, crooked toes, Morton's toe, bunions, callouses, etc.

**Thousands Sold in a Few Weeks**  
Better than arch supports. Absolutely scientific. Same principle used by Army and Navy Surgeons. State your foot trouble.

**WRITE FOR 10 DAYS TRIAL OFFER**

**THE NATURE TREAD MFG. CO.**  
200 N. Jefferson St., Dept. 526, Chicago

of the efforts of an unscrupulous woman to palm off her son as the real Lord Fauntleroy, and of the ultimate happiness of everyone. Piffle, of course, and even piffle of the vintage of 1890.

But, as we remarked, the darn thing gets you. Mary Pickford plays both Cedric and Dearest with the aid of the finest and most dexterous trick camera work we have ever observed. Only in flashes does she get over the note of boyishness as the gallant little Cedric, yet we predict you will love her in this rôle and, moreover, believe in her Cedric while you are observing it. Yet Little Lord Fauntleroy is really playing Mary Pickford. We liked her Dearest even better, for it is prophetic of what the mature Mary Pickford may do, years hence. You will love her Dearest.

While we are complimenting Miss Pickford on her acting, let us compliment her upon her courage and far-sightedness in giving such wide opportunities to Claude Gillingwater, whose gouty, crotchety, cranky old Earl of Dorincourt seems to have hobbled from between the covers of Mrs. Hodgson Burnett's romance. It is a superb cinema contribution—a finely drawn portrait of a lonely old man's gradual transition before the tiny hands of youth and love.

Charles Rosher's camera work—even aside from the remarkable double exposure stuff—is splendid and well-nigh uncanny. There are close-ups of Mr. Gillingwater's Earl or Dorincourt which have the texture of rare old steel engravings. The directorial credit is officially given to Alfred E. Green and Jack Pickford, but personally we hand it to Mary Pickford herself. We detect her discerning hand.

Certainly the Fairbanks family may well be proud of itself with "Little Lord Fauntleroy" and "The Three Musketeers" to its credit.

We must admit our disappointment in Charlie Chaplin's latest film effort, "The Idle Class" (First National), which, after all, turned out to be only a routine two-reel program farce. True, it is better than the average two-reeler since it has flashes of the Chaplin genius here and there, but, on the whole, it isn't what we expect of the comedian these days.

Charlie plays two rôles: one an absent-minded man of wealth; and the other, the typical Chaplinesque derelict. There are several humorous interludes, as a comic golf match and the complications ensuing when a man gets locked in a suit of armor. The real things of "The Idle Class" are the subtle shadings, given by Chaplin now and then, as the moment where the tattered adventurer sees the beautiful society girl pass him on horseback. The class tragedy of all the ages is caught in his eyes for just the fraction of a second.

The beautiful Corinne Griffith's latest vehicle, "Moral Fibre" (Vitagraph), is typical Vitagraph scenario material in all its machine-made melodramatic crudity. It is inconceivable that this producing or-





## KEEP YOUR YOUTH

Do not grow grey  
The safe and sure way

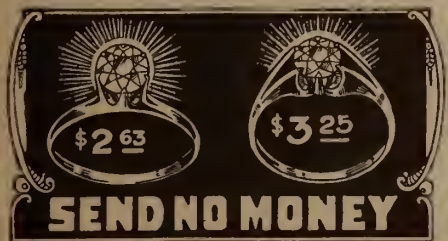
# Néos Henné

There is no feature of the face or manner that so quickly ages as the changing of the hair to grey—which now may be successfully prevented by the use of NÉOS HENNÉ.

NÉOS HENNÉ has passed every test for restoring hair to its natural color and luster—it is effective for all time and does not wash or rub off. Blonde, all tones of brown, chestnut to jet black hair successfully and permanently treated. We have prepared a booklet which clearly shows the simple process of treating the hair with Néos Henné—moreover, you will find it helpful in caring for the hair. Write for booklet "P."

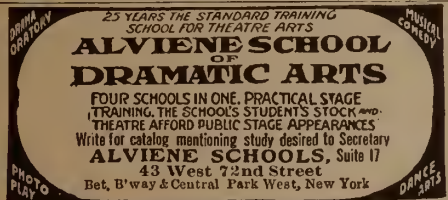
Price **\$1.60** for Full Treatment  
Directions on Box

On sale at R. H. Macy & Co., and other  
department stores in New York or direct from  
**NÉOS CO., Dept. 12, 366 Fifth Ave., New York**  
William Edwin Hoyer, Sales Agent  
Aeolian Hall, New York City



**SEND NO MONEY**  
If You Can Tell it from a  
**GENUINE DIAMOND** Send it back

To prove our blue-white MEXICAN DIAMOND closely resembles a genuine diamond with same DAZZLING RAINBOW FIRE, we will send a selected 1 carat gem in Ladies Solitaire Ring (Cat. price \$4.98) for Half Price to introduce, \$2.63, or in Gents Heavy Tooth Belcher Ring (Cat. price \$6.26) for \$3.25. Our finest 12K Gold Filled mountings. **GUARANTEED 20 YEARS. SEND NO MONEY.** Just mail postcard or this ad. State Size. We will mail at once C. O. D. If not pleased return in 2 days for money back less handling charges. Write for Free Catalog. Agents Wanted. **MEXICAN DIAMOND IMPORTING CO., Dept. CA2 Las Cruces, N.M.**  
(Exclusive controllers Mexican Diamonds)



## MAKE MONEY AT HOME

**YOU** can earn from \$1 to \$2 an hour in your spare time writing show cards. Quickly and easily learned by our new simple method. No canvassing or soliciting, we teach you how, sell your work and pay you cash each week. **Full particulars and booklet free.**

**AMERICAN SHOW CARD SCHOOL**  
207 RYRIE BUILDING,  
TORONTO, CANADA

(Ninety-five)

ganization cannot do better by this highly promising star, for the screen actually has no one to equal her in warmth of appeal or in sheer beauty. "Moral Fibre" is the usual drivel about a young woman who sets out to wreak vengeance, only to find that it is the wrong way to achieve happiness. You will like the early scenes, showing Miss Griffith as a short-skirted kiddie. We particularly recommend them, especially the moment where she falls headlong into a potato barrel. This, to us, is the big dramatic moment. The direction of Webster Campbell is better than Miss Griffith has been getting heretofore.

William S. Hart's latest, "Three Word Brand" (Paramount), is just another Hart melomovie, except that there is more of the star in this than usual. That is, like nearly every other star this month, he plays two rôles, twin brothers: one who grows up to be a laconic gunman, cycled "Three Word Brand," while the other develops into the honest and spotless governor of the state. It does not possess what we would call a plausible story by any stretch of the imagination. Just passable.

## His Dream House and Himself

(Continued from page 48)

taken something that belonged to them. You see their dream house had been built there.

Several years later—during the war—it came to Mr. Roberts' notice that the house was for sale. The owner, a German, had lost all his money and could get no credit at the bank, with the result that his mortgage was foreclosed. Of course, Mr. Roberts bought the home and their dream became a reality.

Most of Theodore Roberts' dreams have become realities. He has been blessed with the magic touch which, instead of turning all things to gold, turns them into whatever he wants.

He was as thrilled as a boy when he bought his first limousine for Mrs. Roberts. He had little velvet cushions made with her initials embroidered in silver to fit on the corners and other little accessories with which a first car owner litters up his machine. Now he can look back and laugh at that pristine joy of ownership.

After the machine, came the fad for raising airedales. Mr. Roberts bought the finest female airedale on the market and he bred his dogs for several years always to the most perfect airedale to be found. The fad has cost him thousands of dollars. His last airedales were supposed to be perfect—but for some strange reason with the perfection of their bodies had come a high-strung temper which manifested itself in ugly spells. The dogs were downright vicious. So now Theodore Roberts has taken to breeding little wire-haired fox terriers.

Mr. Roberts has lost twenty-six

# XMAS GIFTS

## Buy NOW

(Take a FULL YEAR To Pay)

**BABE RUTH SAYS:**  
"I have examined Diamonds in a lot of cities and will say that, for high quality and low price, ROYAL DIAMOND & WATCH CO.'s 14K mounting can't be beat."

*Photo Right*

**B1—Ladies imported onyx 14K white gold ring, first quality blue white Diamond pierced 14K mounting \$30.00**

**B2—Ladies 7 Diamond cluster 14K white gold mounting \$43.50**

**B3—Ladies solid gold ring set with perfectly cut blue white Diamond \$35.00**

**B4—14K white gold hand engraved mounting, blue white Diamond \$40.00**

**B5—White and green gold Lava here, Diamond with 3 perfect center \$25.00**

**B6—Ladies 14K diamond cluster platinum set, resembles \$350.00 solitaire \$57.50**

**B7—Gentlemen's 14K solid gold Tooth ring, first quality blue white Diamond \$100.00**

**B9—Hand engraved 14K white or green gold case 15 Jewel guaranteed movement \$37.50**

## Pay Next Year

for your  
**Christmas Gifts!**

**ORDER NOW**  
**DON'T SEND A PENNY**

—goods come to you for examination. Pay (1/5) 20% only if you are satisfied—Take a full year to pay the balance. "ROYAL" diamonds are genuine first quality blue white perfect cut. Every article an exceptional value. All goods sent on approval for 30 Days' Trial. Satisfaction guaranteed. No references demanded—no red tape—no money in advance. 10% Discount for Cash.

**8% yearly Dividends in exchange allowance guaranteed on every diamond purchased from us.**

**"ROYAL" CHRISTMAS CATALOG FREE**

The most complete catalog ever published of Diamonds, Watches, Jewelry, Silverware, Cameras, Ivory Toilet Sets, etc., sent free. Prices the lowest—quality the highest. 30 Days' Trial and a full year to pay on everything you order from our \$2,000,000.00 stock. Send for your free copy today. Address Dept. 420.

**Established 1895**

# ROYAL DIAMOND CO.

**35-37-39 Maiden Lane-New York**



## Wrestling Book FREE

Be an expert wrestler. Learn at home by mail. Wonderful lessons prepared by world's champion Farmer Burns and Frank Gotch. Free book tells you how. Secret holds, blocks and tricks revealed. Don't die! Be strong, healthy. Handle big men with ease. Write for free book. State your age. **Farmer Burns, 1519 Range Building, Omaha, Neb.**



# Have a Clear, Rosy, Velvety Complexion

ALL THE WORLD ADMIRES  
A PERFECT COMPLEXION



Don't doubt—because I give you a guarantee which dispels doubt. I refer you to women who testify to the most astonishing and gratifying results. Your complexion may be of the muddest. It may be hideously disfigured with pimples, blackheads, whiteheads, red spots, enlarged pores, wrinkles and other blemishes. You may have tried a dozen remedies. I do not make an exception of any of these blemishes. I can give you a complexion, soft, clear, velvety beyond your fondest dream. And I do it in a short time. My statements are sober, serious, conscientious promises. I want you to believe, for I know what my wonderful treatment will do.

YOU HAVE NEVER HEARD OF ANOTHER METHOD LIKE MINE. SCIENTIFIC—DIFFERENT.

My method is absolutely different. It has to be to warrant my statements. You know that. I get away from all known methods of cosmetics, lotions, salves, soaps, ointments, plasters, bandages, masks, vapor sprays, massages, rollers, or other implements. There is nothing to take. No diet, fasting or any interference whatsoever with your accustomed way of life. My treatment is absolutely safe. It cannot injure the most delicate skin. It is pleasant, even delightful. No messy, greasy, inconvenient applications. Only a few minutes a day required. Yet, results are astounding.

I want to tell you in detail about this wonderful treatment. So send for my booklet. It is free. You are not obligated. Send no money. Just get the facts, the indisputable proofs. This is the one method that has restored to beauty the complexions of tens of thousands of women. Don't say your case is an exception. You have my unqualified promise. You have nothing to lose—everything to gain. Mail Coupon today!

DOROTHY RAY, 14 E. Jackson Blvd., Suite 22, Chicago

DOROTHY RAY,

14 E. Jackson Blvd., Suite 22, Chicago, Ill.

Free and without obligation send me your booklet "Complexion Beautiful," telling of your scientific, harmless method of cleansing and beautifying the complexion.

Name.....  
Street.....  
City..... State.....

## Restore Those Silver Threads



These disfiguring gray streaks which make you look a hundred years old—comb them away with Mary T. Goldman's Hair Color Restorer. Mail coupon for free trial bottle and test on single lock. This proves it.

No danger of streaking or discoloration—nothing to wash or rub off. Leaves your hair soft, fluffy, lovely to curl and dress. Restoration complete in 4 to 8 days, whether your gray hairs are many or few.

Fill out coupon carefully—enclose lock if possible. Trial bottle and application comb come by return mail. Full sized bottle at your druggist or direct from us. Don't risk ruining your hair with cheap substitutes.

Mary T. Goldman, 936 Goldman Bldg., St. Paul, Minn.

Mary T. Goldman, 936 Goldman Bldg., St. Paul, Minn. Please send me your FREE trial bottle of Mary T. Goldman's Hair Color Restorer with special comb. I am not obligated in any way by accepting this free offer.

The natural color of my hair is black.....jet black.....dark brown.....medium brown.....light brown.....

Name.....  
Street..... Town.....  
Co..... State.....

pounds during his serious illness and perhaps one of the best proofs of the stuff he's made of is the fact that he insisted upon going to the Ince studio to finish his rôle in "Behold the Woman," a featured part for which he had been loaned by Famous Players-Lasky, because he knew his absence would hold up the production. Like a soldier he went to his duty. They had to push him onto the set in a wheel chair, only calling him when everything was in readiness, someone else rehearsing the scene, and Roberts stepping in when the camera ground. Even with all these precautions, at the completion he was compelled to take to his bed again and was ill for a whole month.

The hours were speeding there in the comfortable recesses of the Roberts' home but ere I left he walked thru his yard with me, introducing me to all his various pets—the fox terrier with her little brood which climbed all over us in the warm-nosed way puppy dogs have—his pigeons, the finest birds in California, and the one remaining airedale. Then there's the spot where he is having a swimming pool built that he may entertain his friends, and the tree he has just planted which will bear five kinds of fruit—orange, lemon, grapefruit and two others I do not remember. And away off in a corner of the grounds are the two wild pelicans he found as babies when they were filming "Male and Female" in the Santa Cruz Islands.

"My family costs me a small fortune in food," said Roberts, "but they're well worth it."

And as we said good-bye he added:

"Thank goodness, I'm going back to work tomorrow."

And we, all the persons in the wide wide world that his home overlooks from its high resting place, are glad—glad because Daddy Roberts brings to the screen a worth-while solidity that it sadly needs.

## Double Exposures

(Continued from page 52)

Not of course that we compare censors to second-story men—altho both of them seem to make away with the things you like most.

Sometime we are going to list some of the sub-titles that have most tickled our fancy. Right at the top will be a choice bit from Corinne Griffith's "Moral Fibre," emanating from the Vitagraph offices:

(First, however, note that this remark is credited to a successful novelist.)

"I got my novel done."

## EGO AND FAR-SIGHTEDNESS

Stars vary in many things—but principally in far-sightedness. For instance, compare Mme. Nazimova's "Camille" and Mary Pickford's "Little Lord Faunt-

## WEAR these Pearls Ten Days FREE

For centuries, deep water Oriental Pearls have been the ONLY ones women of great wealth were proud to wear. Our wonderful Libyan Pearls, imported direct from the Orient, have such marvelous opalescent lustre, such wonderful iridescence, such matchless beauty, that experts are amazed. They are practically indestructible and their beauty is guaranteed to last forever. They are sold direct to you by the importer and priced within reach of the most modest income.

## SEND NO MONEY

Just send your name, NO MONEY, we'll send prepaid, an 18 inch strand of these beautiful Oriental Libyan Pearls with 10k white gold clasp. When it arrives, deposit \$2.50 with postman and wear the Pearls 10 days. If you do not find them the most beautiful pearls you have ever seen, SEND THEM BACK and your deposit will be promptly refunded. If you keep them, send \$3.00 a month for two months, and they are yours. If you prefer, you may have 24 inch strand for \$3.00 deposit and \$3.00 a month for 3 months or 30 inch strand for \$4.00 deposit and \$3.00 a month for 4 months. Which length shall we send? WRITE TODAY. Don't delay. AGENTS WANTED.

A. C. McALLISTER CO., Importers.  
1499 Union St., San Francisco, Cal.

## Learn Photography Moving Pictures



Portraits or Commercial  
E. Brunel, College of Photography  
1269 Broadway, New York City.  
134 So. Clark St., Chicago, Ill.

Fascinating, profitable work, taught by successful photographer operating studios in largest cities. Earn \$35 to \$100 weekly. Day and night classes, 2 or 3 month courses. Easy payments. SEND FOR FREE BOOKLET 9.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF MOTION PICTURE CLASSIC, published MONTHLY at 175 DUFFIELD ST., BROOKLYN, N. Y., for OCTOBER 1st, 1921. State of NEW YORK, County of KINGS. Before me, a NOTARY PUBLIC in and for the State and county aforesaid, personally appeared EUGENE V. BREWSTER, who, having been duly sworn according to law, deposes and says that he is the PRESIDENT of the MOTION PICTURE CLASSIC and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher BREWSTER PUBLICATIONS, INC., 175 DUFFIELD ST., BROOKLYN, N. Y. Editor, CAPITOLA ASHWORTH, 175 DUFFIELD ST., BROOKLYN, N. Y., Managing Editor, FREDERICK JAMES SMITH, 175 DUFFIELD ST., BROOKLYN, N. Y., Business Manager, GUY L. HARRINGTON, 175 DUFFIELD ST., BROOKLYN, N. Y. 2. That the owners are: (Give names and addresses of individual owners or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) EUGENE V. BREWSTER, 175 DUFFIELD ST., BROOKLYN, N. Y. 3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: (If there are none, so state.) NONE. 4. That the two paragraphs next above, giving the names and addresses of the owners, stockholders, and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him. 5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is .... (This information is required from daily publications only.) EUGENE V. BREWSTER, Editor-in-chief. (Signature of editor, publisher, business manager, or owner.) Sworn to and subscribed before me this 22d day of September, 1921. E. M. HEINEMANN. (My commission expires March 30, 1922.)

## STANDARD UNDERWOODS 5-Year Guarantee

\$3.00 DOWN

Yes, this genuine Standard Visible Writing Underwood, newly rebuilt, at much less than factory prices, yours for \$3.00 down and then easy monthly payments.



10 Days FREE Trial

Try it for 10 days at our risk. Money back guarantee. Send now for free book. Big bargain offer.

Typewriter Emporium, 2039 Shipman Bldg. SHIPMAN-WARD MFG. CO.

Chicago, Illinois



leroy." "Camille" is practically a series of close-ups of the Nazimova physiognomy. The Armand of Rudolph Valentino is given but a flash or two. In fact, you see Rudolph largely thru close-ups of his hand when it invades shots of the Nazimova face.

On the other hand (no pun intended), note Miss Pickford's "Little Lord Fauntleroy" and the superb opportunities the star accords Claude Gillingwater as the Earl of Dorincourt. Aside from the vast footage given to Mr. Gillingwater, there are innumerable close-ups as well.

There is but one comment possible. One star is building for the future, the other is allowing a personal ego to triumph. We leave it to you to guess which is which.

### The Young Old Lady

(Continued from page 47)

lectured his beliefs, a smattering of people might hear him or the censors might silence him but he would never have gained the attention of the world as he has with his dramas."

In her desire to study dramaturgy from the footlights up, Mary Alden went on the stage. And there fate showed her her real forte, for she proved herself a born actress with a power of interpretation seldom equalled.

It seems to me that D. W. Griffith introduced most of our great picture players to the silversheet. So it is only right and proper that Mary Alden should have started in Griffith pictures way back in the old Biograph days when Henry Walthall, Mary Pickford and Blanche Sweet were doing as great work as they will ever do.

So it was I learned Miss Alden's history for which I had invaded the Goldwyn silences but I felt that I could not leave her thus . . . to all appearances an old woman in a calico gown. When the director said, "That's all for today, Mary," I begged to be allowed to accompany her to her dressing-room.

There I watched a very handsome young woman emerge from the old cocoon of paint and powder.

Mary Alden is vivid in a black and white and carmen way. About her there are no neutral tints nor is there anything neutral about her moods. She is always definite, individual in thought and expression. Imperious intelligence shines from her hazel eyes and character from her strong mouth. She is no ingénue, yet like all geniuses she has a sort of childlike love of petting and praise.

If I told you all she revealed to me of screen technique you might be inspired to become as great a success as Mary Alden . . . but I shall not do so. It is too refreshing to have one screen artist that cannot be duplicated.

Mary Alden, a wee old woman? Never! She is the fire and flame of youth.

(Ninety-seven)



**Mail  
Me This  
Coupon  
Today**

## Be An "Electrical Expert"

L. L. Cooke  
Chief Engineer  
Chicago Engineering Works



**E**LECTRIFICATION is sweeping the country. In homes, factories, shops, farms, railroads—everywhere—it is fast becoming the one great source of power. Ten years from now practically everything now driven by steam, horse or water power will be controlled by electricity.

This means that the greatest opportunity of your life is staring you square in the face. Men are needed, badly needed, right now—many more will be needed almost immediately to boss the big Electrical jobs that are projected. The men who boss these jobs are going to draw real pay—"Big Pay." But they will be trained men—"Electrical Experts" who know electricity from the ground up.

Don't let this great opportunity slip. Decide today to fit yourself as an Electrical Expert, ready to take your place in this Big-Pay field, ready to

## Earn \$12 to \$30 a Day

That's the kind of pay you want to see bulging *your* pay envelope. And you can! Why should you plod through life in a long-hour-small-pay, no future job, when you can *jump* to success and big-pay in Electricity?

A few short months training under me, through my easily-learned, quickly grasped, sparetime, home study course in Practical Electricity and you too can step into a big-pay job in this fascinating field.

## I Back You— Guarantee Your Success

As Chief Engineer of the Chicago Engineering Works, a million dollar institution, I know exactly the training you need to succeed as an "Electrical Expert." My course in Electricity is simple, thorough and complete—no big words, no useless theory, no higher mathematics—just plain everyday, straight-from-the-shoulder English. I know that you can learn Electricity under me, in fact, I guarantee it, for if you are not entirely satisfied, I will return every cent paid me. There's no chance for failure with me.

### Free Electrical Working Outfit

To make your success still more certain I give you tools to work with—a splendid big outfit of tools, materials, instruments and supplies—real apparatus with which you can do practical work.

### Save \$45.50— Enroll Now

By enrolling now you can save \$45.50 on the already low price of my course. But you must act at once. Write to-day for full particulars and my big **FREE** book, "How To Become An Electrical Expert." It's the first step towards bigger pay.

L. L. COOKE, CHIEF ENGINEER  
**CHICAGO ENGINEERING WORKS**  
INCORPORATED

Dept. 74Y

1918 Sunnyside Ave., Chicago, Ill.

L. L. COOKE, Chief Engineer,  
Chicago Engineering Works,  
Dept. 74Y, 1918 Sunnyside Ave., Chicago, Ill.

Dear Sir: Send at once Sample Lessons, your Big Book, and full particulars of your Free Outfit and Home Study Course—all fully prepaid, without obligation on my part.

Name.....

Address.....

115 A

**The "Cooke" Trained Man is the "Big Pay" Man**



*Brewster Publications, Inc.*

*are pleased to announce*

*A NEW MAGAZINE*

*to be called*

# Beauty

*Devoted to all that is beautiful, particularly to the human face and form divine. Never before in the history of the world has womankind been impressed with the importance of beauty. We see evidences of this everywhere. Only a few years ago those who used paints, powders and cosmetics were called "painted ladies," but now their use is universal. Every woman now begins to feel that she should "**look her best**," and she is not afraid of the old bugaboo, Artificial Beauty. She now tries to **assist** nature, and even to **improve** on nature. Art can supply what nature will not. In launching this new magazine we are inspired by the thought that we can be of material assistance to womankind. We are gathering about us some of the world's greatest authorities, and we shall supply our readers with the best and most authoritative information on all subjects that pertain to personal beauty. Famous beauties of the stage and screen, society beauties, beauty parlor experts, celebrated dermatologists and others will contribute important articles, and among other features soon to be announced will be a*

## *Beauty Box*

*conducted by Corliss Palmer, who, as winner of the 1920 Fame and Fortune contest was adjudged the most beautiful girl in America. This will be an "Answer Man" department, in which Miss Palmer will answer all questions on Beauty subjects. There will be a monthly gallery of notable beauties each month, done in colors, and occasionally a painting of some famous beauty of old, suitable for framing. In fact, the features are too numerous to mention in this brief announcement.*

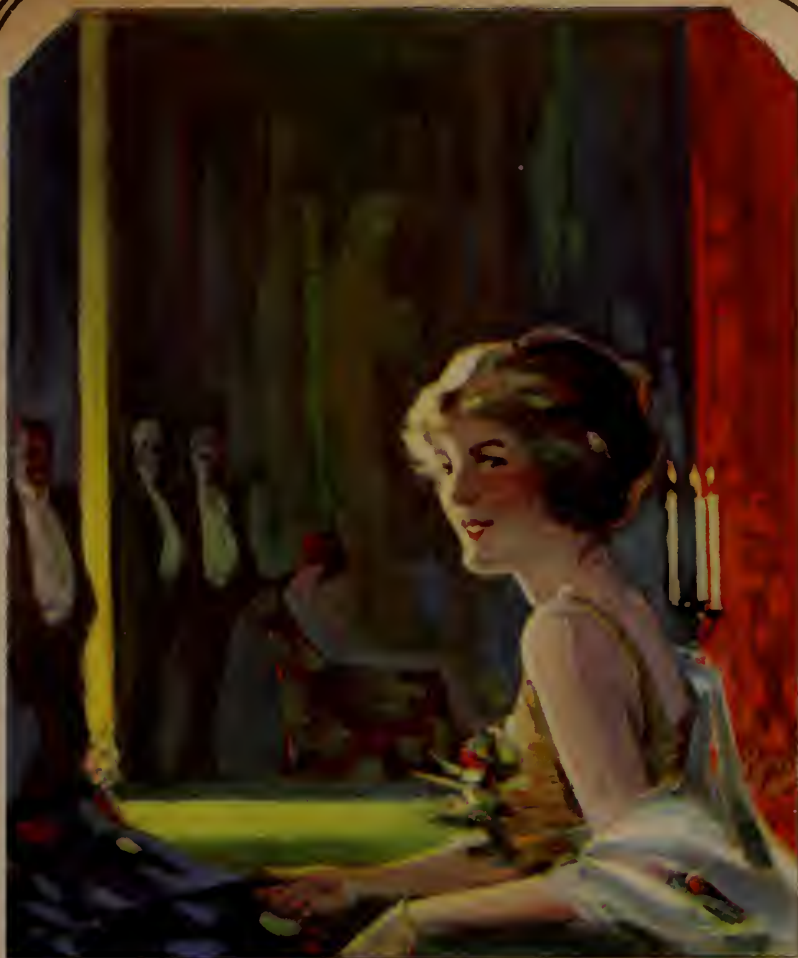
## *Every Woman Will Want This New Magazine*

*Every man will want his wife and daughter to have it every month. They have magazines on Dress, Fashion, Health, Art, Fiction, Politics, Homes and Gardens, but none on **Beauty**. And this magazine will by no means confine itself to what is called artificial beauty. In the very first number will appear an article by the celebrated **Elsie Ferguson** on how beauty can be attained and retained by right thinking and right living. The world-famous Norma Talmadge will treat on cosmetics as an aid to Beauty, and so on. And the*

## *Beauty Gallery In Colors Will Be Truly Beautiful*

*Watch for further announcements, and remember that **Beauty** will be a thing of beauty and a joy forever.*





# ZIP

IT'S OFF  
because  
IT'S OUT

Not only removes  
hair—but checks its  
future growth

## “And finally she had to remove the hair every other day!”

### How ZIP destroys the root.

ZIP temporarily opens  
the hair duct and  
gently lifts out the  
root, thus destroying  
the growth.

WHEN she first began to wear the sheer  
waists that modern usage required,  
she used a cheap, ordinary depilatory.  
But the hair grew in again faster and coarser  
than before. She hurried out and bought an-  
other kind—and another—but, the effect was  
always the same. And finally she had to re-  
move the unsightly hair every other day.  
But then, she heard about this scientifically  
correct method. And this modern preparation  
contained no powerful sulphide.

### Three Dangers to Avoid

This modern method overcomes the usual  
dangers of hair removal; the danger of mar-  
ring the skin with the razor, the danger of  
burning the skin with sulphide preparations  
and the danger of scars from the electric  
needle. ZIP removes hair in an entirely dif-  
ferent way. In the first place it actually  
opens the hair duct temporarily. This per-

mits the removal of the bulbous root. ZIP  
clings to the hair (it cannot stick to the  
skin) and gently lifts out the entire hair  
from its tiny receptacle, root and all. Ordina-  
ry depilatories leave the root which often  
grows in again, stronger and tougher, but  
by using ZIP consistently the hair roots are  
destroyed and the growth of hair is eventually  
entirely destroyed.

Not only is ZIP guaranteed to be absolutely  
harmless, but it is fragrant, painless, quick,  
effective, and leaves the skin soft and smooth.

### ZIP Costs Less in the End

It is far more economical to purchase ZIP at  
\$5.00 and destroy the growth of hair than it  
is to continue purchasing cheap sulphide de-  
pilatories which merely burn off the surface  
hair, often leaving the roots to thrive. Ulti-  
mately ZIP must be used to stop the growth.  
Remember we guarantee to make refund at  
our New York Salon if ZIP does not do what  
is claimed for it.

### Get ZIP Today

Don't delay—don't wait a minute. Thousands  
of women who see this advertisement for the  
first time will buy ZIP. Ask your drug or  
department store for ZIP today or we will  
supply you direct by mail.

### \$1,000 Guarantee

One thousand dollars backs our  
guarantee that ZIP cannot harm  
any skin. We guarantee further  
that ZIP will do everything we  
claim for it or we will make  
refund.

Did you know there were three distinct types of  
superfluous hair?

**Note—Directions for treating each one in  
our booklet.** Three distinct types of embarras-  
sing hair, the fine type which is very noticeable  
because shiny; the second is much coarser and  
should be removed with extreme care; the third  
type is a stubborn one and accompanied by tender  
skin. Send for sample of ZIP and booklet en-  
abling you to describe each type for yourself and  
how to successfully treat it.

*Madame Berthe's*

Specialist,  
Department L,  
562 Fifth Avenue,  
Miller Bldg. Entrance  
on 46th St.  
New York, N. Y.

### Which of the three types of hair have you?

There are three distinct types of  
superfluous hair. The little matter  
of 10 cents brings you sample of ZIP  
and booklet which describes the  
three types of embarrassing hair  
and the method of treating each  
one.

Clip the coupon below—send it at  
once for your sample.

Five Dollars  
At the  
Better Stores

MME. BERTHE, Specialist,  
Dept. L, 562 Fifth Avenue,  
New York, N. Y.

Enclosed find 10 cents (stamps or coin). Please  
send me booklet describing the types of embarras-  
sing hair and their treatment and SAMPLE OF  
ZIP.

Name .....

Street and No. ....

City and State .....





# CASHMERE BOUQUET

*THE* delicate fragrance of Cashmere Bouquet Soap awakens memories of gentle zephyrs in Blossom-time — of fair winds blown through dewy bowers.

From the romantic Vale of Cashmere come precious essences that are blended in the lasting bouquet for which this favorite toilet soap is notable.

This wonderful perfume is obtainable also in Toilet Water, Perfume, Face Powder and Talc, manufactured by

COLGATE & CO.

Dept. 15

199 Fulton St., New York

*"The Story of Fragrance," a beautiful and interesting book, sent free on request.*



MOTION PICTURE

# CLASSIC

JUNE - 1922 25¢





# *The Latest in Perfumery*



## *Petites*

*T*AKE one to the theater or dance, empty it and throw the tiny bottle away (or save it and refill it). The finest perfume in the world, when placed on a handkerchief or gown, lasts only a few minutes after it has dried. Only moisture or heat can bring out the aroma again. Hence, the perfume milady applies in her boudoir is usually lost by the time she arrives at her destination—the place it was intended for. Petites overcome this waste. They take up no room, are easily opened, and you can always have the dainty, delicate, bewitching aroma clinging and lingering about your presence. Ten Petites, filled with the most delicious perfume, accompany every two-ounce cut-glass bottle, together with a filler, all neatly packed in a beautiful box. The perfume is

## *Corliss Palmer*

named after its inventor, who is known as the Most Beautiful Girl in America. It is her first choice of 100 accepted formulas. It is distinctive, subtle, illusive, charming. Its enchanting fragrance is exceedingly lasting, and you can often detect it on your handkerchief after it has been laundered. To introduce it to the American market, the price is at present only \$6.00 a box, complete.

Jeanne Jacques

(Sole Distributor)

BROOKLYN, N. Y.





The man who extends his hand to a woman, upon meeting her or upon being introduced to her, is revealing his lack of social knowledge. The woman is always expected to extend her hand first, and if she doesn't the man should merely nod in greeting.



Blunders at the dinner table betray one's lack of good manners at once. Instead of placing both hands into the finger-bowl at once, the man in this picture should place one in at a time, just allowing the finger-tips to touch the water.



People can see at a glance that the young man in this picture is ill-bred and unused to good society. The music has ceased, and instead of escorting the young lady to a comfortable seat near her friends, he has left her standing awkwardly in the center of the floor.



One cannot sympathize with the wall-flower, for one would not be a wall-flower if one knew what to do. The young woman in this picture should join other women who are not dancing, instead of making herself conspicuous by sitting alone.



The young woman in this picture has received an engraved announcement from a friend, announcing her engagement. She is writing a note of congratulation. This is a breach of good form, as an announcement of this kind does not require acknowledgment and none is expected.



The man making the introduction is saying, "Mr. Roberts, allow me to present Miss Clark." This is incorrect. It is an extreme discourtesy to the young woman. He should say, "Miss Clark, allow me to present Mr. Roberts."

# How Many of these Blunders Do You Make?

**Y**OU have heard of the Book of Etiquette. It is the most reliable and authentic source of information for the man or woman who wishes to do, say, write, and wear always what is entirely correct and in good form.

Perhaps you have often wondered what to do under certain circumstances, how to answer certain invitations, what to wear to certain social functions. Perhaps you have wondered how the home should be decorated for a party or wedding, how the formal dinner table should be set, how the woman who marries for the second time should be attired.

The Book of Etiquette covers all phases of social requirements in an interesting and authentic manner. There are two handsome library volumes—each volume divided into two distinct parts. There is a chapter on correct dress for every occasion that tells you what to wear to the theatre and opera, to the afternoon dance and evening dance, to the afternoon tea and the garden party. There is a chapter on speech that tells you how to create conversation, how to make yourself agreeable and interesting to others, how to use tact in conversation, and how to find subjects to talk about. There are chapters on dinners, on dancing, on travel and hotel etiquette, on engagements, weddings and entertainments.

Only by knowing the social rules of good society can one hope to avoid embarrassment. Only by knowing exactly what to do and say on all occasions can one hope to be always calm, well-poised, self-confident. Etiquette is the splendid

armor that protects men and women of every social standing from the humiliating blunders that make people misjudge them.

## The Origin of Certain Social Customs

The Book of Etiquette is written in as interesting and fascinating a form as a story. Wherever possible, the origin of social customs has been traced to its source and the story woven around the conventionalities of the present time. For instance, in wedding etiquette you find out just why the engaged girl should receive a tea-cup for a gift, why the woman who marries for the second time may not wear white or a veil, why rice and shoes are thrown after the bride, and why the bride and groom both must have escorts to the altar.

In the chapter devoted to the bride's outfit, you read the interesting story of

the origin of the trousseau, why a veil is worn, the significance of the bridal escort and the maid-of-honor, and why initials are usually embroidered in the linens by the engaged girl herself.

Do you know why black is the color of mourning, why bright colors are worn to the dance, why the man raises his hat when he meets a woman, why the cloth of the billiard table is of green baize? Wouldn't you like to know the origin of all these customs, how they came to be, and their significance in present-day society? The Book of Etiquette reveals it all in so interesting a manner that you will find it as absorbing as reading a story.

## FREE for 5 Days, Just Mail the Coupon

We want to send you the Book of Etiquette for 5 days' free examination. We want you to examine these two splendid books in your own home, at your leisure. They will prove to you more than anything we can say how necessary they are—how important it is that a set be in every home.

Please bear in mind that it does not obligate you in any way to take advantage of this free examination offer. You have the guaranteed privilege of returning the books if you are not delighted with them. But if you do decide to keep the two volume set of the Book of Etiquette—as we are quite sure you will—then simply send us \$3.50 in full payment. You have 5 days in which to make your decision, 5 days in which to examine the famous Book of Etiquette, examine the illustrations, read a chapter or two.

Just mail the coupon—but be sure to do it at once. The complete Book of Etiquette will be sent to you promptly. Keep the books 5 days. Examine them and read them to your heart's content. And within the 5 days decide whether you want to return them or keep them. Clip the coupon and mail it this minute before you forget. Nelson Doubleday, Inc., Dept. 826, Oyster Bay, N. Y.

NELSON DOUBLEDAY, Inc.,  
Dept. 826, Oyster Bay, N. Y.

Free for 5 days' examination, send me the Book of Etiquette in two volumes. Within 5 days I will either return the books or send you only \$3.50 in full payment.

Name .....  
(Please write plainly.)

Address .....

☐ Check this square if you want these books with the beautiful full leather binding at five dollars, with 5 days' examination privileges.





# When are these coming? Use the phone!



When are  
these coming?  
Use the phone!

## BETTY COMPSON IN "The Green Temptation"

See beautiful Betty Compson as the dance-idol of Paris! This picture is the real thing in Parisian night life.

From "The Noose," by Constance Lindsay Skinner. Scenario by Monte M. Katterjohn and Julia Crawford Ivers. Directed by William D. Taylor.

## "The Woman Who Walked Alone"

with  
Dorothy Dalton

A GEORGE MELFORD PRODUCTION

Dashing Dorothy Dalton as the madcap sportswoman of English social life! Lovers galore, and then—the terrible scandal, the trial, and "the woman who walked alone!"

From the story, "The Cat that Walked Alone," by John Colton. Scenario by Will M. Ritchey.

## THOMAS MEIGHAN

Tom Meighan playing Daddy to five children orphaned by a bandit's bullet!

From the novel by Edward Peple. Scenario by Olga Printzlau. Directed by Alfred E. Green.

## "The Bachelor Daddy"

GEORGE FITZMAURICE'S  
PRODUCTION

## "THE MAN FROM HOME"

An Italian Prince makes passionate love to a pretty American girl, in an attempt to win her millions. "The Man from Home" arrives, and then the lightning begins to fork and play. From the play by Booth Tarkington and Harry Leon Wilson. Scenario by Ouida Berger.

with  
JAMES

KIRKWOOD

## Take the little trouble to telephone the theatre

If you can get a good show simply by asking a question, ask—

"Is it a Paramount Picture today?"

Your theatre manager will appreciate your interest. He is always puzzling how to please most of the people most of the time.

When he finds that you like to know where a photoplay comes from, as well as its title and star, he will take care to announce it in future.

Paramount has finally taken the best film entertainment out of the stunt class and put it into the class of the world's greatest entertainment.

The stars, the directors, the plots, the sumptuous presentations, make every Paramount Picture an artistic event and a personal thrill.

It is a real loss to let many days go by without seeing a Paramount Picture.

So—make a bargain with us—if we continue to make the better pictures, as we shall—Paramount, you verify the dates of their showing at your theatre!

Quit paying your good money for anything short of the best!



FAMOUS PLAYERS-LASKY CORP.

ADOLPH ZUKOR, President  
NEW YORK CITY

When are  
these coming?  
Use the phone!



## "Is Matrimony a Failure?"

with  
T. Roy Barnes  
Lila Lee  
Lois Wilson  
Walter Hiers

In a certain village a group of young couples suddenly find that their marriages are illegal. There they are, sweet-hearting without regular license! Enough laughs in this tangle to make a mummy laugh!

From Leo Ditrichstein's adaptation of the play by Oscar Blumenthal and Gustav Kadelburg. Directed by James Cruze. Scenario by Walter Woods.

## William de Mille's PRODUCTION "Bought and Paid For" with Agnes Ayres and Jack Holt

How do things work out when a young millionaire marries his pretty stenographer? This fascinating drama, which has thrilled thousands of audiences on the stage, shows you.

From the play by George Broadhurst. Scenario by Clara Beranger.

## WALLACE REID IN "Across the Continent"

Wallace Reid in a cracker-jack automobile picture! Gasoline, perfume, pretty faces, a mile every minute—that's the mixture in this great show!

By Byron Morgan. Directed by Philip E. Rosen.

# Paramount Pictures

If it's a Paramount Picture it's the best show in town



## THE JUNE SHADOWLAND

**A** SIDE from being the most beautiful magazine in America, **SHADOWLAND** is doing its best to be the most interesting. The unusual examples of striking art work and photography will grace its pages, reproduced in full colors, tints and rotogravure. And there will also be a number of distinguished contributors.

Frank Harris will present a remarkable first-hand study of Lloyd George, one that will set everyone talking.

Benjamin de Casseres will discuss George Bernard Shaw in his inimitable way.

Walter Prichard Eaton, Pitts Sanborn, Frederick James Smith, Louis Raymond Reid and other contributors, well known to **SHADOWLAND** readers, will be represented with unusual contributions.

The June number is particularly designed for the beginning of the summer. Lighter and more piquant than ever in tone, **SHADOWLAND** is the ideal magazine for the hot months. Yet you will find it something more than a magazine of gorgeous beauty.

## SHADOWLAND

177 Duffield St. :: Brooklyn, N. Y.

## Motion Picture Magazine FOR JULY

**H**AVE you wondered about the children of the motion pictures? There is a charming story about them by Truman B. Handy called "The Toothless Age," together with attractive photographs—

Everyone is interested in Harold Lloyd. He has come forward with great strides. Gladys Hall and Adele Whitely Fletcher have written an interview playlet with him. Don't miss "We Interview The Boy."

There are certain things which you find, sooner or later, in almost every motion picture you see. Laura Kent Mason has given this matter considerable thought—humorous thought and the result, "The Perfect Scenario," which G. Francis Kauffman has illustrated, is one of the most entertaining articles ever written.

To enumerate all the high points of interest in the **JULY MOTION PICTURE MAGAZINE** would mean to practically quote the contents. There are, of course, interviews with those motion picture players now occupying the spotlight; there are short stories based on forthcoming photoplays and scores of new and beautiful pictures.

## The July Motion Picture Magazine

(Five)

BREWSTER PUBLICATIONS

## CONTENTS OF MOTION PICTURE CLASSIC

Vol. X

JUNE, 1922

No. 4

### COVER PORTRAIT

An original painting by.....Bechi

	PAGE
Rotogravure Gallery of Players: Thomas Meighan, Madge Bellamy, Claire Windsor, Mae Collins, Shannon Day .....	11
A Naïve Devil. Rex Ingram's newest find.....Willis Goldbeck	16
Exotic, Erotic, Neurotic!.....	18
The Little Lady. No other than May McAvoy.....Faith Service	20
Summer In the New York Theater.....	22
From Titilliant Tahiti. Ruth Renick's South Sea Island story.....Willis Goldbeck	24
The Glory of Clementina. Fictionized version of Pauline Frederick's next picture.....Susan Elizabeth Brady	26
McKee from Keokuk.....Jameson Sewell	31
Vamp by Accident.....Maude Cheatham	32
Good Night, Ladies! Don't miss this one!.....	34
Portrait of a Young Man. Meaning Conrad Nagle.....Herbert Hovee	36
The Talmadge Fox-Trot.....	38
The Masquerader. Short story.....Dorothy Donnell	39
A Star In the Making. CLASSIC'S new series beginning with Richard Barthelmess.....	44
The Celluloid Critic.....Frederick James Smith	46
Marguerite—and the Oriental Influence. Word picture of Miss De La Motte.....Gordon Gassaway	48
The American Beauty. The beginning of our new contest .....	50
O Suzanna!.....	51
Double Exposures.....Conducted by F. J. S.	52
A Practical Idealist.....Maude Cheatham	53
The Man from Downing Street. Another movie fictionized .....	54
Eastern Studio Gossip.....	59
My Homecoming.....Ann Forrest	60
In Old Madrid. Studies from Mae Murray's picture, "Fascination" .....	62
The Hollywood Boulevardier Chats.....Harry Carr	64
Plain Bill. An interview with William Farnum.....Lillian Montanye	66
Summer Stuff.....	68
The Many Faceted Gloria.....	70
CLASSIC'S Covers. Important announcement.....	73
The Answer Man.....	74

Subscription \$2.50 per year, in advance, including postage, in the United States, Cuba, Mexico and Philippine Islands. In Canada and Foreign Countries \$3.00 per year. Single copies 25 cents, postage prepaid. United States Government stamps accepted. Subscribers must notify us at once of any change in address, giving both old and new address.

PUBLISHED MONTHLY BY BREWSTER PUBLICATIONS, INC., AT JAMAICA, N. Y.

Entered at the Post Office at Jamaica, N. Y., as second-class matter, under the act of March 3rd, 1879.

PRINTED IN U. S. A.

Eugene V. Brewster, President and Editor-in-Chief; Guy L. Harrington, Vice-President and Business Manager; L. G. Conlon, Treasurer; E. M. Heinemann, Secretary.

EXECUTIVE and EDITORIAL OFFICES, 175 DUFFIELD ST., BROOKLYN, N. Y.

Copyright, 1922, by Brewster Publications, Inc., in the United States and Great Britain.

### STAFF FOR THE CLASSIC:

Susan Elizabeth Brady, Editor  
Frederick James Smith, Managing Editor  
Harry Carr, Pacific Representative

Dorothy Donnell .....Associate Editor  
A. M. Hopfmuller .....Art Director  
Guy L. Harrington .....Business Manager  
Duncan A. Dobie, Jr. ....Director of Advertising  
Rufus French, Inc. ....Eastern Manager  
Archer A. King, Inc. ....Western Manager  
Metz B. Hayes .....New England Manager

This magazine, published monthly, comes out on the 15th. Its elder sister, the **MOTION PICTURE MAGAZINE**, comes out on the first of every month. **SHADOWLAND** appears on the 23rd of each month.



# Earn BIG MONEY as a Cartoonist

**\$3000 to OVER \$100,000  
A YEAR**

now earned by successful cartoonists. Never before has the demand for cartoonists been so urgent or their earnings so great—Newspapers, Magazines, Advertising Agencies, Movie Industries—thousands of high-salaried opportunities are right now open to the new cartoonist in this fascinating field.



## Learn At Home This Easy Way

YOU can now easily learn in your spare time at home to draw the comic strips, political cartoons, caricatures and animateds, which are in such big demand. No matter what your experience or education has been, this original method quickly teaches you to draw splendid salable cartoons.

### Send For This WONDERFUL FREE BOOKLET

Learn more about the amazing opportunities for you in this fast-growing uncrowded field. An intensely interesting booklet has just been prepared which is crammed full of valuable information about cartooning—stories of the famous cartoonists, history of cartooning, details about every branch, a thorough explanation of the method which enables you to enter this field and thousands of other equally important facts. Sent without obligation upon request. Write TODAY.

**WASHINGTON SCHOOL OF CARTOONING**  
Room 1040 Marden Building Washington, D. C.

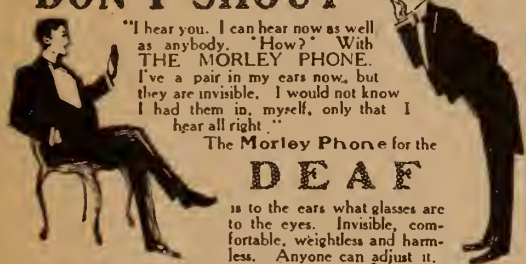
## Copy this Sketch

and let me see what you can do with it. Many newspaper artists earning \$30.00 to \$200.00 or more per week were trained by my personal individual lessons by mail. **Landon Picture Charts** make original drawing easy to learn. Send sketch with 6c in stamps for sample Picture Chart, long list of successful students, and evidence of what YOU can accomplish. Please state your age.



The Landon School 403 National Bldg., Cleveland, O.

## "DON'T SHOUT"



Over one hundred thousand sold. Write for booklet and testimonials. **THE MORLEY CO., Dept. 792, 26 S. 15th Street, Phila.**

## FRECKLES

Don't Hide Them With a Veil; Remove Them With Othine—Double Strength

There's no longer the slightest need of feeling ashamed of your freckles, as Othine—double strength—is guaranteed to remove these homely spots. Simply get an ounce of Othine—double strength—from any druggist and apply a little of it night and morning and you should soon see that even the worst freckles have begun to disappear, while the lighter ones have vanished entirely. It is seldom that more than an ounce is needed to completely clear the skin and gain a beautiful clear complexion. Be sure to ask for the double strength Othine, as this is sold under guarantee of money back if it fails to remove freckles.

## Clear-Tone FOR PIMPLES

Your skin can be quickly cleared of Pimples, Blackheads, Acne Eruptions on the face or body, Enlarged Pores, Oily or Shiny Skin. \$1,000.00 Cold Cash says I can clear your skin of the above blemishes. WRITE TODAY for my FREE Booklet—"A Clear-Tone Skin"—telling how I cured myself after being afflicted for fifteen years.

**E.S. GIVENS, 223 Chemical Bldg., Kansas City, Mo.**

# Stage Plays of Interest

(Readers in distant towns will do well to preserve this list for reference when these spoken plays appear in their vicinity.)

**Belasco.**—Lenore Ulric in "Kiki." David Belasco's production of his own piquant adaptation of André Picard's French farce. Miss Ulric scores one of the big hits of the season with her brilliant playing of a little *gamin* of the Paris music halls. You will love Kiki as you loved Peg—but differently. A typically excellent Belasco cast.

**Belmont.**—"Montmartre," an elaborate production of an imported tale of the Paris Latin Quarter. Big and colorful.

**Booth.**—"The Truth About Blayds," Winthrop Ames' production of A. A. Milne's newest comedy. Better than the same author's "The Dover Road" and "Mr. Pim Passes By." A fine melodrama, built about a famous poet of the Victorian era, who turns out to have been a colossal faker, and the problem his death-bed confession puts up to his surviving relatives. O. P. Heggie, altho on the stage but a few moments in the first act, as the famous Oliver Blayds, fairly dominates the play, and excellent acting is contributed by Alexandra Carlisle, Ferdinand Gottschalk Leslie Howard, Frieda Inescort and Gilbert Emery. This is a play well worth seeing.

**Broadhurst.**—"Marjolaine," a musical adaptation of Louis N. Parker's romantic Georgian comedy, "Pomander Walk." An above-the-average intelligent offering, with able lyrics by Brian Hooker and a tuneful score by Hugo Felix. Little Mary Hay runs away with the hit of the piece, altho Lennox Pawle and Peggy Wood are more than adequate in the featured roles.

**Earl Carroll.**—"Just Because," a rather tame musical comedy of an old bachelor and his nine marriageable daughters. Quenie Smith, a lively dancer, and the amusing Olin Howland stand out of the cast, which includes Frank Moulin and Jane Richardson.

**Casino.**—"Tangerine," with Julia Sanderson. A pleasant and entertaining musical comedy with scenes revolving between that alimony center, Ludlow Jail, and an isle in the South Seas, where the women do all the work. Color and tinkling music.

**Century.**—"The Rose of Stamboul." Another typical Century musical extravaganza, lavishly staged. James Barton, broad but comic, stands out of the show, and the dancing of the Lockfords is noteworthy.

**Cohan's.**—"The Perfect Fool," with Ed Wynn. A musical concoction in which Wynn is the whole show. He was never funnier. Out of the indifferent supporting cast stand the Meyako sisters, personable Japanese maids.

**Eltinge.**—"The Demi-Virgin." Avery Hopwood's latest "thin-ice farce." The locale is that modern tabloid Babylon, Hollywood, and the opus shows movies in the making. The big scene reveals a daring "strip poker" game in progress. Hazel Dawn heads the cast, but Constance Farber really runs away with the opus.

**Empire.**—"The Czarina," with Doris Keane. A glamorous and romantic comedy, built about the famous Catherine of Russia and her amorous adventures amid the intrigue and politics of a royal court. Miss Keane gives a highly interesting performance of the great Catherine as she nears the threshold of life's twilight years.

**Forty-ninth Street.**—The Chauve-Souris of Nikita Balieff and his Russian entertainers from Moscow. Superb aesthetic vaudeville, done with a touch of genius. Be sure to see

this. Morris Gest deserves a laurel wreath for bringing Balieff and his fellow-entertainers across the ocean. You will fall in love with the superbly perfect "Parade of the Wooden Soldiers," the stirring music-box polka, "Kalinka," and the haunting melodies of the gypsies in "A Night at Yard's."

**Fulton.**—"He Who Gets Slapped." The Theatre Guild's interesting production of the Andreyev tragedy of a circus clown, told with all the haunting overtones of the Russians.

**Garrick.**—"Back to Methuselah," the newest George Bernard Shaw drama, presented in a cycle of three weekly instalments. A distinguished production of a highly talkative but many times exceedingly brilliant load of Shavian philosophy and humor. Here Shaw attempts to show the human race that it dies too soon to be really useful, and that it can evolve a new and lengthy existence if it so wills. The Theatre Guild has won the greatest artistic success of its career with "Back to Methuselah," and credit must be given to the finely imaginative

setting of Lee Simonson, the admirable stage direction of the entire cycle, and the altogether excellent acting of the huge cast. Particular histrionic credit goes to A. P. Kaye, Claude King, Albert Bruning, Ernita Lascelles, George Gaul and little Matha-Bryan Allen, a delectable discovery who gives a Ziegfeldian touch to the last episode of the long cycle.

**Harris.**—"Six-Cylinder Love," with Ernest Truex. The season's biggest sell-out and a real hit. Presenting the amusing problems of a young couple trying to live up to their car. Plenty of laughs.

**Lyric.**—"For Goodness Sake," Fred Jackson's newest musical entertainment. One of the pleasant musical shows of the year, and a really entertaining thing. The dancing Astairs run away with the hit of the production, little Adele Astaire revealing unexpected comic possibilities of an unusual subtlety. John E. Hazard is highly diverting as a puzzled husband, who feigns death by drowning to test his wife's love, and the rest of the attractive cast includes Majorie Gateson, Charles Judels and Helen Ford. There is a very pretty chorus.

**Maxine Elliott's.**—"The Mountain Man," with Sidney Blackmer. A charming Clare Kummer comedy of a rugged man of the Virginia hills and his love for a luxurious product of Paris. Superbly played by Sidney Blackmer. This is one of the pleasant things of the season.

**Music Hall.**—Irving Berlin's "Music Box Revue." The biggest musical hit of the year and a fast-moving entertainment, studded with clever comic hits. The fine cast includes Sam Bernard, Willie Collier, Florence Moore, Wilda Bennett, Mr. Berlin himself, Mlle. Marguerite, Emma Haig and Rose Rolanda. The staging is a credit to Hassard Short.

**National.**—"The Cat and the Canary." A tense and creepy melodrama that is a logical successor to "The Bat" as New York's favorite thriller. You'll hold the arms of your orchestra chair all thru this.

**Palace.**—Keith Vaudeville. The home of America's best variety bills and the foremost music hall in the world. Always an attractive vaudeville bill.

**Plymouth.**—"Voltaire," with Arnold Daly. This is Arthur Hopkins' production of a romantic comedy and the first work of two

(Continued on page 8)



# You Can Weigh Thirty Pounds Less One Month from Today



Your Mirror Will Tell the  
Story

## Read How Others Have Lost Weight

### Loses 13 Pounds in 8 Days

"Hurrah! I have lost 13 pounds since last Monday and I feel better than I have for months."  
Mrs. Geo. GUTTERMAN,  
420 E. 66th St., New York City.

### Loses 22 Pounds in 14 Days

"I reduced from 175 pounds to 153 pounds (a reduction of 22 pounds) in two weeks. Before I started I was flabby, heavy and sick. Stomach trouble bothered me all the time. I feel wonderful now."

BEN NADDLE,  
102 Fulton St., New York City.

### From 187 to 143 Pounds

"I will always be thankful that I wrote for the course. I weighed 187 pounds. After getting the course I secured results right away and am down to normal weight, having lost 44 pounds. It is grand to have a girlish figure again."

Mrs. Eric CAPON,  
Manhasset, L. I.

### Lost 28 Pounds in 30 Days

"I found your instructions easy to follow and your method delightful. In 30 days I lost 28 pounds—8 pounds the very first week. My general health has been greatly benefited."

(Signed) PAUL A. KETTEL,  
225 W. 39th St., New York City.

Amazing new discovery makes it easy to take off a pound or more a day. One woman reduced 13 pounds in 8 days. Another lost 65 pounds in a few weeks and her health was improved a hundred per cent. Still another lost 22 pounds in two weeks. All without tiresome treatments, discomforts or bitter self-denials. Results in 48 hours. Free trial

A WONDERFUL new method of losing disfiguring, burdensome excess flesh has been discovered. A method that can give you the type of figure you admire so much—one month from today—or less. It is a simple, self-followed law of Nature. Any one can apply it at once, without any bitter self-denials, and results are often gained in only 48 hours.

It requires no appliances, medicines, special baths or massage. There is no distasteful diet to follow; in fact, many say they enjoy their meals more than ever before.

But, in spite of the simplicity of this wonderful new method of reducing, the experience of thousands of stout men and women has shown that a pound a day is not too much to look for at the very start. Many women have taken off 10 pounds a week, and even more.

## Lose Flesh Quickly—and Improve Health

And the beauty of this safe, *natural* method of reducing is that it gives you renewed vitality and energy, in addition to restoring your normal youthful figure. Your general health will improve. You obtain a clearer complexion, a brighter eye, a more elastic step and greater zest in life. Your nerves are improved, your sleep is more refreshing. The years seem to drop away as the superfluous fat vanishes, and you may even find, as others have, that wrinkles which seemed permanent have also been effaced.

Hundreds of women have reduced 20, 30, 40, and more pounds in astonishingly short times. And they did all this without being harassed by rules of diet.

If you wish to avoid the necessity for making sudden changes in your clothing, you can easily control the operation of this natural law of reduction so that your loss of weight will be more gradual than a pound a day. While you are steadily regaining your slender, graceful, youthful figure, slight and inexpensive changes in your garments can be made from time to time. Then, when you have arrived at your ideal weight, the new discovery will enable you to maintain it steadily, without gaining or losing. Your weight is thus largely under your own control.

In reducing through this remarkable new discovery you make little change in your daily routine. You continue to do the things you like and to eat food you enjoy. In fact, far from giving up the pleasures of the table, you actually increase their variety. All you do is to follow an extremely simple and easily understood law of Nature.

## The Secret Explained

It was given to Eugene Christian, the well-known food specialist, to discover this one safe, certain and easily followed method of regaining normal, healthful weight. He discovered that certain foods, when eaten together, take off weight instead of adding to it. Certain

combinations cause fat, others consume fat. There is nothing complicated and nothing hard to understand. It is simply a matter of learning how to combine your food properly, and this is easily done.

These CORRECT combinations, which reduce your weight, are regarded by users as so much more appetizing than WRONG combinations that it seems strange to them that their palates could have been so easily satisfied in the past. You will even be able to eat many delicious dishes which you have denied yourself in the past. For you will be shown how to arrange your meals in such a manner that these delicacies will no longer be fattening.

## Free Trial—Send No Money

Elated with his discovery and with the new hope and energy it offers to stout men and women, Eugene Christian incorporated this method in the form of simple, easy-to-follow little lessons under the title of "Weight Control—the Basis of Health." This is now offered to you on free trial.

Although you would probably be glad to pay many dollars for such a simple, safe and certain method of obtaining normal weight, we have made the price as low as we can, because we want every sufferer from excessive flesh to secure its benefits.

Send no money: Just put your name and address on the coupon, or send a letter if you prefer. The course will be mailed to you in PLAIN CONTAINER, and \$1.97 (plus postage) to the postman will make it yours. Then, if you are not fully satisfied in every particular, you may return it within five days after its receipt, and your money will be immediately refunded. If more convenient, you may remit with coupon, but this is not necessary.

As soon as the course arrives, weigh yourself. Decide how much weight you wish to lose the first week and each week thereafter. Then try the first lesson. Weigh yourself in two days or so and note the result. You'll be as happily surprised as the thousands of others who have quickly regained a normal, beautiful figure in this simple, scientific way.

Remember, send no money; just mail the coupon or a letter. You are thoroughly protected by our refund offer. Act today, however, to avoid delay, as it is hard for us to keep up with demand for these lessons. Corrective Eating Society, Inc., Dept. W-2106, 43 West 16th St., New York City.

If you prefer to write a letter, copy wording of coupon in a letter or on a postcard.

CORRECTIVE EATING SOCIETY, Inc.  
Dept. W-2106, 43 West 16th St., New York City

You may send me IN PLAIN CONTAINER, Eugene Christian's Course, "Weight Control—the Basis of Health," in 12 lessons. I will pay the postman only \$1.97 (plus postage) on arrival. If I am not satisfied with it, I have the privilege of returning it to you within five days after its receipt. It is, of course, understood that you are to return my money if I return the course with this time.

Name .....  
(Please write plainly)

Address .....

City ..... State .....

Price outside United States \$2.15 cash with order





# \$100 FOR ONE DRAWING

Illustrators, Cartoonists, Commercial Artists, make big money. You can earn \$25 to \$100 a week and more. Learn at home in spare time under personal direction of one of America's most famous newspaper, magazine, advertising artists of 30 years' successful experience.

## FREE COUPON Be An ARTIST

Washington School of Art, Inc. Room 1837, Marden Bldg. Washington, D. C.

Send me particulars of FREE ARTIST'S OUT-LET offer and free book, "How to Become an Artist." Write to become an artist. Don't delay write, or send coupon at once. Address

Name..... Washington School of Art, Inc. Room 1837, Marden Bldg. WASHINGTON, D. C. Address..... City..... State.....



## HOW TO BECOME A PROFESSIONAL PHOTOGRAPHER

EARNING \$35 TO \$125 A WEEK

An interesting illustrated booklet (free) on choosing a vocation, the exceptional opportunities Photography offers you and how to avail yourself of these advantages.

## Motion Picture—Commercial—Portraiture

Three to six months' course. Practical instruction. Modern equipment. Day or evening classes. Easy terms. Ask for Catalog No. 18.

N. Y. INSTITUTE OF PHOTOGRAPHY NEW YORK CHICAGO BROOKLYN 141 W. 36th St. 630 S. Wabash Ave. 505 State St.

## MUSIC LESSONS FREE

IN YOUR OWN HOME You can read music like this quickly

Piano, Organ, Violin, Mandolin, Guitar, Banjo, etc. Beginners or advanced players. One lesson weekly. Illustrations make everything plain. Only expense about 2c per day to cover cost of postage and music used. Write for FREE booklet which explains everything in full.

AMERICAN SCHOOL OF MUSIC, 69 Lakeside Building, CHICAGO

## SELL US YOUR SPARE TIME

We will train you to write show cards. No canvassing or soliciting; we supply you with work; distance no object. You can earn from \$15 to \$50 a week.

WILSON METHODS, Limited, Dept. E 64 East Richmond, Toronto, Canada

## PIANO JAZZ

By Note or Ear. With or without music. Short Course. Adult beginners taught by mail. No teacher required. Self-instruction Course for Advanced Pianists. Learn 67 styles of Rags, 180 Syncopated Effects, Blue Harmony, Oriental, Chime, Movie and Cafe Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triplet Bass, Wicked Harmony, Blue Obligato, and 247 other Subjects, including Ear Playing, 110 pages of REAL Jazz, 25,000 words. A postal brings our FREE Special Offer.

WATERMAN PIANO SCHOOL 250 Superba Theatre Building, Los Angeles, California

## \$500.00 "EMPTY ARMS" PRIZE CONTEST

The Lester Park-Edward Whiteside photoplay, "Empty Arms," inspired the song "Empty Arms." A third verse is wanted, and to the writer of the best one submitted a prize of \$500 cash will be paid.

This contest is open to everybody. You simply write the words for a third verse—it is not necessary that you see the photoplay before doing so. Send your name and address on a postal card or sheet of paper and we shall send you a copy of the words of the song, the rules of the contest and a short synopsis of this photoplay. It will cost you nothing to enter the contest.

Write postal or letter today to "EMPTY ARMS" CONTEST EDITOR WORLD M. P. CORPORATION 245 W. 47th Street, Dept. 694-B, New York, N. Y.

## Stage Plays of Interest

(Continued from page 6)

Columbia students, Leila Taylor and Gertrude Purcell. Rather dull glimpse of the famous philosopher-dramatist when he was in exile in Switzerland. Mr. Daly is exceedingly bad as Voltaire, and the cast numbers Lionel Hogarth, Carlotta Monterey and Marguerite Forrest.

**Republic.**—"Lawful Larceny," an absorbing comedy-drama, in which Lowell Sherman, Gail Kane, Margaret Lawrence and a perfectly balanced cast prove entertainingly that the vamping of husbands is just as wicked as the larceny of dollars. Well worth while.

**Sekvyn.**—"The Blue Kitten." An exceedingly mild musical entertainment intended to please the tired business man. Joseph Cawthorne and Lillian Lorraine are featured. Miss Lorraine's costumes are the last word in dramatic suspense.

## ON TOUR

"A Bill of Divorcement," with Allan Pollock. An imported English play by Clemence Dane, dealing with the British divorce laws. The story of a husband who returns after sixteen years of shell-shocked insanity and the resultant effects upon his household. Mr. Pollock is excellent, and Katherine Cornell gives an admirable performance of his high-strung daughter. "Anna Christie," with Pauline Lord. Arthur Hopkins' able production of Eugene O'Neill's newest drama—a powerful tale of the sea and the helpless human drifters in life. Miss Lord gives the best performance of the season as the old sailor's daughter, while George Marion and Frank Shannon give superb aid.

**Loew's N. Y. and Loew's American Roof.**—Photoplays; first runs. Daily program.

**Loew's Metropolitan, Brooklyn.**—Feature photoplays and vaudeville.

**Capitol.**—Photoplay features plus a de luxe program. Superb theater.

**Rivoli.**—De luxe photoplays with full symphony orchestra. Weekly program.

**Rialto.**—Photoplays supreme. Program changes every week.

**Strand.**—Select first-run photoplays. Program changes every week.

## THE LAST LEGION

By GORDON MALHERBE HILLMAN

There is nothing here but darkness and the threat of hidden foes; Nought but ooze and marshes where the mist-hung river flows; Nought but fear and terror as the eerie swamp-lights creep Across the sullen lowlands where Rome's slow eagles sleep.

There is nought to salve or save us; neither moat nor wall, Only the brooding horror of this cursed land of Gaul! There's nought but fen and forest, cliff and crumbled ledge, And at the end a slinking death that stalks the windy sedge.

South there drowse the beaches, beyond the sun-swept foam, Along the road to Rimini—to Rimini and Rome, The way we may not follow, the road we may not mark; For us the rush of hairy hordes, the dying in the dark.

For us the chill green twilight, the frost of sunless skies, The sweep of bitter coastlands where stinging fulmar flies, Only the winds' shrill warning, the grey tides' rise and fall, Only the brooding horror of this cursed land of Gaul!

## CONQUER Your Weaknesses



Master yourself—correct your physical defects—banish the ailments that make your life an existence of misery and regret—throw off the shackles of Catarrh, Constipation, Indigestion, Dyspepsia, Bad Blood, Rupture, Rheumatism, Weak Heart, Vital Depletion, Weak Lungs, Anemia, Nervousness, Poor Memory, Fear, Bad Habits, etc., and the numerous other results of neglecting your body and violating natural law (see Consultation Coupon). Show them that you can and will be a healthy, vigorous man with a real man's ambition, spirit and endurance—the powerful man that Creation and Civilization demand you to become.

## Get Rid of Your Handicaps

Build up your body and brain and get the joy out of life. You can't be successful, popular or wanted in the home, in business, in society—anywhere, without the health and strength and vigor of real manhood. People you come in contact with instinctively analyze your physical and mental condition. If you are not virile and magnetic—if you lack power, endurance and vitality, everybody will know it. You know how these things affect you when you see them in other people. You know that nobody has the least bit of respect for a weakling. They can't have confidence in a man that may end up any moment on the scrap heap of worn out and useless humanity. You wouldn't have much respect for a business associate who was groggy with Constipation, yellow with Biliousness, weak, anemic and handicapped with Rupture, Flat Feet, Weak Back or some other physical defect—you wouldn't have confidence in a man whose bad living habits showed clearly in his face and bleary eyes—you wouldn't want to do business with or associate with an irritable, grouchy person with frazzled nerves and a wretched, unreasonable temper. Now look at yourself with the same eyes. Are you guilty of these physical and mental defects? Do you not recognize the many faults and weaknesses that have often robbed you of success in business, preference in society and cheated you out of the priceless benefits of real friendship and companionship? Judge yourself without favor—then get busy to root out the elements of failure and make yourself a real man.

STRONGFORT The Perfect Man

wouldn't have confidence in a man whose bad living habits showed clearly in his face and bleary eyes—you wouldn't want to do business with or associate with an irritable, grouchy person with frazzled nerves and a wretched, unreasonable temper. Now look at yourself with the same eyes. Are you guilty of these physical and mental defects? Do you not recognize the many faults and weaknesses that have often robbed you of success in business, preference in society and cheated you out of the priceless benefits of real friendship and companionship? Judge yourself without favor—then get busy to root out the elements of failure and make yourself a real man.

## Win Back Your Vigor and Vitality

Let me help you as I have thousands of others. Accept my hand in friendship as you would a brother's and I will show you Nature's Way back to Health and Happiness. I'll teach you how to get rid of the ailments and physical defects that are ruining your body and brain. I'll build you up externally and internally, by the same scientific methods that won for me the World's award as the finest specimen of physical and health attainment. I have dedicated my life to the task of rescuing sick, ailing humanity from the bog of Weakness and Lost Power, and thousands of my pupils gladly testify to the wonderful effectiveness of my methods. You can apply these scientific principles with the same satisfaction and permanent results. I want to help you—I can rebuild and restore you with

## STRONGFORTISM

### The Modern Science of Health Promotion

Once you accept Strongfortism, you enter a new life. The results are immediate and positively thrilling. You feel the rich blood racing through your body—you feel new strength and power developing in every organ and structure—you acquire new poise and a magnetic personality. You can't fall with Strongfortism. I guarantee it.

### My Methods Restore Men

Do not confuse the Science of Strongfortism with gymnastic or ordinary physical culture courses. I am not merely a developer of bulging muscles—I am far more than that for I have devised a real science thru which weak, ailing men are restored to the Glory of Powerful Manhood—to the Summit of Health, Happiness and Success, without the use of dope and drugs, lifting and stretching machines, unnatural deep breathing, starvation diets, nerve-racking routines or other foolish fads and fancies. From start to finish Strongfortism is practical, sensible and scientific and planned to suit the pupil's individual needs.

### Get My Book—It's Free

The truth about the scientific application of Natural Law is contained in my wonderfully interesting book, "Promotion and Conservation of Health, Strength and Mental Energy." It will tell you frankly and plainly how you can banish your ailments and build up 100% Health, Strength and Vitality. It's absolutely free. Mark the subjects on the free consultation coupon on which you want special confidential information and send with 10c. to help pay postage, etc. I'll do the rest. Send for my free book **Right Now—TODAY.**

## LIONEL STRONGFORT

Physical and Health Specialist

Dept. 841 Founded 1895 Newark, N. J.

### FREE CONSULTATION COUPON

MR. LIONEL STRONGFORT, Dept. 841, Newark N. J. Please send me your book, "PROMOTION AND CONSERVATION OF HEALTH, STRENGTH AND MENTAL ENERGY," for postage on which I enclose a 10c piece (one dime). I have marked (X) before the subject in which I am interested.

- |                        |                       |                        |
|------------------------|-----------------------|------------------------|
| ..Colds                | ..Successful Marriage | ..Youthful Errors      |
| ..Catarrh              | ..Increased Height    | ..Vital Losses         |
| ..Asthma               | ..Pimples             | ..Impotency            |
| ..Hay Fever            | ..Blackheads          | ..Falling Hair         |
| ..Obesity              | ..Short Wind          | ..Weak Eyes            |
| ..Headache             | ..Flat Feet           | ..Gastritis            |
| ..Thinness             | ..Stomach Disorders   | ..Heart Weakness       |
| ..Rupture              | ..Constipation        | ..Poor Circulation     |
| ..Lumbago              | ..Biliousness         | ..Skin Disorders       |
| ..Narthritis           | ..Torpid Liver        | ..Despondency          |
| ..Neuralgia            | ..Indigestion         | ..Round Shoulders      |
| ..Flat Chest           | ..Nervousness         | ..Lung Trouble         |
| ..Deformity (Describe) | ..Poor Memory         | ..Stoop Shoulders      |
| ..Insomnia             | ..Rheumatism          | ..Muscular Development |
| ..Manhood Restored     | ..Diabetes            | ..Great Strength       |
| ..Female Disorders     | ..Prostate Troubles   | ..Weaknesses           |
|                        |                       | ..Neurasthenia         |

Name..... Age..... Occupation..... Street..... City..... State.....



# The American Beauty Contest

*"Queen Rose of the Rosebud Garden of Girls"*

Are you a beauty?

Consult your mirror. It will tell you.

Are you one of the many "flowers born to blush unseen and waste your sweetness on the desert air"?

Consult this page. It will tell you.

## Glorious News

The Brewster Publications: **MOTION PICTURE MAGAZINE, CLASSIC, SHADOWLAND, and BEAUTY** are going to conduct a great contest. It will *not* be a moving picture contest. We are *not* looking for a movie heroine, or a stage star, or an intellectual wonder, or a personality crank. We are looking for Beauty—and we are going to find her—the most beautiful woman in America!

## Is It You?

Send us your picture, and our judges will tell you.

The most competent and comprehensive list of judges for a beauty contest that could be devised is now being selected. They represent every artistic enterprise, and are well known thruout the world. Their names and what they stand for will be announced later.

## The Grand Prize!

To the woman who these illustrious judges shall decide is the most beautiful girl in America, will be given:

1. A trip to New York, properly chaperoned, and a chance to take in the pleasures which only that great city affords: the opera; the theaters; our wonderful library; the famous "East Side"; great museums; the celebrated Greenwich Village; all the luxurious and beautiful shops on the most luxurious and beautiful street in the world, Fifth Avenue; and so on.

2. A well-known American artist will paint her portrait.

3. A representative American sculptor will model her head.

4. These works of art will be exhibited in one of the leading art galleries in New York City and elsewhere.

5. She will have her picture on the cover of **BEAUTY** magazine.

There will be a second prize and a third prize, and possibly more. These will be announced later.

In view of the fact that the American Beauty may be found in New York City, or its immediate vicinity, the prize in her case will be \$1,000, instead of the visit to New York. Just think of that—

## One Thousand Dollars! (\$1,000)

This is an unprecedented offer. Do not fail to take advantage of it. Send us your photograph. That is all that is required of you. Think what you may win—just because you happen to be born beautiful. Scrupulous care

will be taken of every picture received. **ALL** of them will be examined by the contest judges.

## THE RULES

1. No photographs will be returned.
2. No exceptions will be made to this rule.
3. Winners will be notified.
4. Snapshots, strip pictures, or colored photographs will not be considered. Outside of these, any kind of picture will be accepted; full length or bust, full face or profile, sepia or black. You may submit as many photographs as you wish.
5. Photographers, artists, friends and admirers may enter pictures of their favorites. Credit will be given photographers whenever possible.
6. Do not ask the contest manager to discuss your chances. He has nothing to do with that end of it.
7. *Do not write letters.* The close of the contest will be announced in **MOTION PICTURE MAGAZINE, CLASSIC, SHADOWLAND, and Beauty** at least three months in advance. There will be a contest story every month in all four magazines, with all necessary news and information.
8. The most beautiful pictures received each month thruout the operation of the contest, will be published in a monthly Honor Roll in all four magazines. These girls will be notified when, and in which magazine their picture will appear. This does not mean that they have necessarily qualified for the final award, nor that those whose pictures are *not* published have failed. The winner will not be decided upon until the end of the contest.
9. Such a coupon as the one below, properly filled out, *must* be PASTED on the BACK of every photograph submitted.
10. Be sure to put sufficient postage on your photograph.
11. The contest is open to any girl or woman sixteen years or older, professional or non-professional, in America. That means the whole continent!

NOTE.—Any infraction of these rules will cause a contestant to be disbarred from the contest.

Address your photograph: Contest Manager, Brewster Publications, Inc., 175 Duffield St., Brooklyn, N. Y.

## THE ENTRANCE COUPON

This is a portrait of:

Name.....

Address.....

Age..... Weight..... Height.....

Color of Eyes..... Hair..... Complexion.....

It is submitted to the American Beauty Contest, subject to the rules thereof, by:

Name.....

Address.....

Occupation (optional).....





## To free your skin from blemishes—*the right way*

**Y**OUR skin was so smooth and clear yesterday—today it is spoiled by unsightly little blemishes! How did they come there? And how discouraging it is—just when you were most anxious to appear at your best!

A skin specialist would tell you that blemishes are generally caused by infection from bacteria or parasites which are carried into the pores of your skin by dust in the air.

Don't let your skin lose the clearness that is its charm. To free your skin from blemishes, begin tonight to use this treatment:

**J**UST before you go to bed, wash in your usual way with warm water and Woodbury's Facial Soap, finishing with a dash of cold water. Then dip the tips of your fingers in warm water and rub them on the cake of Woodbury's until they are covered with a heavy, cream-like lather. Cover each blemish with a thick coat of this and leave it on for ten minutes. Then rinse very carefully, first with clear hot water, then with cold.

Supplement this treatment with the regular use of Woodbury's Facial Soap in your daily toilet. Within a week or ten days you will be surprised at the improvement in your complexion.

Special treatments for each type of

skin and its needs are given in the booklet of famous skin treatments which is wrapped around every cake of Woodbury's Facial Soap.

Get a cake of Woodbury's today, at any drug store or toilet goods counter—find the treatment your skin needs, and begin using it tonight.

The same qualities that give Woodbury's its beneficial effect on the skin make it ideal for general use. A 25 cent cake lasts a month or six weeks if used for general cleansing of the skin and also for any of the special Woodbury treatments.

### *A complete miniature set of the Woodbury skin preparations*

For 25 cents we will send you a complete miniature set of the Woodbury skin preparations, containing:

A trial size cake of Woodbury's Facial Soap  
A sample tube of the new Woodbury's Facial Cream

A sample tube of Woodbury's Cold Cream

A sample box of Woodbury's Facial Powder  
Together with the treatment booklet, "*A Skin You Love to Touch.*"

Send for this set today. Address The Andrew Jergens Co., 906 Spring Grove Ave., Cincinnati, Ohio. If you live in Canada, address The Andrew Jergens Co., Limited, 906 Sherbrooke St., Perth, Ontario. English Agents: H. C. Quelch & Co., 4 Ludgate Square, London, E. C. 4.







CLAIRE WINDSOR

Claire Windsor has been making a super-special feature for Marshall Neilan, titled "Fools First." Any picture with Claire in it is a super-special feature.







Photograph by Spurr, L. A.

**MAE COLLINS**

This promising little seventeen-year-old is under contract to do a series of pictures for Louis B. Mayer, the first of which is now practically completed. Something else to look forward to on the screen





Photograph © by Strauss-Peyton Studios

#### SHANNON DAY

Shannon Day is an intrepid free-lance. She tries first one company, then another, and makes good for all of them. She is at present supporting Agnes Ayres and Conrad Nagel in "The Ordeal" for Famous Players



# A Naive Devil

Special Photographs  
by Hoover, L. A.



Rex Ingram says: "Samanyagos is a born actor, inexperienced yet, but able for all that to go out on the set and express with his face things that would puzzle an old-timer to accomplish"

**R**AMON SAMANYAGOS! When read—how to pronounce it? When heard—how to spell it? Let me allay the pain at once. It is pronounced Sam-man-yéa-goce, accent on the third syllable.

"The Prisoner of Zenda" brings this flashing new person-

ality to us, this gay cavalier, this naïve devil. Rex Ingram beheld him in the intricacies of the Royal Fandango, a dance of his own creation.

"By Gad! he looks like Hamlet," Ingram muttered. "I can use him."

That is why, how, Ramon Samanyagos, and the difficulty of enunciating him, has come to us. Ingram's uncanny knack at hitting upon unique character has flashed out again, struck upon this young Spaniard, who before has done but one notable rôle, that of the leading juvenile in *The Rubaiyat of Omar Khayyam*. But that picture, high on the reefs of litigation, has never been released. Ingram, then, picked him from among the comparative unknowns, as he had picked Rodolph Valentino and Alice Terry for the "Four Horsemen."

He picked him because he looked like Hamlet—and then

ity in love. And yet, he says:

"The only ideal love a man can have must come to him between the ages of fifteen and twenty, before disillusionment. The greatest, the only love of my life was at the age of sixteen. I was very much in love. Now, *les petites amours*, yes. But that is all. I do not believe in marriage for love. I would never marry my sweetheart. I would marry the woman who is to be the mother of my children. You see? Is that not right? It must be so."

He is only twenty-three!

He says again:

"Marriage is not for the artist. Rex Ingram has found the ideal wife in Alice Terry—because she is at once an aid to him in the realization and the expression of his art and because she is the object as well of his love; but I know of no other.

"And again, love. What is love? Love is a—a—how would you say it—an eternity of giving? Yes, it is that. It is unselfishness—so my sweetheart would like to go to the vaudeville; I wish to hear the symphony. We go to the vaudeville. That is love. I could not do it. No! Never!"

But if Ramon Samanyagos is of recent brilliance upon the screen, he has from the beginning of individuality been an actor. His parents—he comes of the pure-blooded Spanish stock—had left the old country to seek fortune in the rich

dressed him in mustachios and Vandyke and made a villain of him! But an original villain—one whom you will love, adore perhaps, sympathize with surely. Strange; true!

It is a coincidence—and yet not illogical—that Rex Ingram, discarding Valentino to fame and the machine, should turn to another of the Latin type, who is also a dancer, also topped with sleek ebony hair, endowed, too, with consummate grace. But the resemblance ends with external facts. Valentino—suave, disillusioned. Samanyagos—eager, idealistic.

It was given to me to talk to them both on the ancient, ever-new subject of love and marriage.

Valentino says: "Woman has always been made the pursuer. It is only that fifty years ago she was more clever."

Samanyagos says: "Woman is nearer to God than man."

The cynic; the idealist. Which will you have?

Samanyagos believes that in the imagination lies a greater source of inspiration for the actor than in experience. Experience, yes; but only to a degree. His theory would seem amply proved by his scenes with Barbara Le Marr in "The Prisoner of Zenda." I have never seen more devilish finesse, more insidious, sparkling brutal-



By  
WILLIS GOLDBECK

state of Durango in Mexico. There he himself, still a young boy, constructed a miniature theater with a stage sufficient to support the tread of himself and his two sisters, whom he inveigled into becoming members of his casts for the generous compensation of two cents. With his own hands he built the settings, hewed out period furniture and contrived the complete details of his little house. He himself devised the plays, created dances, rehearsed his sister cast. Later he came to the United States and this youthful fancy proved to be the foundation of his whole career. He joined Mae Murray's troupe in the dance creation "Attila and the Huns," for a tour of the Orpheum circuit. He remained then in Los Angeles, seeking and gaining the position of stage manager with the Majestic stock company.

"But my thoughts were always on pictures," he says. "To me they are the ideal medium of expression, greater even than the stage. They are for the one thing, universal. They speak no one language; they speak all languages. For emotion, action, splendor and accuracy—the screen. For wit—the stage. It is the one thing, this wit, which the screen should not attempt."

He speaks  
with a  
definite

Says the interviewer: "I have never seen more devilish finesse, more insidious, sparkling brutality in love-making, and yet he says, 'Woman is nearer to God than man'"



charm of accent. I have not attempted to reproduce it.

From the Majestic theater he went to the Morgan Dancers, and thus accomplished his first appearance upon the screen. In Holubar's "Man, Woman and Marriage," he earned fine, though anonymous, distinction.

The Rubaiyat then, and finally the Royal Fandango, with Rex Ingram in the audience.

How to explain his characterization of Rupert of Hentzau? Suave villainy, supreme poise, swank and swagger such as years with the Blue Devils might possibly bring to the average man. What has done it? Imagination? It must be that; he admittedly has had little experience. But more amazing, the manner in which Ingram detected in the beardless boy Hamlet, the reckless, mustachioed Rupert.

It leads one to think that there are patient hours of coaching and collaboration between the two, the working out of  
(Continued on page 80)





Natascha Rambova, the designer of the pictures on these two pages, came to this country originally to dance, but her dancing was too unique for the public taste; so she decided to educate the public herself. Nazimova was one of her pupils and became so interested in her that she engaged her to design costumes and sets for her photoplays



Mlle. Rambova created the exotic and gorgeous sets for "Madame Peacock," the bizarre backgrounds for "Camille" and the more moderate settings for "The Doll's House." Above, is a sketch for the Chrysis of "Aphrodite." Right, is Aphrodite herself; and at the top of the page, is a set from "Camille"





# Exotic, Erotic, Neurotic!

(Take Your Choice)



Photograph by Rice



The lady at the top of the page, hiding her light behind something or other, is an Elephant Trunk-Courtesan in "The Gardens Of The Goddess." Directly above, is a train-bearer for the same place. Left, is the exotic, erotic, neurotic Nazimova herself, as Camille



# The Little Lady



upon her maiden trip to the Coast, and before she had scored her triumph in "Sentimental Tommy." Before the newspapers, fan magazines, *et al*, had hailed her as "a find." Before, too, almost all of the companies extant had rushed to her with foolscap and quill pens, begging her to be theirs for varying terms of from five to fifty years.

I remember that first meeting distinctly. I thought I had never, in all my interviewing experience, seen so cameo-lovely a face. Never experienced so fresh an enthusiasm, so naïve a pleasure in the state to which it had seemed to please Jove

to call her. She was May, in truth. Springtime . . . . She was standing then, with unreluctant but modest feet, on that delectable spot where meet obscurity and conspicuity. She and her mother were leaving for California that same afternoon. They were, she told me, going to

In a cinematic world of inflation and floridity, of egotism, egregious, and muddled morale, of bobbed hair and flapper fiddle-deedee, she stands delicate, deliberate, intelligent

Photograph (below) by Donald Biddle Keyes

MAY McAVOY calls to my mind a clear little mirror upon whose even surface great images may be reflected.

In a cinematic world of inflation and floridity, of egotism egregious and muddled morale, of bobbed hair and flapper fiddle-deedee, she stands delicate, deliberate, intelligent.

The McAvoy family tree is a botanical blank to me, but I dare say there is one. May looks as tho she had a grandfather or two. She might be a young débutante. She might be a young miss from Miss Blank's exclusive finishing school on Park Avenue. She is tailored and simple and conservative.

Not that she hasn't her full share of self-valuation. She has. She probably knows that it is mere boobyery not to have. She is fully aware of her own importance and equally determined to have what she considers her just due. "I would rather," she told me, "resign my contract than take a part I didn't consider worth while." But she is pursuing her stellar course in a plain-folksy, sane and orderly way. She still has her grip on realities. Silversheeted illusions have not yet befuddled what seems to be her sane, if youthful, common sense.

If she steers her trim little craft, as she has begun, thru the bilious waters of press-agentry, directorial brain-storms and salaams to the exhibitor, she may do something—something *more*, I should say, of merit for the maligned and malignant movies.

I talked with her first about a year ago, when she was about to embark





By  
FAITH SERVICE

be "very quiet." She was going to work—"so hard."

I talked with her for the second time the day before yesterday, in the lobby of the Hotel A . . . . It was about four-thirty in the afternoon. She had been in the hotel all day, talking over business matters, and receiving, simply while she sat there, otherwise engaged, three offers from three different companies. It had been, it seemed, a testimonial day to her success. Yet I found her calm, detached, perfectly able to direct, as yet, her own course. She has a good little business head.

I thought she had changed just a little. Not quite so young. More character. More thoughtfulness. May turned June. De-



If May McAvoy steers her trim little craft as she has begun, thru the bilious waters of press-agentry, directorial brain-storms and salaams to the exhibitor, she may do something—something more I should say

velopment. And I found her more charming, if less spring-tidish. More of a real person, more of a thinker, more of an artist than had been the charming little girl of a year before. I told her so.

"I think," she said, "that every girl on the screen should take into account the sure passing of youth. No girl should trade too much upon it. That is

why I so much prefer to do character work, the sort of work that stands by itself, and is quite independent of youth or of beauty.

Things that are of value in themselves.

I am afraid, with Grizelian wistfulness, "that I shall go a long way before I find another 'Sentimental Tommy.' To me, that was perfection in every way. Probably," she gave a whimsical laugh, "probably it was not quite so perfect to all the others. It was not financially successful. That is disheartening. And yet, too, every fine thing must be pioneered for, suffered for, losses endured for, if those fine things are to be made substantial."

"What next?" I asked.

Miss McAvoy shook her head. "I don't know," she said, "I am rather confused at present. I believe Ibañez's 'Blood and Sand' is the next picture scheduled for me, but I prefer not to do that. In the first place, the woman's part is practically negligible. She is scarcely ever on the screen, and when she is, in a very unimportant manner. It is an uninteresting rôle, entirely subservient to the man's part, and would mean nothing to or for me. I have asked to be released from my contract, rather than play it. Not," she said, with her diffident little smile, "not that I am over egotistic or wish to be pushing. Not that at all. But I do not believe," this very firmly, "in going back. In retrogression. That seems to me the most serious thing that can possibly happen to one or to one's career. It is better

(Continued on page 79)



# Summer in the New York Theater



Photograph by White Studios



Photograph by  
Floyd, N. Y.

Photograph by Alfred Cheney Johnston



Top, a thrilling scene from that exciting and spooky thriller, "The Cat and the Canary," one of the hits of the stage year. Henry Hull and Blanche Frederici appear in the tense moment. Right, Marguerite Maxwell, demonstrating that she is a CLASSIC reader. Miss Maxwell has been appearing with William Courtenay in "The Law Breaker"

In oval, Marie Gamberelli, the charming première danseuse of the Capitol Theater ballet. Mlle. Gamberelli is a favorite with the patrons of this vast theater and an admirable dancer, as well



Right, a scene from Clare Kummer's delightful little play, "The Mountain Man," in which Sidney Blackmer reveals himself as the most promising young actor of our stage. In the pictured scene appear Marjorie Kummer and Mr. Blackmer



Photographs (left and above) by White Studios



Above, Adele Astaire, who, with her brother, Fred Astaire, has scored the dancing hit of the popular musical comedy, "For Goodness Sake," a pleasant entertainment in which may also be viewed John Hazzard, Marjorie Gateson, Charles Judels and cute Helen Ford



Left, Ruth Berse, who is versatility itself. By day she is a member of the A. H. Woods publicity department but, when night approaches, she becomes a member of the "Lawful Larceny" cast

Photograph by Campbell Studios



# From Titillant Tahiti



Photograph by Edwin Bower Hesser

Ruth Renick strikes a high and delicate note of daintiness, a charm wholly feminine. Her eyes are a live hazel, her mouth oddly tempting

"WHICH shall I look for—blue eyes or brown?" Over the phone Ruth Renick's voice was richly, romantically suggestive of Laura Jean Libby in her moods *appassionata*.

"Blue," said I, idiotically, "or better"—and more idiotically—"I'll wear a red rose."

"And I'll wear one."

Thus it was arranged, my meeting with the first filumite to track the Tahitian *pareu* to its native lair. For those of ye who have not read Frederick O'Brien or the valiant traprock, I would say that the *pareu* is of the genus *nytie-nytie*, with a strain of the *camisole-tehdeebhaar*, which in its earliest manifestations is known as *diahpa-infanta* or *momma-pank*! It is worn according to discrimination and, we suspect, more not than often. Ruth is enthusiastic over the prospect of adorning herself and the Venice beach with it next summer. Who isn't?

Another specimen of the famed South Seas, which Ruth

eyes, blonde hair, and a lilting line. I call it a Hollywood interview. That infamous burg figured actually only in the beginning and the end. We started in Hollywood, glided over to Wilshire, skimmed thence to West Adams and afterwards slid back again. But that is putting the spare tire before the motor-meter, so to speak.

Ruth Renick probably reached the height of cinematic bliss in her rôle opposite Doug Fairbanks in "The Mollycoddle." It was, you will recall, a tale of the West and the rolling plains; and that's Ruth inside and out. Not plain—no, indeed; but of the plains. It was upon her father's knee, no doubt, that she first heard that little ditty:

"I'm a little prairie flower,  
I grow wilder every hour——"

Anyway, it is a much better start, you will admit, than "This little pig went to market." However, all this culminates in the fact that Ruth is from Phoenix, Arizona, rides her horse, Pippin, in between instead of to one side, and is partial to colloquialisms. For instance: "There's no more chance of that than of

numbers among her trophies, is the *tiare-o-tahiti*, the national hibiscus or passion flower. (The responsibility for the spelling I heap unashamedly upon Ruth's white shoulders.) Its fragrance is so sweet that it twitches the gadjets of a ship one-half mile out to sea. But we have said nothing yet—nothing. Worn over a maiden's left ear, this scented flower bears a come-hither significance of peculiar appeal to the hardy male; over the right ear it wafts the laconic message, "Line is busy." All right, boys; let's have it in chorus. *Tee-airy-o-taytee, tee-airy-o-taytee, tee-airy-o-taytee-O!* Yodle it!

But Ruth slithered to the appointment in modish garb and glistening car, minus—ah, foolish heart hope—her red, red rose. But I bore mine, a single blood-red blossom, thirty-three cents, including thorns—two cents off because the early bird hadn't got the worm.

Kindly, she hung it upon her bosom's verge and graced me with a smile.

"I did think of picking you a red geranium," she defended. "They grow in bushels out here."

"Ah, sweet compliment," I muttered, climbing in beside her. "But you did not. I am a broken man."

"Dont worry," she said cheerfully. "I am going to serve you tea."

"I said broken, not broke," I murmured. "I *think* my credit is yet good at *Child's*."

Thus, you see, it started auspiciously, this Hollywood interview. Interviews are apt so to start when the heroine has blue



By  
WILLIS GOLDBECK

a cat wearing a side-saddle."

But withal she is not a horsy person. Her car is not, in the accepted manner of Western film folk, ornamented with conventionalized saddle-bags. She leaves her leather in the stables. In the car, at the tea-table, she strikes a high and delicate note of daintiness, a charm wholly feminine. She reached the zenith that afternoon when she breathed gentle music, a single plaintive note, from a nose-flute, a social accomplishment which I question the poise of Elinor Glyn herself to sustain! A nose-flute from titilliant Tahiti, where the moons grow ripe amidst the bread fruit trees and the liver birds lay cubical eggs.

"It is an art quite dead," sighed Ruth, running her fingers lightly over the wand-like instrument. "This was given to me by an old chieftain. None of the younger natives can play it. It is the most mournful music I have ever heard. It is beauty born of sadness."

"The Lagoon of Desire"—that is  
(*Con. on page 80*)



Photograph (above)  
by Edwin Bower Hesser



To the left, is a striking moment in "The Lagoon of Desire," the picture Miss Renick went to the South Seas to make.



She was "so tired of civilization . . . the sea voyage . . . the long drowsy month . . . it was like a blessed, sleep"



# The Glory of Clementina

By

SUSAN ELIZABETH BRADY



"WHO'S the fool?" asked Clementina, laying on a smudge of paint with her thumb, and wiping what remained of it down the side of an already generously spotted smock.

"It's not a fool. It's my uncle Quixtus," Tommy Burgrave replied dispassionately.

"Well, what in Heaven's name does he want his picture painted for?" queried Clementina, regarding approvingly thru a fringe of straggling locks, the nearly finished portrait of a young girl with spun gold hair.

"The Museum of Natural History wants his portrait, to hang on the wall of the Directors' room, with the others I suppose," Tommy explained patiently. "He's one of the officers, you know. I recommended you, Clem. And say,

set into lines of bitter reflection. She thought of her youth—Tommy always brought it back to her—of her sheltered girlhood and her first love, and the heart-breaking period of readjustment she had lived thru when he had proved false. She was painting even then and her ardor and enthusiasm for that had tided her over. But they leave a mark, those things, and Clementina's was a distrust of all men and a life lived without them. She had risen steadily in her profession until now she was perhaps the best-known portrait painter in London. Her big studio with its fine north light, its litter of marvelous trifles, its artistic paraphernalia, its dusty chaos, knew many famous and wealthy patrons. She had no friends. People bored her inexpressibly and, being rather outspoken and absolutely honest, people were a little afraid of her—a con-

that's a fine way to treat a commission that your worshipful young protégé brings you on his grateful knees——"

"Get up, you simpleton," laughed Clementina, to Tommy who had sunk to the floor on one knee and was gravely holding out a battered old silver card-tray toward her. "The truth is, Tommy, old dear, I've gone seedy. I'm beginning to get fed up with painting. But I'll do your amiable uncle—is he amiable—and then I'll clear out for a while, I guess."

"Huh!" retorted Tommy, "I could paint forever if I had a model like Etta Con-cannon. How did she ever get herself engaged to that boulder who was with her this morning?"

"Father, I fancy," replied Clementina with an absent shrug. "I don't like him and she's afraid of him. Such a pretty little thing, too—and such hair! I'm desperate trying to paint it. Go out and buy me a tube of gilt. That's about the only thing I haven't tried. But don't get interested in her, my boy. It won't do you any good."

"We shall see," said Tommy with all the unbridled assurance of youth. "When is she coming again?"

"One more sitting, and then I'll tackle the estimable uncle. Hope he's intelligent, tho' how he can be when he keeps on paying you an allowance, I can't just see. If you had to stand on your own legs, Tommy, and had to daub landscapes for a living instead of for fun, probably you'd get somewhere. Ah, well . . . Tell Mr. Quixtus I'll see him next Thursday at eleven o'clock. Run along now, old thing. Blow in tomorrow if you like. I'll probably be painting the high lights in Etta's gold crown."

Tommy rose reluctantly and Clementina rummaged around on the table and produced a beautiful little carved image. "Here, good-for-nothing, is a present for you."

Tommy threw his arms around her and planted a resounding smack on her cheek, whereat she called him a young idiot and a silly ass, and other endearing terms; but after he had gone she sat down before the fire absently rubbing the spot, and her face



summation for which she was devoutly thankful. Tommy Burgrave was her only intimate and him she affectionately tolerated. He painted in a small studio in the same building and had literally worn down her resistance to his advances, until she accepted him as her friend. A fine upstanding youngster he was with decided talent, too. All he needed was a little more concentration and a few more years, and he would show them.

Clementina got up and stirred the fire. She was not an attractive figure. A wrinkled and unbelievably daubed paint smock half concealed a hideous plaid skirt which likewise showed signs of unmistakable service. Her long slender hands, ill-kept and discolored from too much smoking and too frequent employment in lieu of a paint brush, brushed back the loose hair from her forehead. She parted her hair in the middle and drew it uncompromisingly tight down to the back of her head where she braided its great length in a long braid and wound that around her head. It was not becoming, altho the hair itself was soft and fine and a rich dark chestnut color. Clear intelligent grey eyes looked out a trifle belligerently from a sallow countenance. It would be kinder to say pale, but it was sallow. She didn't care how she looked, as a matter of fact. She often announced to Tommy that she was old enough to prefer being comfortable to being beautiful. She probably was comfortable.

Next Thursday, promptly on the hour, Tommy brought Quixtus, a gentle trusting soul, for his first sitting. Clementina welcomed him with non-committal politeness and scant courtesy. However, he looked interesting. Clementina painted souls, not faces, and this man's was fairly visible. Tommy left and the two were getting along rather well when he returned unexpectedly with a paper in his hands.

"I certainly a'm sorry to show you this, Uncle Sidney," he said, unfolding the paper

Clementina welcomed him with non-committal politeness and scant courtesy. However, he looked interesting. Clementina painted souls, not faces, and this man's was fairly visible

and walking past the frowning Clementina, held it out to his uncle. "But you had to find it out sooner or later."

"Vice-President of Quixtus and Marable Absconds With Funds," screamed the headline.

"Henry Marable, my lifelong friend and honored partner," Quixtus exclaimed in a hurt tone. He had his own private fortune intact, but this breach of faith in one whom he had implicitly trusted was a sad blow to the sensitive man. Clementina watched him grimly. She knew the fallacy of trusting anyone and he left her with small comfort from that source.

He found less comfort when he got home. It had been his custom to wine and dine one night a week three of his old time friends, Huckaby, Billiter and Vandemeer. These gentlemen constituted a fair proportion of the proletariat, being indigent scions of an effete aristocracy, to say nothing of a withered purse. These down-at-the-heel individuals practically lived on the bounty of their wealthy friend. But he was genuinely fond of them and enjoyed the spirited and spiritous reminiscing they all indulged in. This night Quixtus left them alone that he might try to unravel his business affairs.

Sounds of revelry, becoming more and more violent, floated upstairs thru the closed door of his study, but the man was oblivious. He just sat and stared at the paper in his hand. It







She threw up her arm suddenly and a queer little sound escaped from her throat . . . Tommy and the maid sprang to the rescue, frightened to death at the spectacle of a Clementina betraying any such feminine weakness as fainting

was a love-letter to his dead wife—but not from him. In fumbling over the papers in his desk he had come across it and got no further in his search. It was from another old and trusted friend whom he had not seen for several years, Will Hammersly.

Quixtus put his head in his hands. It was too much. His wife—his friend! Was no one true to friendship or duty? How horrible was this posthumous betrayal! He had never dreamed of such a thing. Will Hammersly had been as welcome at his house as an own brother. Ah, but Marable had been like a brother, too. What did it signify? At least, the wretched man decided, his old cronies down stairs had been faithful. But they were getting a bit noisy. Perhaps he'd better go down to them.

He opened his door quietly and started down stairs. Billiter was saying thickly:

"Ol' skate! Prob'ly in on the deal himself. If Marable has cleared out with two

against the world from now on—men and women—I'm going to blast and scourge and betray. I'll get even with the world and the contemptible fleas that infest it—I've had enough. Get out, and never come back, you rotters!"

The three extracted themselves with considerable difficulty from the chaos into which they had turned the dining-room and as each shambling, drunken form went by him, Quixtus clenched his hands and repeated in his heart his scorching anathema.

A few days later Clementina and Tommy were having their inevitable cup of tea in her studio, and discussing Quixtus.

"He said you'd be a handsome woman if you just fix your hair, Clem," said Tommy half seriously.

"I wonder?" replied Clem, too tired to argue or care very much.

She rose to her feet rather unsteadily, and walked over to the easel with the half finished portrait of Quixtus on it. "Lord, how tired I am," she cried, "I'm just about done in, Tommy, I'm sick of the sight of ultramarine and yellow-ocher makes me positively faint."

She threw up her arm suddenly and a queer little sound escaped from her throat. She

#### THE GLORY OF CLEMENTINA

Fictionized by permission from the R-C Pictures production of the photoplay by E. Richard Schayer, based on the story by W. J. Locke. Directed by Emile Chautard and starring Pauline Frederick. The cast:

Clementina Wing.....	Pauline Frederick
Quixtus .....	Edward Martindel
Huckaby .....	George Cowl
Billiter .....	Lincoln Plummer
Tommy Burgrave.....	Edward Hearn
Etta Concannon.....	Jean Calhoun
Vandemeer .....	Wilson Hummel
Lena Fontaine.....	Louise Dresser
Little Sheila.....	Helen Stone
Sheila's maid.....	Lydia Teamans Titus



swayed for a moment and dropped to the floor like a collapsed balloon. Tommy and her maid ran to the rescue, frightened to death at the spectacle of a Clementina betraying any such feminine weakness as fainting.

Several weeks later Clementina and Tommy were having another cup of tea in a spot far removed from her studio, at Nohant to be exact, a little town in the south of France. Clementina's doctors had ordered a long rest. They had been ordering that regularly for several years back without any particular success, for Clementina was as intractable as a wild western steer and accustomed to having her own way. It had taken considerable effort to persuade Tommy to go with her. That young man had burst in on her incipient convalescence with an unexpected note from his uncle, saying that Tommy could either give up painting and go into a bank and learn a little business or be cut off from his monthly allowance. Quixtus was beginning his avowed ruthlessness.

"Dont you care, Tommy," Clem had said, smiling faintly. "You can come to the seashore with me for a few months and when we get back we'll show that hard-hearted old curmudgeon what's what."

"My word, Clem!" Tommy exclaimed. "We couldn't do that. What would people say? It would look like the dev——"

"Oh, shut up," Clem interrupted rudely, "You make me sick, Tommy. I'm old enough to be your grandmother—or you think I am, which amounts to the same thing. Now if I were young and beautiful, you'd go in a minute, morals or no morals. But just because I'm an old bag of bones——"

"Dont talk like that, Clem old girl. I will go with you and keep you amused, by George! in my own inimitable way from the beginning to the end of the trip. What could be sweeter?"

"God knows?" replied Clem without guile.

But Tommy's talents had been expanded on another subject which Fate had thrown into the party, little Miss Concannon, who had broken her engagement with "the boulder" who used to accompany her to the studio for her sittings, and had come south with her father to recover. However, it amused Clementina to watch them. She took a highly vicarious pleasure in their youthful courtship, and as they seemed to like having her along, the time was passing pleasantly for the tired artist.

At a café one day they all ran into Quixtus and a miraculously rehabilitated Huckaby. This was not in itself remarkable, but they had two stunning women with them, a dashing widow, one Lena Fontaine, and a friend of hers. This was another phase of Quixtus' revolt against life. Clementina watched them with mingled pity and anger. She rather scorned the fancied weakness of Quixtus in throwing up the sponge just because his business partner had proved a scoundrel. She did not know of the other two blows his trusting spirit had sustained and which would more easily have

accounted for his reckless course. To the obvious annoyance of Lena Fontaine, the two groups joined hands and shared each other's luncheon party.

It was the beginning of a rather precarious intimacy and continued, calm enough on the surface but seething underneath, until one day a telegram was received.

Will Hammersly was dying and he begged Quixtus and Clementina to come to him at once. To her intense astonishment Quixtus refused flatly to go. But Clementina was never at loss for an argument and, fearing nothing, proceeded to browbeat the hapless Quixtus into a state of complete submission.

"But really, you know," interposed the flutey voice of Mrs. Fontaine, at this point, "Mr. Quixtus is a free agent. I cannot understand your insistence. Miss—ah—Wing. Permit me to remind you even at the risk of being vulgar that it is none of your business."

"It is my business," snapped Clem, "It's anybody's business to see that an act of common humanity takes precedence over a mere personal disinclination. The man is dying, what does it matter what he has done? He

She took the little body, trembling with great silent unchild-like tears in her arms. Its little hands struck the lost chord of her unfulfilled womanhood, and Clementina felt her heart grow warm and young again







oblivious of the tenseness of his attitude. "Did you know that your wife was a great friend of Mrs. Hammersly, Mr. Quixtus? She was a good enough friend to receive Will's love-letters to Nora and hold them for safe keeping, so that the drunken brute Nora was married to at the time would never find them. She never told a soul—not even you, I think. That's pretty fine, you know, Mr. Quixtus. I should like to have known your wife."

A light shone suddenly thru the black clouds in Quixtus' brain. With a cry of relief and happiness, he lifted Sheila up in his arms and kissed her little face and stroked her little head with the awkward tenderness of a new emotion. Together Clementina and he planned to take care of her, and Sheila's well-being was assured.

Not so, Clementina's. When she got back to work, something still bothered her. It was doubly irritating because she could not find out what it was. Sheila was living with her and she had set up a tiny easel for her in the studio. Her little possessions added but little to the litter already around the place. Clementina adored her with all the strength of a newly awakened and hitherto unsuspected mother-

Clementina clasped her hands suddenly: "What do you want?" she asked in a startled voice. "You," said Quixtus and took her in his arms, "just you, dear, only you, always you"

was your friend. He is begging you to come to him. You cannot refuse such a request under the circumstances. It would be inhuman, and I know you are not that. You will come Mr. Quixtus?"

"Well — er — yes," answered Quixtus avoiding the super-

cilious gaze of Lena Fontaine.

But they were too late. Will Hammersly was dead. There was only his little girl, Sheila, whom he was leaving to the care of Clementina and Quixtus. She did not dream what a shock the child was to Quixtus. She was concerned for the moment only with her own emotions. She took the little body trembling with great silent unchild-like tears in her arms. Its little hands struck the lost chord of her unfulfilled womanhood, and Clementina felt her heart grow warm and young again.

"She is like her mother," she said later to Quixtus. The man stiffened. "But she has her father's eyes," she went on

heart. But it was not enough. She wondered dully how that could be. Tommy still ran in to see her a dozen times a day—but he was not so amusing as he once was. She wished Quixtus would come oftener. Her maternal instinct took in him, too. She believed he was being misled by Lena Fontaine, whose somewhat doubtful friendship with him was still persistent.

She learned the real purpose of her friendship some weeks later in a round-about way, from the disgruntled Vandemeer. It was simply this, Lena and Huckaby had formed a plot to get the incurably trustful Quixtus involved in a breach of promise suit. But something stirred in Clementina's heart, some blind instinct of protection, an irresistible impulse to save the man, an uncontrollable desire to outwit the dashing widow, and with Clementina to want a thing was a *fait accompli*. She went about it in her usual business-like manner, altho she mentioned it to no one, not even Tommy, who was frankly curious about her many trips away from the studio.

Fate gave a dinner party to help her out, or rather Quixtus

(Continued on page 76)



# McKee From Keokuk

By JAMESON SEWELL

RAYMOND McKEE is one of the few players in the world who had a government devote itself to gathering his audiences—numbering five millions. During the World War, McKee was featured in a trio of propaganda pictures which were shown to every man in the United States' sea and land forces. Consequently, he can safely be called one of the best-known cinema actors in our land.

But McKee really saw more active service than that of a propaganda actor, altho that in itself was a noteworthy "bit." At the entrance of America into the World War, McKee tossed aside his make-up box and his movie aspirations. He



Elmer Clifton is making a super-film around the famous old industry of "the men who go down to the sea in ships" and he has cast Raymond McKee for the leading rôle, that of a young sea adventurer of the forties. To the left is an example of the picturesque type of old whaler to be used in this photoplay. Above and below, portraits of McKee by Abbe



enlisted as a private in 1917. Let it be added that he sought no soft billet, for he immediately saw active service. For two whole years he was in the Flanders trenches—until he was desperately wounded at Château-Thierry. Despite his protests, he was invalided home to the Rockefeller Institute War Hospital on Avenue A, in New York. There he remained for six months convalescing.

Not at all satisfied with this, McKee insisted upon getting back into the combat. But this time, the officials decided to utilize his motion picture experience and they officially delegated him to the government casts of three war propaganda pictures: "Fit to Fight," "The End of the Road" and "Cleared for Action." These productions, largely designed to strengthen the moral and hygienic stamina of our fighters, went into every camp in America on the other side. One of them, "Fit to Fight," was shown to every fighting man of our vast forces.

After completing work in these three propaganda pictures, McKee was delegated to sea duty, as lecturer with these

(Continued on page 72)







Photograph by Royal Atelier

There is a naïve lilt to her mental processes that keeps one's interest on tiptoe, and she is always deliciously feminine

malities that might mar the early stages of an intimate chat quickly disappear, and by the time coffee is served we have glimpsed the high lights and mile posts by which careers are timed and a life history, so to speak, lies in our hands.

It was at luncheon in the soft lighted quiet of Marcell's that I learned to know Estelle Taylor. She is very, very lovely and as fascinating as the sweet fragrance of some exotic flower—and as elusive.

When I mentioned the fact that many eyes were turned toward her in admiration, she started and seemed actually sur-

PERHAPS it is a heritage of our childhood that a "party" began only when the ice cream was passed around; but all interviewers find that over a luncheon or tea table the for-

and having finally earned her diploma from the Sargent Dramatic School in New York, she hastened to Atlanta to hang up her sign.

This was a little over two years ago. Suddenly, one day, she realized she could never be happy teaching; she wanted to go on the stage, so she trotted back to New York to begin all over again.

Now grandmother didn't approve of this new plan at all. She sent her a ticket telling her to return home at once, but the lure was there so strong in her heart that Estelle cashed in a Liberty Loan Bond that grandfather had given her, determined to fight it out.

Her chance came quickly. George Hobart was rehearsing "Come On Charlie," and gave her a small part. During the play's run of twelve weeks at the 48th Street Theatre, Miss Taylor tried her wings in pictures, working at the studio during

# Vamp by Accident

prised. She did it so prettily that I was quite convinced that here was a beautiful girl who had remained unspoiled.

"It must be my giddy clothes," she whispered. "I'm blossoming out," she continued. "Everyone I used to meet would look me over and say, 'Oh, Estelle, why so somber, why not pep up a bit,' so—" with a laugh of contagious merriment, "I'm *pep-ping!* See my wild shoes?" displaying tiny frivolous grey sandals, "and this gay dress?" meaning an adorable henna frock of accordion-pleated georgette. "I've worn black shoes and dark dresses all my life but I feel myself luxuriating under the influence of colors. I have the bug now, so there is no telling where it may lead me."

Before the interview with Miss Taylor, my acquaintance with her consisted of having watched her thru the Fox melodrama, "While New York Sleeps." The radiant girl beside me was so totally unlike the vampiric siren or the factory crook of the film that it took me some time to readjust my mental picture of her.

"I know what you expected," teased Estelle, "You thought I would wear a naughty curl on my forehead, wear a slithery frock and smoke cigarets. The joke of it is that I became a vamp by accident and never smoke, tho I learned to for that picture, still my vampish reputation seems established," and she shook her head, sadly.

Bit by bit I learned that Estelle Taylor was born in Wilmington, Delaware, and had lived there all her life with her grandparents. Tho they were staunch Methodists, she gained their consent to teach elocution



By  
MAUDE CHEATHAM

the day and at the theater at night. Her first film was "The Broadway Saint;" the second, "The Tower of Jewels," with dainty little Corinne Griffith. By the time the play closed, Estelle knew that it was in pictures that she found the greatest interest, so ever since then she has been busily shadowing her lovely self upon the screen.

After attracting Gordon Edwards' attention as leading woman with William Farnum in "The Conqueror," William Fox decided to give her a chance in "While New York Sleeps."

"I was frightened *stiff*," explained Estelle, "for I was sure the part was too big for me. When Director Brabin saw me, he threw up his hands and fairly wept, saying, 'This is my first special and here they give me an inexperienced actress.' Goodness me, I felt sorry for him and for myself too. The first thing we did was a bit of comedy, and I'm awful in comedy, but the next night we made one of those tense attic scenes in the last episode, one of the biggest in the whole picture. I was desperate, I knew I just had to make good, so I plunged into it with everything that was in me and when it was over Mr. Brabin said he guessed I'd do. I used to get so discouraged and I'll never forget how George Lane, the camera man, helped me thru that picture. Whenever he saw me losing my nerve, he would



Photograph by  
Edwin Bower Hesser

She is very, very lovely and as fascinating as the sweet fragrance of some exotic flower—and as elusive

start to whistle and it was as if he were saying, 'Cheer up go to it.'

"We made 'Blind Wives' next, with the same cast. Then Mr. Fox wanted me to play the leading rôle in a big spectacle, but when I saw the costume designs, I told him I could never wear them, grandmother would be shocked. He looked at me a moment, then exclaimed, 'My God, are we making pictures to suit grandmother?'"

Well anyway, she wouldn't play it, so after making "The Star Rover" with Courtney Foote and "Footfalls," soon to be released, Estelle Taylor was sent to Hollywood three months ago to play Mercedes in the latest Fox special, "The Count of Monte Cristo."

"It was a wonderful rôle," enthused Estelle, "I begin at twenty but linger around till I am forty. Gaston Glass was my son and each morning when he came on the set he would say, 'Good morning, Mam-ma,' and it made me *feel* forty."

After completing "The Count of Monte Cristo," they cast Miss Taylor to play the mother of Tom Mix in one of his thrillers. She rebelled and straightway broke her Fox contract.

(Continued on page 72)



Photograph by  
Ira L. Hill





# Good Night, Ladies!



In the bedroom farce on this page are: Dorothy Gish, Ruth Roland, Eleanor Field and Colleen Moore. Can you pick them out?





Good night, Ladies, we're going to leave you now—to the tender mercies of the State Censors. Every little nightie has a censor all its own, and the censors will get you if you don't watch out, and every cloud has a censor behind it, and so on *ad nauseam*. What's the use? This is probably the last of this sort of thing; so gather ye rosebuds while ye may, old time is full of censors



Photograph (above) by Campbell

These little things that pass in the night are: Betty Compson, Jacqueline Logan, Veta Searl and Alice Calhoun. Do you recognize them?





# Portrait of a Young Man

Altho a Picture Actor, He  
Ushers in the Church

Photograph by  
Evans, L. A.

His appearance accords with his demeanor. He has the clear, fresh-colored skin of a boy . . . He suggests the spirit of Rupert Brooke's poems

LAYING aside the stethoscope, the dictograph, and the X-ray apparatus of the clinical interviewer, I take up my brush to paint a portrait of a Young Man. An actor, true, yet every inch a Young Man.

I even forego the luncheon without which an examiner of movie stars can seldom function. Let me warn all other stars, however, who may be so unfortunate as to come under my diagnostic eye that this unethical procedure in waiving the menu consultation is the breach of my entire professional career. I am not a quack.

What moves me to this unprecedented act? Well may you ask.

It is this: certain motion picture producers have inserted a clause in the contracts of players specifying that any immoral or unseemly act on the part of the employee will render said employee's contract null and void.

While discussing this restrictive addenda with a *vivandière* of the cinema, I remarked that we of the press might also adopt the rule, refusing to depict any personality which had

the slightest blemish of ungodliness. My lady friend was of the opinion that we might as well ditch our jobs and enter the ministry where life is not so exacting. Then suddenly, just as the vision came to David—or was it Saul—so to me came the name of Conrad Nagel. My friend instantly concurred in my statement that a portrait of Conrad Nagel would be as free of vicious lineaments as was the original portrait of Dorian Grey.

There are doubtlessly many players who are as sinless as you or I, but none do I know so *sans reproche* as Conrad Nagel. He is often praised—sometimes reviled—in the film colony for a living record which offers not a stain for gossip. The most fluent dirt-digger becomes inarticulate when his name is mentioned.

I beg to repeat that I am not a press agent for Mr. Nagel. I am not even on his calling list, a fact which my friend says redounds to his credit as does nothing else I have said of him. Altho I have met him but a few times, I admire him. He is, so far as I know, without sin, yet he does not cast stones. An admirable restraint when you consider that many a one with a henna past can fling a rocky mountain.

He does not drink, smoke, flirt or gossip maliciously. Yet he has character. He causes me to think of Kipling's "If." Once before I knew a young man devoid of the common vices, and I admired him for keeping his character while those around him were losing theirs. But what I mistook for character was merely a look thereof. Altho possessing all the virtues of a well-bred young lady, the fellow had not a vestige of masculine honor. But Nagel has strength and integrity. He is not without honor, even in his own country. More and more in Hollywood do you hear him spoken of as "a fine fellow."

His appearance accords with his demeanor. He has the clear, fresh-colored skin of a boy, equally clear blue eyes and blond hair of a healthy luster. He suggests the spirit of Rupert Brooke's poems; indeed, he resembles the immortal Brooke in respect to that "harmony of soul and body" of which Wilde sings. True, there is a suggestion of austerity in the hard chiseled line of the mouth, a heritage perhaps from those orthodox pastors who were his forebears. It may be this severity of facial mold which caused my friend to count him among the doomed Puritans. There is nothing in his manner, however, to substantiate the aspect. While one senses a strain of adamant, it is not a superficial challenge: it is the cement of character.

The fact that Nagel passes the plate in church will serve as recommendation to those who believe that the way of the righteous is the church aisle. To me it signifies nothing, for the most distinguished reprobate of my acquaintance does service as an usher. Nor is Nagel the only one of the Cinemese who regularly frequents the church. If on a Wednesday night you chance to drop into the edifice where he officiates, you will find standing room only. This is not due to his pulling power as a star. Hollywood vies with Brooklyn in the number of churches per capita. In the temple which I mention you may, perchance, behold Nagel seating such famous personages as Elliott Dexter, Raymond Hatton, Betty Blythe, May Allison, William Russell, Robert Gordon, Bertram Grassby, Helen Fergusen. . . .



By  
HERBERT HOWE

He is not only a conscientious seeker after truth but an adherent to the truth he finds. Whatever may be your opinion as to his science of living, you must admit its efficacy as applied by him. At the age of twenty-one he made a pronounced hit on the New York stage in "Forever After." When the actors' strike was declared, Nagel enlisted in the cause which he deemed right. The Shuberts threatened suit against every member of the Actors'



Photograph by Donald Biddle Keyes

Conrad Nagel is not only a seeker after truth, but an adherent to the truth he finds . . . Everything that he touches seems to turn to success. To the left, is Conrad Nagel in a regular human costume; and above, a late portrait

Equity Association who brought on the strike, and listed the names of the individuals in the newspaper. A devoted admirer of Nagel's upon beholding his name in the lists exclaimed:

"My God, they're suing the saints!"

Needless to say, *they* didn't win the suit.

Everything that Nagel touches seems to turn to success. After a few turns on the screen he was presented with a five-year contract by Jesse Lasky providing for an ascending wage that already has attained a dizzy height.

While in Chicago a couple of years ago, he met Miss Ruth Helms in an orphanage. She didn't belong there. She only happened to be interested in the very boy who had attracted Nagel's sympathy. It was a case of pity being akin to love, for the meeting led to the marriage of Miss Helms and Mr. Nagel.

I met them while they were on their honeymoon. They were the most embarrassing sort of newlyweds. Since that time Mr. Nagel has become unbearably conceited. It is the one flaw in his nature; he cannot overcome the habit of boasting about Ruth Helms Nagel, altho she is now a year old. But the pride is pardonable; the infant is the picture of the mother.

The Nagels are thoroly domesticated, if not plebeian. They seem to have taken on no stellar polish from contact with screen notables. Their interest in the price of roast beef, the purchase of a new phonograph

(Continued on page 72)



# The Talmadge Fox Trot



Here are three of the intricate and beautiful steps of the newest dance, The Talmadge Fox Trot, which Maurice, the well-known ball-room dancer, has originated for Constance Talmadge. Connie practises between pictures, and she surely seems to love her work! They have now started on a new one, The Constance Waltz. We are anxious to see it, but we hope the allure won't be so strong that Connie will desert pictures for this gracious and graceful field





## The Masquerader

By

DOROTHY DONNELL

"BEING an Antony," Herbert Fraide thought, scowling out thru the window of his taxicab on the blurred lights of the Strand, "unfortunately seems to demand a Cleopatra. I suppose he's with her now, getting his self-love patched up after that fiasco in the House today, that the newspapers will refer to as a 'nervous collapse,' Bah!"

The cab drew to a stop before a handsome brick house on a side street, and the leader of the Conservative Party proved to its chauffeur that he was a gentleman by tossing him a note and moving up the steps without asking for change. The pretty young woman reading a newspaper in the drawing-room rose to meet the visitor with a bright smile that tried to contradict the visible evidences of tears. "Uncle Herbert! How jolly!"

"Very jolly!" said Fraide dryly. He looked down on the pale, gallantly gay, determinedly composed face under the soft waves of brown hair with the tribute of a brave man for bravery. "It's sporting of you, Eve, but you don't need disguises with me, you know! You were at the House this afternoon?"

She looked away, moving the objects on the table with restless fingers. "Yes." Suddenly she faced him, the pallor of her face swept with flame, "Tell me the truth. Is it the end for him? Or will you give him another chance?"

Looking at her, Fraide thought again what a marvelous thing the love of a woman was. Four years ago Eve had been a gorgeous creature, wearing her bridal wreath as tho it were a coronet, too tumultuously happy to disguise the adoration in her gaze whenever it rested on the face of John Chilcote. Now she was a woman with a secret behind her barricaded eyes, with patient lips and a grey hair or two, and her love had changed from bride-ecstasy, and wife-happiness to the

mother-instinct of protection and defense.

He scowled at the portrait of John Chilcote over the mantel, a handsome face with strong features and lines of thought like scars in the lean cheeks. "Where is

he?" He knew her answer even before it came, reluctantly.

"Out. I think—at the club—"

"You know damn well that John Chilcote isn't at any club tonight!" Fraide scoffed savagely, where everyone is talking about his flunking his speech this afternoon, the speech that was to have awakened England like a trumpet blast! And instead he gets up in his seat, swaying like a drunken man, mutters something and sprawls down across his desk—"

"Don't!" whispered Eve, covering her face, "it's too terrible when you think what he was—" she made a strong effort for control, fighting down the rising tide of hysteria within her, "—and will be again," she finished, head high. "Give John another chance to speak, Uncle Herbert! I will talk with him tomorrow, he will redeem himself! He's been terribly nervous lately—the war you know—"

"The war," Fraide nodded. Strange what hypocrites civilization made of people! It forced them to behave like actors in a farce, who must not see the man hiding behind a screen, nor hear the sides of two other characters a foot away. He knew, and Eve knew, where John Chilcote was tonight, but so long as they did not put the thing into ugly words, so long as they ignored the fact of Lady Lillian Astrupp and pretended it wasn't there, well and good. But to say bluntly, "your husband is with his mistress"—shocking!

And while they made plans for mending the ruin of Chilcote's political career, the man they spoke of sat on the edge of Lady Lillian's couch in her exotic garden in Regent's Park, and whimpered with self-pity over imagined wrongs. "I'm a sick man, and they expect me to run their war for them!"



You know I'm a sick man, Lillian!" he passed a shaking hand over his forehead where the dark hair hung in lank strings.

The woman on the couch patted his arm with a little soft hand, whose fingers were white, but thick and blunt in spite of artful manicuring. She was an indolent, over-blown beauty, so lazy that if she had not had a maid she would not have combed the snarls from her scented Titian hair, or kept her white soft skin clean. "The trouble with you, dear boy—your nerves are all off! What you need is a bracer—" her red lips so full that they looked almost swollen, and gave her the appearance of continually pouting, curved in a sleepy smile, "you haven't forgotten our 'bower of forgetfulness' have you, dear boy? Behind Buddha—the little white tablets that open the doors of happiness—"

A lantern, set with green panes, diffused a sickly light over the nook, giving their faces the corpse-like look of those who lie beneath the waves where the sun never reaches. Chilcote found the tablets behind the back of the disdainfully smiling bronze figure, and dissolved them in wine with fingers that shook with eagerness. Together they drank, and afterward he set the goblet down and bent above Lady Lillian, kissing her fragrant soft throat, her eyelids, her burnished hair. "How you understand me!" he cried, in a voice shaken with self-pity, "you don't try to play God Almighty and treat a man as tho he were a sinner because he happens to want a little human happiness. Women shouldn't be marble saints to pray to! They ought to be warm flesh and sweetness and fire—like you!"

It was four hours later before John Chilcote started home thru the choking yellow fog that had fallen over the city. The false buoyancy of the drug had left him, and his veins seemed filled with a cold acid that ate into the tortured flesh,

demanding relief. Half way home he stopped, clinging to the side of a building, unable to endure the prospect of the hours that must intervene before he could visit the "bower of forgetfulness" again. Should he return to Lady Astrupp? But no, the servants would talk if he awoke the house at that hour, and he could not afford open scandal. His position was precarious enough already, after today's horrible business in the House.

He shrank from the humiliating memory with a whimper, "sick!" he muttered, "very sick—"

In the fog directly ahead of him the red lights of a chemist made a bloody blur. A few minutes later he stepped out into the wet reek of the night again, walking jauntily. A bill slipped across a counter, a whispered word and a discreet little package in return, and lo! John Chilcote was a man again, master—until the cheerful reassuring fire died in his veins—of his fate.

The fog swirled and eddied. It was thick and clogged the nostrils, it was viscid, and clung to the flesh in shreds and tatters, it was odorous of all the evil taints of huddled humanity. Footsteps passed on all sides, but their owners were invisible. Groping cautiously along, Chilcote was suddenly bumped into by a solid body which proved itself human by swearing a bit good naturedly.

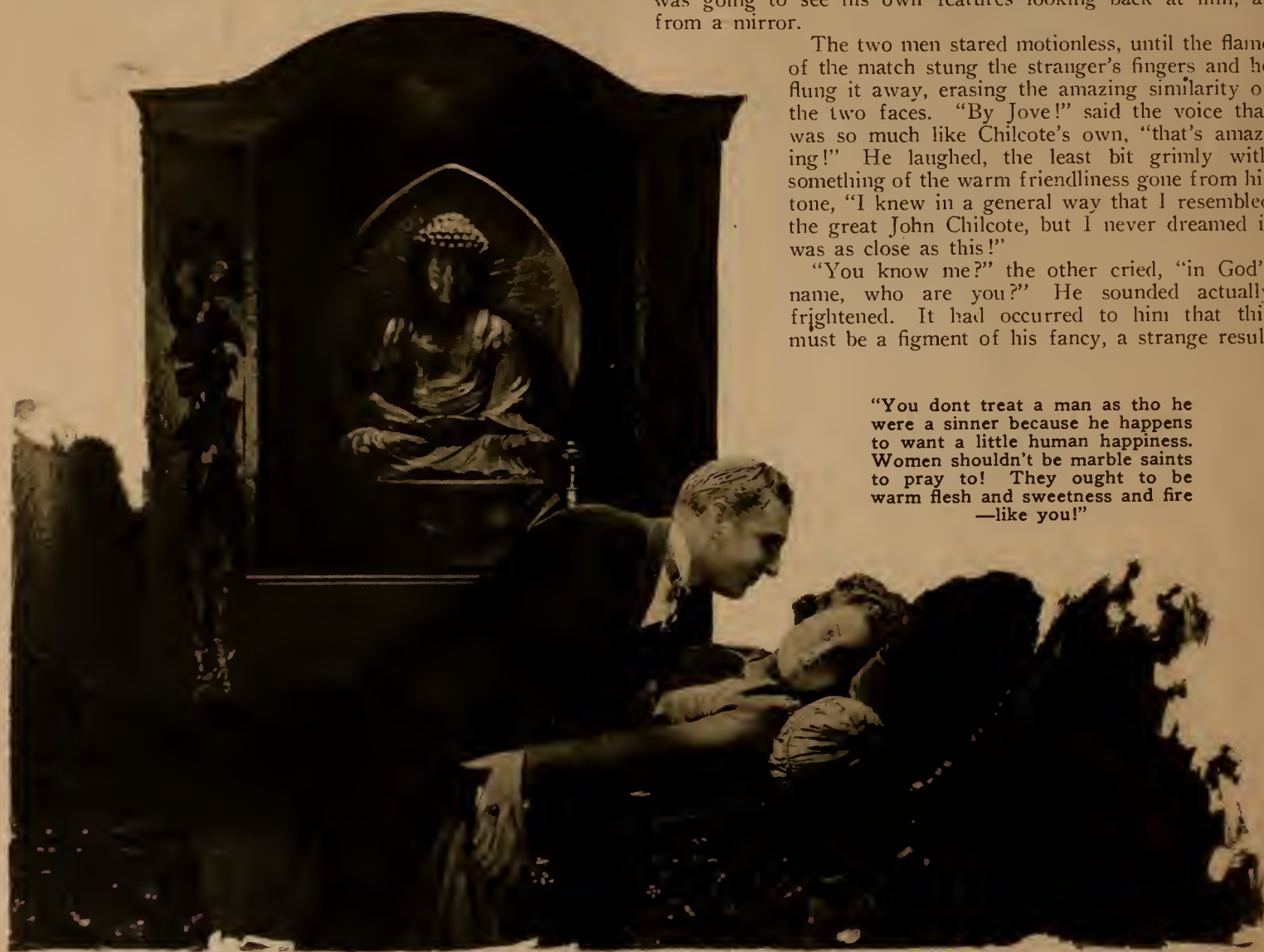
"Pedestrians ought to wear rear lights a night like this!" boomed a deep voice that had a vaguely familiar note, close to Chilcote's ear. "I wonder if you've got a match. My pipe's out—thanks!"

A tiny flare of light showed strong white hands that again gave Chilcote the odd sensation of familiarity, the haunting feeling of having seen them before, and then—even before the match flared up, revealing the stranger's face, he knew that he was going to see his own features looking back at him, as from a mirror.

The two men stared motionless, until the flame of the match stung the stranger's fingers and he flung it away, erasing the amazing similarity of the two faces. "By Jove!" said the voice that was so much like Chilcote's own, "that's amazing!" He laughed, the least bit grimly with something of the warm friendliness gone from his tone, "I knew in a general way that I resembled the great John Chilcote, but I never dreamed it was as close as this!"

"You know me?" the other cried, "in God's name, who are you?" He sounded actually frightened. It had occurred to him that this must be a figment of his fancy, a strange result

**"You don't treat a man as tho he were a sinner because he happens to want a little human happiness. Women shouldn't be marble saints to pray to! They ought to be warm flesh and sweetness and fire—like you!"**





of the tiny white tablets he had taken.

"My entirely unimportant name is John Loder," said the stranger, curtly. "I am a journalist, and have often heard you speak in the House—"

Chilcote clutched his arm. "But where do you live?" He wrote the address down in a notebook, driven by the spur of a queer distorted plan that he could not formulate distinctly. In some way this resemblance might be of use to him some time. "I was—I was ill to-day," he said, trying not to make the words sound like a plea, "but the speech was only postponed. In a day or so—"

Loder broke in abruptly. "I hope so. There are things that must be said. I put some of them into an editorial in the *Gazette* tonight, but what I or a million other unimportant men say and think counts for nothing compared to what the man who has been called the Spokesman of England, says. I trust you will be recovered enough to speak in a day or two, for Germany threatens and the world is in danger! And now, good-bye, Mr. Chilcote. I think we may congratulate ourselves on having achieved the impossible to-night, and seen ourselves as others see us!"

"Good-night, not good-bye," Chilcote said, already beginning to feel his thoughts slipping, and to think longingly of the tiny package in his pocket, "somehow I have a notion we'll meet again—"

How soon it was to be, neither guessed. John Loder had forgotten the encounter in the fog, when two days after it, he sat in his humble attic lodging in Soho proudly reading his editorial on the German situation aloud to his dog Huskie, dwelling with satisfaction on its clear logic, its brilliant argument and apt phrasing. It was good, damned good! His pleasure in it was not damped by the fact that the editorial was signed by the name of the editor himself; it was a purely impersonal pleasure that asked no reward save the approval of his own critical sense.

"That ought to do something, Huskie!" he exulted, "that ought to get thru their thick hides and start the red blood running in their sluggish veins!" The light died in his eyes, "—if they read it! But what chance is there an obscure editorial will get to the people



where it might count? And if it did, what chance is there it would be taken seriously? It takes the big lights to show people the way!"

On the stairs sounded the heavy steps of Robbins, the landlady. She filled the door frame to overflowing, trying to still the heaving of her ample bosom with one large red hand. "A gen'leman to see you, sir," she gasped almost, one would have thought, with terror, "he looks so much like you it took him three minutes to persuade me you wasn't tryin' to spoof me, sir! But he seems sick-like—"

The journalist rose, pulses pounding. It was impossible, of course! Great statesmen dont visit humble writers in the slums, and yet—he held out his hand to Chilcote, whom Robbins ushered in presently by the simple means of shouting down the stairs for him to come up. "This is awfully good of you to look me up! Sit down, wont you—" for suddenly he saw what Robbins had mentioned, his visitor's drawn, blue-white face and open, colorless lips that seemed to gape for air. "The stairs have tired you out. You see, the higher you live in this town, the lower the prices!"

He affected to laugh at his own humor to cover the shock

The swaying creature before him laughed wryly. "Dont talk like a damn fool—cant you see I'm unstrung? I'm a sick man I tell you, a sick man!"

### THE MASQUERADER

Fictionized by permission from the Richard Watson Tully production of the film version by Mr. Tully of the dramatization by John Hunter Booth of the novel by Katherine Cecil Thurston. Directed by James Young and starring Guy Bates Post. The cast:

John Chilcote, M. P. }	.....Guy Bates Post
John Loder	.....Ruth Sinclair
Eve Chilcote, his wife.....	.....Edward M. Kimball
Brock, his valet.....	.....Herbert Standing
Herbert Fraide, his uncle-in-law.....	.....Lawson Butt
Mr. Lakely.....	.....Marcia Manon
Lady Lillian Astrupp.....	.....Barbara Tennant
Robbins.....	.....Kenneth Gibson
Bobby Blessington.....	.....Rin-tin-tin
Huskie.....	



of his discovery. It was not the stairs that were responsible for Chilcote's condition, he knew that instantly. In his journalistic work he had often encountered the miserable creatures who had become entangled in the meshes of the morphine habit and he recognized the symptoms now. The great John Chilcote, the man whom all England was depending on to formulate a policy in the present crisis, was a drug slave!

Altho it was morning, Chilcote wore evening clothes, crushed and shameful things which had been slept in, if one may apply such a pure word as sleep to the evil unconsciousness of morphine. He did not heed the invitation to sit, but stood, clutching the edge of the desk to keep from swaying, not meeting John Loder's eyes. "You—you wrote that editorial in this morning's *Gazette*?" he asked, with terrific effort to get the words out carefully. The other nodded. "Then," said Chilcote, wetting his parched lips with a tongue that was purplish at the edges, "you're the man I want—the only man who can deliver my message—my message—"

The journalist saw that he was wandering and spoke sharply, tapping the newspaper, "you are to speak before the House this afternoon! Why have you come here? Dont you understand—you *mustn't fail England again!*"

The swaying creature before him laughed wryly. "Dont talk like a damn fool!—like my wife and her sanctimonious uncle—cant you see I'm unstrung? I'm a sick man, I tell you, a sick man!" He wept tears of self-pity and came about the desk, grasping Loder's hand with hot, shaking fingers, "I—cant

speak! I cant! I cant!" he screamed in a gust of terror, "I've got—lie down and rest. Yes, that's it—rest—"

"You want

me to speak for you?" John Loder looked away with eyes that seemed to be looking on the far horizons of dreams-come-true. Then, slowly, he shook his head, "but they wouldn't let me! God! If I only could!"

"That's—the joke," giggled the quivering man, "they wouldn't know! You look enough like me to deceive the devil himself—" he sprawled down in a chair, and his head went down on his outflung arms. There was dust in his hair Loder saw with a flash of disgust. He shook the loose heap but the only response was a feeble snarl. And in two hours all England, all the world would be waiting for this man to speak!

Agitated steps sounded on the squeaking stairs and a smallish, baldish man carrying a traveling bag burst into the attic room, uttering a pious ejaculation of relief when he saw the sprawling figure by the table. "E's 'ere! I near lost 'im in Piccadilly—" the words dropped from his loosely gaping lips as he saw for the first time the other man in the room, "Gord blimme!"

John Loder spoke rapidly. "You think that I look like your master? He came to ask me to take his place this afternoon in the House, but it seems impossible that people could be deceived."

Brock, the valet to John Chilcote for ten years, only shook his head dumbly, unable to speak. Then, feebly he took out a red-checked bandanna handkerchief and wiped his forehead. "I'd of took me Bible oath that that was the face I'd shaved a thousand times, sir! An' if you could fool me, you could fool anybody. Only the clothes—" he gave a start, pointing to the traveling bag, "and I've got them 'ere, sir! When 'ee went rushing out this morning, I grabbed up what 'e might need and followed in an 'ansom. Oh sir, if you h'only could do it, sir!"

Loder's face grew grim, his jaw set so sternly that it stood out in a ridge under the brown skin with its queer little thought-scars that every caricaturist inevitably made the most of in lampooning Chilcote, "It is insane—" but already he was fumbling at his tie, "I shall never be allowed past the first doorman. If by any miracle I should reach the rostrum, I have no speech prepared. And yet—what if it should be the chance I've been waiting for all my life, never dreamed would come?"

At three o'clock a figure familiar all over England, tall, suave, dressed in frock-coat and wearing a monocle, might have been seen entering a taxicab at the door of an obscure tenement house in Soho, followed by the tubby figure of a valet, who paused in the door to give agonized instructions to a large woman in a much soiled apron with which she occasionally

But the days lengthened into a week, and still Chilcote raved in delirium on his narrow cot in the attic





refreshed herself by wiping her face.

"Yes, I'll have the slavey set by him all the time," she was saying with a weariness that bespoke much repetition, "there's few as has had the experience in managing of drunks as I've had, if I do say it, that shouldn't!"

Just before the cab reached the House of Commons, Brock uttered an exclamation, "your ring, sir! Mr. Chilcote never wears jewelry."

In reply, Loder slid the heavy silver circlet up, disclosing a livid scar where something had bitten to the bone. "Wolves!" He said shortly, "in Alaska ten years ago. We'll have to chance it."

The speech of John Chilcote, arousing his countrymen to the need of action with words that flamed like torches and rang like the clash of steel, brought the staid Commons to its feet, filled the dull Hall with the unaccustomed clamor of cheers. But among all the faces turned toward him, Loder saw only one, a woman's, framed in soft waves of pale brown hair, which leaned to him from the balcony, with soft lips that quivered in a smile, and blue eyes that shone with the bright glint of tears. All thru his speech he had been aware of her, had spoken to her across the sea of up-turned faces. All thru the speech he had not thought of the Argus-eyed reporters scribbling frantically in their section, nor of the millions who would read his words tomorrow, nor of the small, pride-mad man with waxed up-turned mustache and withered arm who would take his defiance as England's answer. He had thought only of this one listener, whose face was swept by alternating light and shadow in sympathetic response to his eloquence.

As he stepped from the rostrum, the members of the House surged forward to greet him. Loder felt a sick panic, but

(Forty-three)



before he was overwhelmed by the surge, he saw Brock's beckoning hand summoning him from a rear doorway. "Gentlemen!" He made a gesture of appeal, "you will excuse me! I am very tired—" they drew back respectfully and the Hero of the Hour passed into the anteroom and closed the door.

"Oh, sir!" the valet was obviously shaken, "he's worse, sir! 'e couldn't be moved for the present, or it would ruin h'everything!"

It was to another England that John Loder returned with a German bullet in his leg. It was another John Loder who returned, and another Eve who walked beside his wheel chair

(Continued on page 77)





At the age of six, Richard Barthelmess wore a wig and co-starred with his mother in "The Little Princess"

A Gentleman of Leisure was Dick at Trinity College when he played the leading part in that college play, between times serving as extra in the movies

Photograph by Brunel



Nazimova first saw his possibilities, and persuaded the young actor to appear in "War Brides"



## A Star in the Making



In "The Idol Dancer" for Griffith, carrying wood was one of his light duties



"The Love Flower" gave him a wonderful nautical education



While in "Scarlet Days," Griffith decided Dick was just exactly the villain he needed





And to play a sea captain, guided by the compass of Love—



Pausing long enough to be featured as Youth in "Experience"—



"Broken Blossoms" told the world that Richard Barthelmess was the coming motion picture star of the age



His last picture to date is "Sonny," in which he is given a brand-new rôle as a returned doughboy



And to share in one of the sensations of the times, "Way Down East"—

He became a star in his own right in "Tol'able David," with Inspiration Pictures



# The Celluloid Critic

## The Newest Photoplays in Review



Top, Richard Barthelmess and Anne Cornwall in "The Seventh Day," which is decidedly inferior to Mr. Barthelmess' first starring vehicle, "Tol'able David." Right, Charlie Chaplin and Phyllis Allen in Mr. Chaplin's newest comedy, "Pay Day," which is both adroit and amusing. Miss Allen plays the Chaplin "better half." Below, Mme. Rose Rosanova and Helen Ferguson in Anzia Yezierska's "Hungry Hearts," which is one of the best cinema dramas of the year. Mme. Rosanova's playing of the mother is notable



**Y**OU film lovers who were touched by "Humoresque" will find an East Side drama of far greater power and consequence in "Hungry Hearts." For "Hungry Hearts" is not merely the tale of an immigrant boy's rise to success and his sacrifice to the country that gave him his golden reward. That, for all its human touches and shadings of realism, was the immigrant viewed thru the eyes of Pollyanna.

"Hungry Hearts" (Goldwyn) is based upon a story of Anzia Yezierska and is literally torn from her own book of human experience. Not so long ago Miss Yezierska was herself a newcomer from Russia. She is expressing—with half clumsy, wholly sincere directness actually hacked from her own feelings—how the voiceless hordes come to the Promised Land—and how the Promised Land receives them.

"Hungry Hearts" traces the coming of an old dreamer, his hard-working wife and their offspring from oppressed Russia. Into the city's maelstrom they are tossed. Two black tenement rooms receive them. They learn the hard language of money. The father is battered aside by the rush of the Promised Land and the breadwinning falls upon the mother and the eldest daughter. "Hungry Hearts" is the tale of these two women—and how love, in the guise of the tenement owner's collector, comes to the girl.

But it is largely the story of the older woman and her efforts to find herself in the new maze of New York. Not until she chances to see the spotlessly white kitchen of an uptown apartment dweller does she find a goal. Here is beauty in tangible form. So, bit by bit, she saves and paints her own dingy kitchen a glowing white. Whereat the landlord raises the rent.

Then a primitive rage seizes the old woman and she hacks the walls to bits with an axe. The police of the Promised Land burst in and arrest her. Believe it or not, as you will, but this scene of the woman's arraignment in court is the most compelling thing we have seen on the silversheet this year. Stark tragedy stalks in the old woman's halting tale of her "lost beautifulness" as the judge gently draws out the story. So he releases the woman and sends her back to her family.

That is the end of Miss Yezierska's story, but Goldwyn saw fit to tack on an oozy sentimental finish, in which great success, personified by a more or less lavish country place, comes to the young collector and his wife along with the



By  
FREDERICK JAMES SMITH

whole family. Discarding this piffle, you will find "Hungry Hearts" to be vital and real. And if you can sit dry-eyed thru the court-room scene, you are either made of stone—or a landlord.

"Hungry Hearts" is directed with fine discretion and sympathy by E. Mason Hopper and the acting, particularly in two instances, is genuinely brilliant. You doubtless were won by Vera Gordon's mother in "Humoresque," but the toiling mother of Mme. Rose Rosanova in "Hungry Hearts" is infinitely more human. Here is a superb performance, for Mme. Rosanova makes the woman live thru every moment of the seven reels. And Helen Ferguson's playing of the daughter is a mighty fine thing, a characterization which stamps her as the ablest young character actress in all our films. Bryant Washburn is cast for the comparatively minor rôle of the collector-hero and does it with just the right touch. And E. A. Warren as the father is excellent.

Be sure to see "Hungry Hearts." It is one of the big things of the cinema year.

Second place this month we give to Charlie Chaplin's new two-reeler, "Pay Day" (First National). Now "Pay Day" is not to be mentioned in the same breath with the finer Chaplin comedies, such as "The Kid," but it is ingenious, carefully considered and highly amusing.

To be sure there is more of adroit comic device than of the soul in "Pay Day." There is more broadness than subtlety—and yet there is something vital. "Pay Day" is the tragedy of every down-trodden married male. In it Chaplin puts all the timid resistance of all the hapless husbands of history—and its inevitable failure. "Pay Day" is just a day in the life of the usual baggy-trousered and derby-hatted Chaplin hero, this time a bricklayer who shyly sighs for the daughter of the brutal boss. But they are only sighs, for there is no escape from the czarina of the home.

Into the two reels Chaplin puts a lot of rough comedy. There is an amusing trick moment with Charlie at the receiving end of a ton or so of bricks tossed to him by his co-workers. And another when he attempts to board a crowded street car. You will find "Pay Day" diverting but not noteworthy. Alas, we have come to expect so much of Chaplin!

"The Green Temptation" (Paramount) is a wandering sort of melo-dramatic piffle in which the attractive Betty Compson has some highly

(Continued on page 88)



Top, Betty Compson and Theodore Kosloff as the dancer-crooks of the melodrama, "The Green Temptation." This affords Miss Compson opportunities to look decidedly attractive. Left, Marion Davies in "Beauty's Worth." Below, Colleen Moore and Ralph Graves in Rupert Hughes' Irish opus, "Come On Over," an entertaining if inconsistent entertainment





## Marguerite and the Oriental Influence



Photograph © by Strauss-Peyton Studio

She is very young and not at all Oriental, or anything but youth incarnate, feeling the glory of a successful career at eighteen

THEY sat, just the two of them, in the living-room with the Oriental influence. The late afternoon sun glinted across the burnished gold of her hair. She dabbed at her nose with an elfin kerchief.

"Well?" she said, a trifle huskily.

"I have waited three weeks to see you, you know," he offered, squirming deeper into the cushions of the davenport. "And now that I have found you . . . you aren't at all like I expected to find you." He gazed at her frankly, almost appraisingly.

"Wasn't I worth waiting for?" she queried.

He looked at her again, more closely. He had the air of a professor examining a specimen—a butterfly, perhaps. He noted the delicate oval of her face, which was fairer than the juice of pomegranates mixed with cream; the fine lines of her straight eyebrows and wondered if they had been tampered with; the short upper lip drawn a little above small teeth as white as an Orient pearl and the full lower lip that pouted

a little. He decided that she was well worth waiting for.

"Tell me," he began, flushing a bit under the directness of her gaze which poured over him from a pair of clear hazel-blue eyes, "all about yourself."

"I spent my childhood in Duluth. Does that interest you?"

"Not much," he answered. "Anything more—or worse?"

"I have a cold. I know a funny story. Do you want to hear it?"

"Not much," he murmured.

The smell of incense permeated the room. It swept across the heavy velvet hangings of the window draperies and beat back from the smooth surface of the grand piano. He knew that it was drowning out the odor of the barber shop with which he was saturated. He was sorry, a little. That odor had cost him a twenty-five cent tip.

"You live in an Oriental atmosphere," he observed. "Is it chronic?"

"What do you mean—chronic?"

"I mean," he went on, a tinge of patience in his voice, "are you influenced by the—er—Oriental influence? By the 'Song of India' for example."

"Oh, I love it," she cried, clapping her hands together. He noted that the tips of her fingers were pink, and that her hands were small. He overcame a desire to press one of them, very gently. "Why did you say that I was not at all as you expected to find me?"

He paused, before replying, as tho undecided whether or not she could bear the truth. Then, with a fine resolve, he took the plunge.

"Because you are different. You are more beautiful, for one thing, and your hair is reddish instead of black, and you are very young. I thought you would be older, and someone told me once that you were up-stage. But you don't seem to be up-stage."

"One of my friends calls me 'Flip,'" she offered. "But I have two other nicknames. One is Midge and the other is Peggy. I never thought I was up-stage—except when people bore me. Once I was interviewed by a person who just said 'yes' and then 'no' and so I shut up."

He decided that she was very frank, if urged.

"But you don't fit in with an Oriental atmosphere," he objected, watching her movement, which were constant and very child-like. "You should be languorous like the smell of musk—or this incense—and instead you are of the heights. Methinks thou kidst me about the Orientation. Let's be personal. I like it."

"All right," she chimed, jumping to her feet. "I've com-



By  
GORDON GASSAWAY

posed a piece—on the piano. I'll be personal enough to play it for you if you'll listen and not shuffle your feet. I can't play for people who shuffle their feet."

"Please do," he begged. "I will not shuffle my feet."

The music rolled from under the pink tips of her fingers in a suppressed orgy of melody. It was some Oriental thing.

"I call it 'Shattered Idols,'" she said, across the top of the music rack. "Do you like it?"

"I'm crazy about it," he answered. She played it again.

"It has good rhythm, I think," she said. "I was once a dancer, you know. I might have been a very good dancer—if I hadn't gone into pictures when I was fourteen!"

The interviewer, for it was he—and he was I—untangled his feet whence they had been tangled, lest they shuffle, and assumed again the interviewesque pose. She—and "she" was Marguerite de la Motte—hopped from the piano

... the delicate oval of her face which was fairer than the juice of pomegranates mixed with cream ... the fine line of her straight brows ... the full lower lip that pouted a little ...



Photograph © by  
Strauss-Peyton Studio



bench to the davenport. She moves in a series of hops, for you see, she is very young and not at all languorous or Oriental or anything but Youth incarnate, feeling the glory of a successful career at eighteen.

Whenever there is a benefit performance given by the movies in Los Angeles for a charity, Marguerite is called upon to dance. She dances on her tip-toes, like Pavlova, for she spent many long years since leaving Duluth in the company of Terpsichore. She even attempted the stage, once, in a stock company at San Diego. John Griffith Wray owned the company, and in later years this eminent producer became her director at the Ince studio. Such is life. Threads cross and recross, we know not whence or when.

This interview did not go as planned. The stage setting was all right, but the cues missed fire. After the door was opened by the maid, who promptly informed the interviewer that she did not think Miss de la Motte could see anyone, and the proper credentials had been presented, there was the formal and customary wait. The interviewer took stock of the living-room. The Oriental influence, the incense, the heavy drapes, the battered, but picturesque harp with a few strings missing

(Continued on page 91)



# The American Beauty

## Is It You?

THE best news in the world is not any better than what we are about to tell you. We are going to have another contest! Another great contest with four great magazines to back it!

Another great contest with the greatest array of prizes ever before offered in any enterprise of this nature!

Another great contest with the greatest list of judges ever assembled for any purpose whatsoever!

It is not a moving picture contest.

It is not a scenario contest.

It has nothing to do with stage or screen.

It is not looking for brains or temperament or personality, tho, of course, these attributes never come amiss.

It is a contest of beauty—just that, and nothing more—the American Beauty! We are going to find the most beautiful woman in America and lay our gifts on the altar of her loveliness. We shall look in every little rural hamlet, every big city, every manufacturing center, every artistic community, every field and walk in life will be represented in this search; and when our illustrious judges have made their decision, the winner will be, beyond any doubt, the most beautiful woman in America.

Since our first contest, many improvements have been made in the operating of contests. This new contest will embrace them all. Many minds have contributed their earnest thought to the success of this contest. And the awards are generous beyond all expectation. Altho they are expressed at length in the contest advertisement which will hereafter appear in every issue of every Brewster Publication thruout the operation of the contest, we cannot resist repeating them here.

First, the "most beautiful" will be given a trip to the most wonderful city, New York, properly chaperoned. New York has things to offer that can be got nowhere else in the world. They will all belong to the winner while she is here.

Then she will have her portrait painted by a representative American artist.

And a model of her made by a well-known American sculptor.

These *chefs-d'œuvre* will be exhibited in the leading art gallery of New York City and elsewhere.

And to cap this already imposing list, she will have her portrait on the cover of BEAUTY.

In view of the fact that the most beautiful woman in America may be found living in New York City or its immediate vicinity, in that case the winner will be given—

*One Thousand Dollars!*

Yes, it's true. Let us repeat, One Thousand Dollars!

All that is required of a contestant is the price of a photograph, but what she may win is beyond price.

A list of the American Beauty Contest judges so far selected is as follows:

Claire Sheridan, internationally known sculpturess.

Heywood Broun, bright particular star of the "World."

Neysa McMein, who draws nearly all the pretty girl magazine covers in the United States.

Florenz Ziegfeld, the most famous picker of beauty in the world.

Ida Clyde Clarke, associate editor of "The Pictorial Review."

Rodolph Valentino, popular moving picture star.

Eugene V. Brewster, president and editor-in-chief of the Brewster Publications.

Others are in process of selection and will be announced later. But you can judge even from this partial list the caliber of the judges and determine thereby the character of the contest. Is it worth while? We rather think so!

There will be a contest story every month, with an Honor Roll of the prettiest pictures for that month in all four magazines. The winner, however, will not be decided upon until every picture has been received and examined by the judges. Being placed on the monthly Honor Roll does not necessarily qualify you for the final prize, and neither does the fact that your picture did not appear in any of the magazines mean that you are a loser. You can only wait and see. See the contest advertisement which will appear in every issue of all four magazines, for details and answers to questions.



The noble figure of the Venus of Milo has been the accepted standard of beauty ever since it was found on the island of Melos more than one hundred years ago. It was very probably the criterion some two thousand years ago when some unknown genius fashioned her faultless proportions

Shall we establish another standard, set up another type, build another idol to worship for another two thousand years? Will the great American Beauty be like this celebrated Venus when she is found on the island (?) of America? Can she be more beautiful? We shall see!



# O Suzanna!



Here at last is a Suzanna without the elders—if you know your Bible! Mabel Normand plays the name part, Suzanna, of an early California romance. *La Petite Normande* has a charm all her own, and after the rollicking "Molly-O," we are more anxious than ever to see this little star twinkle again





# Double Exposures

Conducted by F. J. S.



A study in pedal extremities: Priscilla Dean's brogans and Marie Prevost's—er—trim ankles

THE motion picture business has been referred to as the fifth, the fourth and even the first industry of these United States for so long a time that it will come as quite a shock to movie fans to discover that it isn't. In fact, it may not even be among the first hundred industries.

The horrific discovery was made recently by the editor of a film trade paper. And among the businesses exceeding motion pictures in value of finished products were such industries as the construction of corsets, hardware, ice, pickles, shoes, soap and pianos. But when the same investigator discovers that the manufacture of glucose and cheese exceeds our dear photoplay, we are puzzled. Can it be that the motion picture is being mixed with these products.

Perish the thought! And yet, in 1919, the production of cheese exceeded twice the value of all motion pictures.

## WANTED: SOPHISTICATION

Speaking of glucose reminds us that motion picture audiences have grown in sophistication this last year, despite the fact that producers and exhibitors do not seem to grasp the fact.

Note the waning of the homely Charlie Ray type. Today the average fan demands Rodolph Valentino and his suggestion of Continental worldiness. Observe the success of von Stroheim's "Foolish Wives," with its erotic scoundrel for a central figure. And the tremendous popularity of Pola Negri, who is sophistication plus. Add to this the popularity of Gloria Swanson, who is the old-time vamp sent to boarding school and elevated to Paris frocks.

Censors or no censors, the film public will have no more large doses of Pollyanna. Let the paid smuthounds go on tilting their lances at sex. That motivating impulse of life must be in all things. Curiously, film audiences seem to be just discovering sex.

Speaking of censors reminds us that Mrs. Eli T. Hosmer, of the New York Censor Board, recently declared that ungrammatical and slangy subtitles are ruining our youth, and that movies are breeding disrespect of the police, prohibition, birth, love and marriage.

It remained for Mrs. Hosmer to discover what's wrong with us. Assuredly, something is radically wrong, or we wouldn't tolerate censors.

## THIS IS CENSORSHIP

While we're on the subject of censorship, let us reprint some of the laws—unappealable—laid down by the Ohio Board of Censors for the picture-going population of that august state:

That there will be eliminated from all films:

Any drinking songs.

Any statement that beer is enjoyable.

Any suggestion that there are polite speakeasies.

Any suggestion that political appointments anywhere are not based on merit.

Any implied statement that politicians would support a candidate whom they did not think admirable.

Any reflection on the intelligence of an imaginary candidate for mayor.

Any criticism of modern manners and ideas.

*Yet our ancestors fought for liberty and free speech!*

You'll be interested in the selection of thirteen "stars of tomorrow," made by the organization of Western Motion Picture Advertisers at their recent Los Angeles ball. The list consists of Lila Lee, Lois Wilson, Helen Ferguson, Bessie Love,

(Continued on page 90)



# A Practical Idealist

By  
MAUDE CHEATHAM

EVERYBODY calls him *Jimmy Morrison*!

This is significant, for even tho the name James seldom receives its full dignity in this jazzy age, to be universally hailed as *Jimmy*, speaks loudly of a compelling cheeriness and a friendly spirit.

For my own part, after being welcomed with his quiet smile and cordial good humor, I felt I had found a real pal. This friendliness, however, does not conceal the impression that here is a personality that could never be summed up within the limits of a short chat. There are depths and subtleties that would require many quiet hours to fathom. There is about him the detachment of the student, that air of elusiveness that clings to one who lives much in the silences within, and he seems to have evolved a protective philosophy which he draws about him as a mantle.

"Why plan? Why worry?" he asks, simply. "Our part is to make the best of each opportunity, feeling assured it is but preparatory to bigger things. There is no use getting excited over matters you cant help. "Which shows James Morrison to be a practical idealist.

The evening of our chat, Jimmy was in a contemplative mood. He had been very busy with long rehearsals for the stage production, "Enter Madam," which a selected company,



Photograph by  
C. Heighon  
Monroe, L. A.

There is about him the detachment of the student, that air of elusiveness that clings to one who lives much in the silences within. Above and below, Jimmie Morrison, the smiler and the student



headed by the well-known actress, Henrietta Crossman, is to produce shortly at the Egan Theater in Los Angeles.

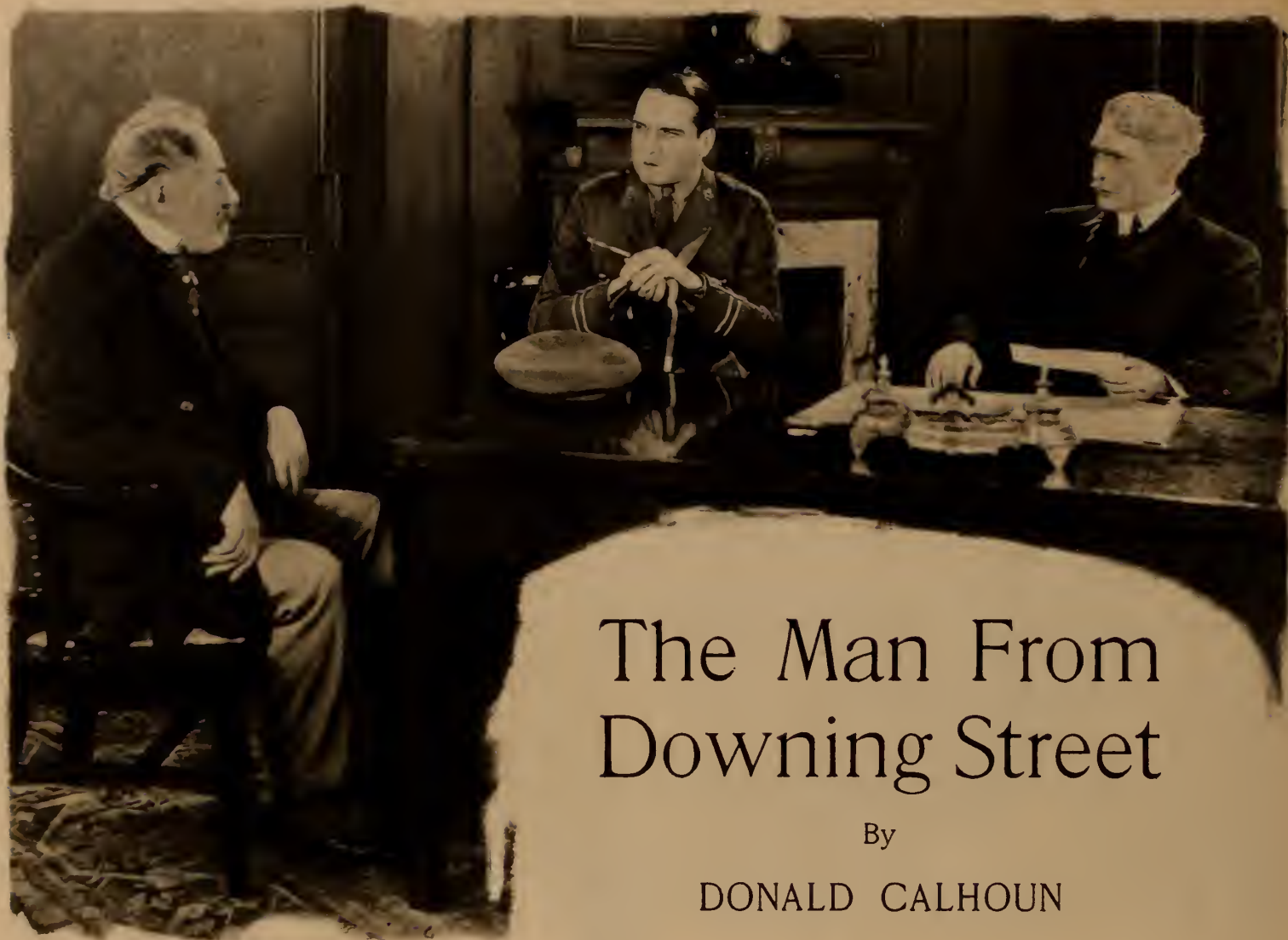
"It is mighty good to hear the spoken lines again," he said, warmly. "They are deliciously clever, and I'm getting a real kick out of the whole thing. It is very helpful to alternate with stage and screen; each brings out new powers of character building.

"Miss Crossman asked me the other day why so many really fine actors made flat failures in motion pictures. I told her I thought it was because they brought nothing to the screen but their voices. The camera teaches that it takes more than a well-trained voice and perfect diction to make an actor.

"I am interested in any rôle, if there is a touch of character," he continued. "I dislike a

(Continued on page 93)





# The Man From Downing Street

By

DONALD CALHOUN

"THE only thing you can trust a Hindu to do is to betray you!" said Sir Edward Craig, bringing his fist crashing down with a force that made the pens leap on the desk.

"But," said Captain Kent with a faint smile, "because Hindus are traitorous does not necessarily mean that traitors are all Hindus. Your logic's at fault, Chief! Perhaps the code messages are given to the Maharaja by one of our own men."

The Cabinet Member shook his head worriedly, "Impossible! Wentworth, Commander of the Garrison, Major Burnham and Captain Graves are all above suspicion—yet there's a leak somewhere. The Maharaja gets the messages about proposed taxes and other measures an hour after they are sent, and the cunning brown fox is using his information to spread hatred of the English among the natives. If something isn't done quickly, we'll have a nasty little revolt on our hands."

"And the Maharaja can't be touched personally," Kent nodded, "that's the devil of it in India. The rajahs will give you anything they possess even to their favorite and fattest wife, and all the while they're smirking at you they're plotting against you behind their oily smiles. Oh, I know!"

"It's because you know," said Sir Edward, with the eagerness of Atlas asking someone else to shoulder the world a moment, "that I'm sending you down there. And the first thing you'd better do is to *cherchez* the *femme* in the case. Graves has a wife that's dangerously pretty, and Burnham has a daughter—and well, you're not the most repulsive man in the Service, you know! Hang it all, there's more trouble brewed over the tea-table, than there is tea I've found!"

Kent blushed furiously. Where women were concerned he was still a schoolboy. "I can speak the lingo, you know," he said thoughtfully, "and I know their ways, so far as a man with a white skin *can* know a man with a brown one." He

rose and stood before his chief, making a profound salaam with the supple ease of a native. Almost one could see the turban, the flowing robes and forehead jewel of the Indian rajah. "Excellency," he murmured, "fat be to thy bones and sons to thy wives! The Rajah Rhonda Signh is thy servant, and all that he possesses, elephants, servants, wives, are thine to command!"

Sir Edward stared, then elaborately rubbed his eyes. "Jove, Kent! That's one of the beggars to the life. I could almost smell the Delhi muck and the reek of the river and the spices in the bazaars—go to it, son. And for the sake of Saint George and Merrie England get at the bottom of this business as quickly as you can."

Which explains why, three weeks later the commander at Delhi was giving a dinner in honor of the Rajah Rhonda Signh, a visiting potentate of great splendor and an exceeding brownness of complexion, who sat beside the host, Colonel Wentworth, said little and saw a great deal. On the Colonel's other hand, the Maharaja Jehan talked in suave and excellent English of world affairs; the diamond set in his thumb nail flashing as he moved his slender, small hands.

Under cover of the conversation, Captain Robert Kent, of the English Secret Service, looked out from behind his disguise and tabulated those about the table, with the swift grasping for salient signs that had made him famous. Wentworth, dominant, over-bearing; Major Burnham, morose and glum; Captain Graves, meek and weak chinned; his wife Norma wearing a sophisticated Paris gown and an ingénue manner; Doris Burnham, in her modest little dress with its high neck, brown hair done simply, brown eyes meeting his gravely and straight, as wholesome and honest as an English breeze blown across violet nooks and primroses. The Maharaja was what he had expected: polished, charming, with hooded eyes and an inscrutable smile. The last member of the party, Lieu-



tenant George Wyndham, Wentworth's aide, had a feeble mustache and a distraught manner that attracted Kent's notice when—as they all rose to drink a toast to England—the wine glass fell from his nervous fingers and was smashed to fragments on the floor.

After the dinner, while the others busied themselves about bridge tables and the visiting rajah had withdrawn with his host to smoke in the adjoining room, Kent asked Wentworth about his aide. "That toast business didn't look to me like an accident," he said under the cover of the laughter of the bridge players, "could he have secured those code messages?"

Wentworth shook his head. "Impossible! What you noticed was simply nerves. I'm thinking of sending him home on sick leave. The climate gets the green ones sometimes—"

Kent listened absently. He was watching the bridge tables, especially the one where the Maharaja Jehan sat beside Norma Graves. The table cover was long, but in spite of that there was no doubt that the Hindu and the beautiful wife of the English officer were holding hands! Moreover, Capt'n Graves was losing heavily, and instead of displaying a wifely solicitude over his ill luck Norma seemed quite reconciled. Indeed, Kent fancied that glances of amusement and understanding passed between her shallow blue eyes and the rajah's dark heavy lidded ones. To be sure there was nothing particularly noteworthy in the fact that Graves's wife was flirting with the Indian prince—Kent knew his India too well to think that. But he knew too that an attaché's pay was not royal enough to include bridge losses. If he had not been so inexperienced in woman-lore, he would have known also that the gown Norma wore was not the made-over, renovated, bravely contrived, defiantly dyed dinner dress usually worn by an officer's wife.

The party about the card tables broke up. The Maharaja departed, showering flowery compliments and honeyed words. The two women followed; Doris turning in the doorway to look back at the new rajah and flushing as his gaze met hers. The pseudo-rajah salaamed gravely, but he stored the memory of that backward glance away in his heart to be brought out later and lingered over when he had this damned walnut juice off his face, and was a man again.

Meanwhile there was his duty. Moving cat-footed in his soft oriental slippers, Kent approached the door between the two rooms and stood in the shelter of the hangings watching Major Burnham and Captain Graves. "I'm telling you," the Major was saying sulkily, "the game is getting too dangerous. It's going to be found out sooner or later—"

Kent drew noiselessly back as the Major cast a suspicious glance about him. *Her father*—but it couldn't be. He simply would not believe it. In his own quarters he smoked two cigars to a stub over the problem. The words had been in-criminating, and yet he had two reasons for not believing that they referred to the stolen code messages. The first was logical—a man who was clever enough to sell his country to a Hindu would be too clever to discuss the matter in a place where he might be overheard. The second reason was perhaps not so logical, but to his mind more conclusive. A girl with such hair and eyes simply could not have a father who would do a thing like that.

"But if it isn't either the Major or Graves, then who the devil is it?" he muttered, aloud. As if in answer, a knock sounded on his door,

Moving cat-footed in his soft oriental slippers, Kent approached the door between the two rooms and stood there watching Major Burnham and Captain Graves

and George Wyndham came in, twisting his hat in his restless hands. Kent was about to greet him in the Hindu fashion but his visitor laughed derisively.

"Don't try that hocus-pocus on me," Wyndham scoffed, "you're no more a native than I am. I've been watching you—you put the color on too thick! If you've ever looked closely, a Hindu isn't one color, he's a dozen different shades."

Kent bit his lip. "Very clever, my boy! You've probably formed some theory as to who I am then?" He laughed a trifle shortly, "a clear conscience is never suspicious. Perhaps you can give me some clue to the traitor who's been selling the Mahajara English code messages?"

With a snarl Wyndham thrust his face forward, and Kent read the expression that distorted it with a sense of shock. It was not guilt that lay behind that grey twitching skin, those distended eyeballs, those dry restless lips but fear, naked and unabashed. "Maybe I could—if I wanted to," Wyndham choked, "but you're on the wrong track. I haven't sold those code messages, the man who did was—"

With the name already taking shape on his lips, the boy stood still and then with horrible slowness pitched forward on his face at Kent's feet; at the same moment the shivered





pane of glass thru which the silencing bullet had come tinkled in the stark stillness to the floor. With an exclamation, Kent knelt by the crumpled figure but rose after a moment, very white. His throat felt dry, and there was the evil taste of powder in his mouth. He had been thru the war and seen many men die, but not in this way, murdered. "He expected it," Kent muttered, sickly, "and he died with the name of his slayer on his lips. Whoever shot him must have been hiding outside and watching him thru the window——"

He uttered an exclamation and rushed to the door, just as it was jerked open by Colonel Wentworth himself. "What's happened?" the Colonel gasped, "I heard something—sounded like a shot—oh, by Jove!" He stared down at the out-flung figure, and then at Kent with a question in his eyes.

The Secret Service man nodded, "Yes, dead! Shot thru that window there from the darkness."

Wentworth raised a bellow to which a native servant re-

sponded, gliding in from the service quarters. "Excellency wish?" he bowed.

The Colonel continued to roar out questions in the native tongue which the man answered readily. Yes, if the Sahib pleased, he had seen someone outside the bungalow, a woman with golden hair that glittered like the moon. She seemed to be watching someone inside, "gone now"—he finished cheerfully.

"Hair like the moon," the Colonel repeated thoughtfully, "sounds like Sarissa, the new dancing girl at the Café Jumna. Come to think of it, this poor fellow here seemed smitten with her; saw them on the parade walk several times together. Woman scorned, eh? If you listen, you can almost always hear the rustle of a petticoat whenever there's a shooting affair."

Robert Kent nodded. "Let's get someone to help with poor Wyndham here, and tomorrow evening we'll go to the Café Jumna and have a look at the girl."

The Café Jumna swarmed with the various and colorful life of the East. Tourists and rich merchants with gold collars round their fat suety necks, veiled women, soldiers and native princes wearing the sign of their purity of caste in the twisting of their turbans, European women in gowns that slipped from white polished shoulders, drinking spiced wine with swarthy Hindu officers, and everywhere beggars displaying their loathsome wares of twisted limb or hideous sore to the patrons of the place, whining out their pleas above the shrilling of stringed instruments.

At a table in the corner Kent, still in his rajah make-up, but more subtly colored in accord with Wyndham's suggestion, sat watching the cosmopolitan throngs while Colonel Wentworth busied himself with mixing an English cocktail and sputtering out orders and abuse at the waiter in abominable Hindustani. As he lifted his glass to test his workmanship, he uttered an exclamation and nudged his companion. "Graves! Alone, too—wonder who he's waiting for!"

In the lambent golden light she seemed to float as tho in some ethereal fluid, and Kent looked at Captain Graves curiously and saw in his face all her beauty reflected





Looks like the damned, doesn't he?"

A murmur went over the room as, with a crash of cymbals, a slim figure in gold gauze sprang into a cleared space in the center of the floor and began to sway and float to the whining of a reed, played by a squatting native at one side of the ring. Kent leaned forward. His face was inscrutable as he watched the dance, and afterward followed the golden figure with his eyes as she slipped among the patrons of the place and paused by a table where an empty chair seemed to have been waiting her.

"Our friend the Maharaja," Wentworth exclaimed. "Look at old Poker Face beam, will you! Wyndham—this girl—the Maharaja! It looks as tho all the links were here, eh, Kent?"

"Wait," said the secret service man breathlessly, "where is she going now? To Graves, by all that's wonderful."

"His Royal Nabob will probably make her his two hundred and twenty-seventh wife in return for getting the codes from Wyndham," Wentworth said

bluffly, "but where does Graves come in? Is it possible that he too has been leaking? He's lost a damn lot of money at cards lately—more than an honorable man could lose——"

The dancer did not stop long at Captain Graves's table, but Kent, watching closely, saw the Englishman lean eagerly forward, the lassitude of his attitude disappearing and say something, almost pleadingly. Sarissa shook her head, laid one hand an instant upon the man's clenched one on the table, and was gone, obedient to the summons of the reed. Captain Graves did not glance after her, but Kent saw his thin shoulders lift with a great sigh. Then he rose, took up his white straw hat and went out of the café, staring before him with unseeing eyes.

Colonel Wentworth was quite evidently bored. "Beastly gin," he grumbled "better come to my quarters and have a peg before you turn in."

Kent left him before his bungalow, pleading a headache. But in his own quarters he seemed to forget his affliction. Swiftly removing his native garb and make-up, he put on the uniform of a British captain and set out again, retracing his steps to the Café Jumna. But instead of entering the restaurant again, he spoke a few magic words to the doorman, which proved an open sesame to a private room. Here he waited, pacing up and down until light foot-steps drew his eyes to the door, where the dancing girl stood. There was an odd difference in her manner now, the languor, the sensuous grace and deliberate coquetry of manner was gone. She spoke briskly.

"Well, Captain Kent?"

"Sit down, Ruth," he said, shaking hands, "you're a wonder. You almost deceived me and that's saying something. How long have you been in Delhi?"

She accepted a cigaret and lighted it at his. "Fifteen days.

(Fifty-seven)



I got your code message from London, but I had to buy this get-up and arrange to appear as Sarissa. I came around to your quarters last night——" there were undertones in her voice, "I saw—pretty much everything!"

"Who did the shooting?" Kent asked, "was it Captain Graves?"

He was amazed to see her pretty painted face grow conscious at the name. Her eyes dropped; hands grew restless in her lap. "No—oh no!" she cried rather breathlessly, "I didn't see him. It was another officer—but I shall not tell you his name yet, perhaps he was an accidental observer, I didn't see the actual shooting, you know."

Captain Kent studied her keenly. Graves was just the sort of man to appeal to a girl like Ruth MacAllister, who had rather more than her woman-share of a capacity for comforting and mothering. He remembered the intimate little scene he had witnessed a few hours before and shook his head kindly. "It wont do, Ruth my dear," he said, "to let sentiment stand in the way of duty!"

"I know." Ruth MacAllister of the Secret Service of Eng-

land spoke listlessly, "I suppose a woman cant help being a fool sometimes and—well—I knew Arthur when we were kiddies. But you needn't worry. When I find him guilty of anything, I shall tell you of it." White, fierce little teeth worried a quivering crimson lip. "He went to the Maharaja the other night and borrowed money, but I know it was for *her*. That woman he married is a blood-sucker! It—it—makes me sick to watch him suffer——" she fumbled wildly for a handkerchief in the scanty folds of her exotic

#### THE MAN FROM DOWNING STREET

Fictionized by permission from the Vitagraph production of the scenario by Bradley J. Smollen from the story by Clyde Westover, Lottie Horner and Florine Williams. Directed by Edward Jose and starring Earle Williams. The cast:

Captain Robert Kent.....	Earle Williams
Colonel Wentworth.....	Charles Hill Mailes
Maharaja Jehan.....	Boris Karloff
Doris Burnham.....	Betty Ross Clarke
Major Burnham.....	Henry Burrows
Norma Graves.....	Kathryn Adams
Captain Graves.....	Herbert Prior
Sarissa .....	Eugenia Gilbert
Lieutenant Wyndham.....	James Butler
Sir Edward Craig.....	George Stanley





ing eyes. To his protests she refused to listen, and when he sought to bar the way she thrust him contemptuously aside and rushed into the palace, shrieking out the sacred name of the Maharaja, which should only be spoken reverently and with profound salaams!

In very truth it was a devil that possessed Norma Graves, the black devil of jealousy. A few moments ago she had heard from her native maid of the infatuation of the Hindu prince for the new dancing girl, Sarissa, who—so all the Bazaar whis-

pered, was to dance for him in private this afternoon, which, all Delhi knew, meant that she was to be chosen as the next recipient of the Eye of the East, that famous necklace which the Maharaja solemnly presented to those who held

for the moment his fickle favor, and as solemnly took away when that favor was removed.

"Jehan," panted Norma, "does he suppose I'll stand for being made the rival of a naked dancing girl." She passed along the court, and up a stairway built against the side of the wall with the sure footsteps of one to whom the way is familiar, and swept aside the silken hangings before an archway at the top. Then her rage was chilled with the drench of cold fear. For the Maharaja was not alone with his new flame, as she had thought to find him. Instead, she saw the faces of Colonel Wentworth, Major Burnham and her husband turned toward her with surprise, disgust and sick shame. And a little at one side the visiting Rajah Rhonda watched her imperturbably with a suave, insinuating smile.

The Maharaja's eyes were venomous, but his voice was honey and milk as he greeted her. "Our poor palace is honored with the light of the Mem-sahib's presence."

Norma was thinking swiftly. She was not a clever woman but the instinct of self-preservation gave her inspiration. She managed a rather breathless smile. "You will think me so silly. But you see my husband had a terrible headache when he started out, and I couldn't be easy till I knew how he was."

She crossed to the side of the wretched man and clasped his arm affectionately while the other men considerably turned their eyes away from Graves's crimson misery. The Maharaja smiled softly. "The devotion of the English ladies to their husbands is well-known," he said without a trace of inflection to the words. "Now that Mem-sahib Graves is here, perhaps she will delight us with her presence while I show these gentle-

(Continued on page 84)

... went joyfully away to find a slip of a girl with straight smiling brown eyes and cheeks like the little wild roses that grow in quiet English lanes

costume and Kent proffered his, pretending not to see her tears.

He had always thought that it was a bad business having women in the Service. They were so likely to fall in love with a criminal before they could arrest him. But now, remembering the brown-haired girl with whom he had ridden on the Mall that afternoon, he felt the ancient foundations of his judgment shaken. If it were Major Burnham, after all, would he be anxious to arrest Doris's father? Would he be brave enough to do it?

"Tomorrow afternoon," Ruth said, determinedly business-like once more. "Sarissa dances at the palace of the Maharaja. Be there if you can! And one thing more. Tomorrow morning tell Colonel Wentworth that you either suspect Captain Graves or Major Burnham and propose this test. Two code messages shall be sent; the one to the Captain reading 'two per cent. tax imposed on hemp', the one to the Major reading 'two per cent. tax imposed on jute'—then whichever news leaks out among the natives will show you the guilty one."

Kent poured himself an imaginary glass of wine and drank a toast to her in pantomime. "If they X-rayed your head, Ruth," he said admiringly, "I suspect they'd find a brain there. Till tomorrow, then."

The following afternoon the guardian of the gate at the Maharaja, Jehan's palace was scandalized out of the few wits he possessed to be confronted by a white woman with shameless unveiled face and blazing eyes who demanded entrance to his master's presence. Her manner was that of one possessed of a hundred devils that foamed and writhed behind her star-



# Gossip of the Eastern Studios

FROM all present appearances, motion picture studio activities will be at an exceedingly low ebb all summer in and about New York. The Famous Players seem to have reached a definite decision not to re-open their big Long Island studios. The Selznick forces moved to the Coast late in April. Apparently, the only big activity will be the next production of David Griffith, to be made at the Griffith Mamaroneck studios. At this writing, Mr. Griffith has not yet started his preliminary work and the subject is still a secret.

Will Hays was formally welcomed into the motion picture world at the dinner-dance of the Motion Picture Directors' Association, held at the Hotel Astor on March 16. At this event Mr. Hays made his first public appearance as an active member of the motion picture industry. John Emerson was toast-master, and Sidney Alcott, president of the M. P. D. A., made the opening address.

C. C. Burr has taken over the Glendale, Long Island, studios, where all Johnny Hines comedies will be made in future.

The Pyramid, Astoria, Long Island, studios have been busy these past few weeks with Pyramid Pictures' production of "The Queen of the Moulin Rouge," in which Martha Mansfield plays the name part. Ray Smallwood is directing, and Ben Carre, long with Maurice Tourneur, is art director.

Having completed "Fascination," Mae Murray is now at work on a story of a New York dancing girl, which will be released under the title of either "Broadway Rose" or "The Broadway Bubble." Bob Leonard, Mr. Mae Murray in real life, is directing.

Ann Forrest has returned from several months abroad, making pictures and visiting her birthplace in Denmark. She spent several weeks in New York.

Frank J. Godsol has succeeded Samuel Goldwyn as president of Goldwyn Pictures. Rumors of a combination between Goldwyn and First National have been in the air for some time, and the consolidation may have materialized by the time you read this page. Mr. Goldwyn continues as a member of the Goldwyn directorate.

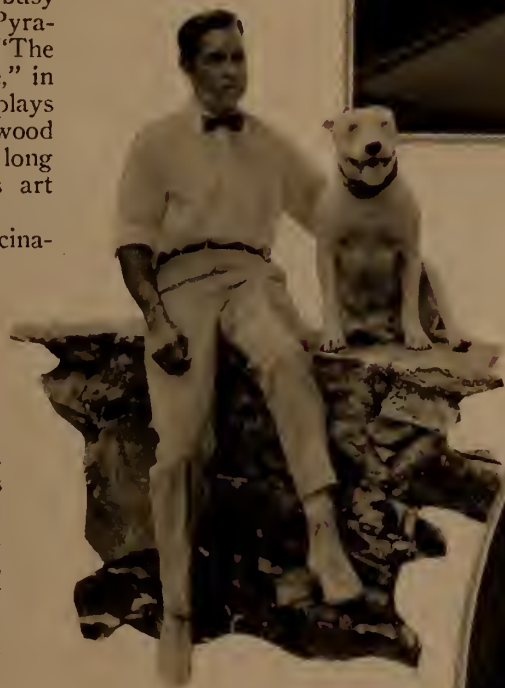
Maurice Tourneur is going abroad to film "The Christian," once screened by Vitagraph, for Goldwyn Pictures. The scenes will be shot in London, on the Isle of Man, and in Rome, in the locale of the actual action of the novel. The cast has not yet been named.

Zena Keefe has been vacationing in Cuba, after completing James Oliver Curwood's "Love and the Law," under the

(Continued on page 92)



Photaby Abbe



Above, Eugene O'Brien and Elaine Hammerstein take Myron Selznick into their confidence. Center: Conway Tearle rests a bit after his last picture. Below, is Mabel Ballin in "Other Women's Clothes"



# My Homecoming



Anne says: "If I were to say how many times I wept on that wonderful trip, you would imagine I had a thoroly miserable time . . . and yet they were all tears of pure joy"

tongue, half Danish, half English, to the utter bewilderment of my surroundings.

The days passed all too quickly, altho I seemed to cram years and years of memories into one short day. To me it was the most wonderful thing of all to come back to a place where time had passed and left so little change. The young people had grown up, the old ones were perhaps a little greyer, a little more bent. But these were only outward differences. To me they were the same boys and girls with whom I had played as a child, and to the old folks I was still the same "little Ann." I think that spirit caught me as nothing else could ever do. I was just "little Ann" again, and one night when we were walking along the sand-dunes, I forgot so much my grown-up dignity that I turned cart-wheels and ran races, just for the sake of old times. But I couldn't stay in Fano as long as I wished, for there were other relatives in other towns and villages to be visited.

By this time, it had become noised abroad that I was home again, and "little Ann" began to realize that she was something of a somebody. The news crept into the press. I was photographed and interviewed, and even ultra-conservative Danish newspapers devoted special columns to my career. At the little villages we passed on the way, the women and children would be there with flowers and a few halting words of welcome. It was all so simple, so sincere, I felt they were proud of me, and I was grateful for their affection and their pride.

One of the biggest thrills I got was on my visit to the town where I had been to school. Well I remembered one of



I HADN'T slept a wink, tho. I went to bed very early, much as small children do on Christmas Eve—to make the day come faster. At about five in the morning, I threw on my clothes and went up on deck. Everything was still and quiet. The boat moved silently thru the grey twilight of the early dawn as tho piloted by phantom hands. I stood there shivering with cold, in spite of my warm wrap. But there was that wonderful glow in my heart which every wanderer feels who knows after years of absence, that at last he is nearing Home.

And I think one of the two most wonderful memories I shall always cherish of my trip was the first glimpse of the little island where I was born. Such a tiny, insignificant, flat little island it must have looked to others, as its vague outline gradually took a definite shape thru the curtain of morning mists. But to me Paradise itself could not have seemed more beautiful, for it held that Earthly Paradise, childhood's memories.

Of course, all my folks were there to welcome me, and my only recollections of that first meeting were tears and laughter, the warm embraces of the old people, and the thrills of "placing" cousins and friends who had outgrown all recognition. I was so mad with excitement that I found myself chattering in a strange new



By  
ANN FORREST

my old teachers, for whom we had always entertained a very hearty respect in our younger days. She had always seemed to me so aloof and severe, that I experienced almost the same sinking of the heart when I stood again in her presence. She had grown a little greyer, and, perhaps, age had somewhat softened that dignity which had struck such awe to my childish soul. She took my hand and kissed me, very much as tho I was still the little girl of the years gone by.

"Welcome home, Ann," she said. "We're all glad you've come back to us again, and we're very proud of you."

I just broke down and cried. It was so good to



Photograph by Melbourne Spurr, L. A.

Above and left, two recent portraits of Ann Forrest; and below, Anne stands in her own doorway for the first time in eleven years, when she returned home to Fano, a little island off the coast of Denmark



hear those words. I know I'm hopelessly emotional. If I were to say how often I wept on that wonderful trip, you would imagine I had had a thoroly miserable time. And yet they were all tears of pure joy.

And again, when I stole to an orchard I knew, where an old apple-tree used to stand with a swing. I remembered how I used to love the rush of the air as I swung high up in the green twilight, and the big disappointment of my homecoming was to find that the apple-tree had gone. They discovered me afterwards in the orchard mourning a bit of my childhood that was forever lost.

(Continued on page 80)



# In Old Madrid



How do you like the ash-blonde Mae in her black wig? It fascinates us. It seems to change the entire cast of her features and makes her pure Castilian. Miss Murray has legs like Herrick's "Julia." We wish we could tell you what kind they were—but look it up for yourself—in any unexpurgated edition of Herrick's poems.



Six camera studies of Mae Murray  
in her next Metro release  
"Fascination"



Spain's eternal paradox, its women—with their hot Castilian flame and their Andalusian languor—marvelous creatures of firelight and dew—have fascinated the hapless male ever since Spain began. They have been hymned and hosannahed in legend, verse and story, and now with our ultra-modern spirit, we have put them in the movies. Speed the day of "Fascination's" release!





# The Hollywood Boulevardier Chats



Above, imitation is the sincerest form of flattery—so the very young person thinks, sitting next to Constance Binney. Center, the indefatigable George Walsh keeps himself fit—for anything! Below (In French lesson-book style), Bobby Vernon admires the little dog of Charlotte Stevens



**F**REAK lawsuits are in fashion in Hollywood. Constance Talmadge has been sued for \$100,000 by a dancer known as "Frisco," who says that the lovely Connie swiped her dance in her recently released picture, "Polly of the Follies."

Charlie Chaplin has contributed to the gaiety of nations by suing Charlie Aplin Amador for infringing upon his reputation by billing himself as "Charlie Aplin" and complicating the situation by using big shoes and a mousy mustache.

Elmo Lincoln has put in a unique claim against the Stern Film company, of which Julius Stern is president. In order to appear in "Tarzan," Lincoln claims that it was necessary to induce a profuse hirsute adornment over his manly chest. In order to encourage the crop, he was obliged to shave himself "all over." The process, he avers was not only painful but laborious. The Stern company paid him \$1,000 for his "make-up," but he claims he should have \$5,000; hence the suit.

Estelle Taylor and Seena Owen are engaged in a duel of lawsuits. In suing her husband, George Walsh, the former Fox star, now playing the lead in the Universal serial, "With Stanley in Africa," Miss Owen named Estelle Taylor as the "lady in the case."

She asked for the custody of their five-year-old daughter and \$50 a week for her support. The outraged indignant Estelle promptly filed a counter suit for \$100,000 damages for defamation of character—and there you are.

Appropriately enough, Miss Taylor is playing Theda Bara's old vamp part in "A Fool There Was."

As tho this were not enough, Mary Thurman and Mae Collin, (the latter being one of the many young ladies reported as being about to marry Charlie Chaplin), have been sued by their landlord for \$8,500, alleged damages to a flat that the two girls occupied.

\* \* \* \*

Pauline Frederick is going back to the stage. With the arrival of Pat Powers, there has been a grand shake-up at Robertson-Cole's studio. Miss Frederick's picture "The Glory of Clementina" will probably be her last screen appearance for some time.

\* \* \* \*

Powers has signed Harry Carey, the interpreter of cow-puncher rôles and several new directors. Norman Dawn whose forte seems to be scenic pictures like "South Sea Island Romance" in which Edith Roberts starred and "Wolves of the North" has finished an outdoor picture featuring Edith Roberts and Wheeler Oakman. Miss Roberts was last seen in Cecil de Mille's "Saturday Night."

\* \* \* \*

Jackie Coogan is making a big production of "Oliver Twist"



By  
HARRY CARR

with Lon Chaney as the master pickpocket Fagin; Noah Beery will play the rôle of Bill Sykes, with Gladys Brockwell as Nancy Sykes.

\* \* \* \*

Anna Q. Nilsson didn't prove to be the right shade for the part of Doña Sol in Ibañez's "Blood and Sand." She has been transferred to an important part in "Pink Gods and Blue Demons" which Penrhyn Stanlaws is directing with Constance Binney featured. The more Latin-looking Nita Naldi has taken her place to play opposite Rodolph Valentino in "Blood and Sand."

\* \* \* \*

Both Mabel Normand and Mary Miles Minter who came in for unpleasant and unjustifiable notoriety in connection with the death of William Desmond Taylor, the murdered director, are on their travels. Mabel, having finished "Suzanna," a story of early California, is on her way to Europe; Miss Minter is in Honolulu.

\* \* \* \*

Priscilla Dean has started at Universal on a big production of Ouida's "Under Two Flags." James Kirkwood has given up his plans for returning to the speaking drama to play opposite her. Stuart Holmes is cast for a polished villain, while John Davidson will play the Sheik.

\* \* \* \*

Mary Pickford has changed her mind—about a lot of things.

She has been for a long time deeply concerned over a suitable story for Brother Jack. Johnstone McCulley, of "The Mark of Zorro" fame, has come along with an original; so that problem is solved.

Mary, herself, who intended to superintend Jack's next picture, has started production on "Tess of the Storm Country," which was one of her first great successes.

The film fate of "The Tailor-Made Man," which she bought for Jack, has been decided by its sale to Charles Ray, who has started work already on the picture.

Ray has assembled a strong cast for the picture, including Thomas Ricketts, Victor Potel, Douglas Gerrard, Jacqueline Logan, Stanton Heck, Kate Lester, Eddie Gribbon and others.

\* \* \* \*

Elinor Glyn is writing another original story for Gloria Swanson and, if it proves to be as suitable to Gloria's personality as "Beyond the Rocks," the star will be featured in it upon the completion of her present picture, "The Gilded Cage."

\* \* \* \*

Cecil de Mille's protracted spell of rheumatism has delayed  
(Continued on page 85)

(Sixty-five)



Above, Snub Pollard and Marie Mosquini find life on a moving van just a bit tiresome. Center, Viora Daniels making a valiant effort at snow-shoeing. Below, Norma Talmadge and members of her company lunching on location—on a bluff—that is





# Plain Bill

By  
LILLIAN  
MONTANYE

"BUT the fellers call him Bill," I said to William Farnum. He had returned, only a day or two before, from a seven months' sojourn in Europe, and our progress from the crowded lobby of the hotel to the dining-room was like a triumphal procession with "hello

Bill," or "glad to see you, Bill," on every side.

"Sure," he said, "just plain Bill," and smiled the famous Farnum smile. The waiter, standing with poised pad and pencil, smiled too, as George Fawcett came by, and with a resounding slap on Mr. Farnum's broad back, said, "well, here's Bill."

And that's the outstanding thing about William Farnum's personality. The hail-fellow-well-met spirit he so generously gives forth. The democracy that is part of him—that makes him prefer the good-fellow title of just plain Bill. He looks exactly as he looks on the screen. He's big and broad and firm looking with twinkling blue-grey eyes, crisp black curls and a smile that has a way of turning up and then down, giving a little peculiar quirk to each corner of his mouth.

Mr. Farnum has played in cheap stock companies, and traveling companies—and he has been a Broadway star. He has played every Shakespearian rôle of importance—and he has been seven years in pictures. He is one of the famous Farnums. He stands at the top rung of the ladder. Yet the super-sophistication of the hotel where we were lunching, its ennuied atmosphere, the tailored, manicured, weary individuals

that haunt its lounges, did not suit him. He is like a man that has kept aloof from decadence. There is a homey atmosphere about him. I knew before he told me that he loved unlimited outdoors; the freedom of the mountains; the solitude of the woods; that he prefers, infinitely, his place at Sag Harbor, Maine, and his home in the California hills to crowded cities—to all the wonders and beauties of Europe—or the whole world.

He spoke of his trip abroad. It was his first real vacation since the beginning of his picture career seven years ago, and he was badly in need of it. So, to get away from everything he went to Europe. They—Mrs.

(Cont'd. on page 83)

(Sixty-six)



"Europe is so wonderful. They have so much that we have not. Again and again, I was inspired with an unforgettable awe and wonder." At the top of the page William Farnum poses before the historic castle of St. Angelo in Rome. Center, "Plain Bill." Right, one of the red-blooded rôles he loves to play







## The right and the wrong way to manicure

**J**UST as many people spoil their nails by mistakes as by neglect. No matter how careful you are, you simply cannot cut the cuticle without causing it to look ragged and unsightly.

For this thin fold of skin at the base of the nails forms the only protection of the delicate nail root which lies less than 1-12 of an inch beneath. When you cut the cuticle, you can hardly avoid piercing through to this sensitive living part. Then Nature immediately begins to build up new tissue to protect it. This is tougher than the rest of the skin and thus gives the nail rim that ragged, uneven look that you are especially anxious to avoid.

Yet when the cuticle grows up over the nails, dries, splits and forms hang-nails, it must in some way be removed.

### *Never cut the cuticle*

You can remove it easily, quickly, harmlessly with Cutex Cuticle Remover. Apply it about the base of the nails with an orange stick, and then rinse the finger tips. When drying them, push back the cuticle with a towel. All the hard dry edges will simply wipe away.

There are two wonderful new Cutex polishes that come in the two most

popular forms of the moment—powder and liquid. The new Powder Polish gives a brilliant luster instantaneously—just a few strokes of the nails across the soft part of the hand is sufficient to bring out the shine—and it lasts better than any you have ever had before.

The new Liquid Polish is practically instantaneous. It flows over the nail from the brush with an absolutely uniform smoothness. It dries instantly and leaves the most brilliant, delicately tinted luster which will keep its even brilliance for at least a week. Used as a finishing touch it will make a manicure last just twice as long.

Cutex Sets come at 60c, \$1.00, \$1.50 and \$3.00. Or any Cutex article may be bought separately at 35c. At all drug and department stores in the United States and Canada. Begin today to see what this way of manicuring will do.

### *Introductory Set—now only 12c*

Fill out this coupon and mail it with 12c in coin or stamps for the Introductory Set containing samples of Cutex Cuticle Remover, Powder Polish, Liquid Polish, Cuticle Cream (Comfort), emery board and orange stick. Address Northam Warren, 114 West 17th St., New York, or if you live in Canada, Dept. 906, 200 Mountain St. Montreal.

*The new  
Introductory  
Set*



*Mail this coupon with 12c today*

*Try a Cutex Manicure today. A few minutes once or twice a week will keep the nail rims smooth and even and the nails polished and pink.*

Northam Warren, Dept. 906  
114 West 17th St.,  
New York.

Name .....

Street .....

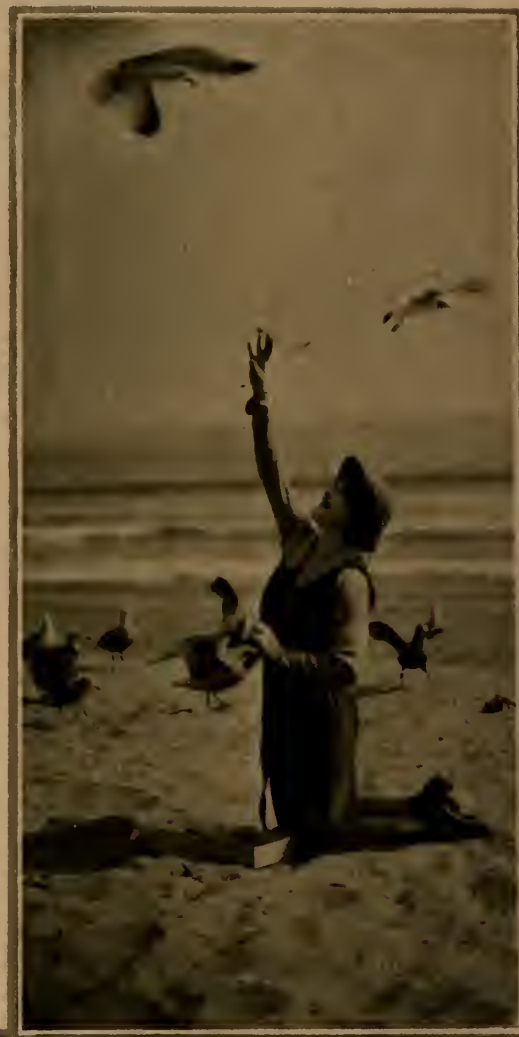
City and State .....



# Summer Stuff



When a movie star takes a holiday, she makes a thoro job of it. Here is Irene Rich showing us "Ain't nature grand — and everything!" On the beach in sunny California, Irene and the birds and the sad sea waves. What could be sweeter?



It must be a very fresh lobster to have Irene admonish it that way. And it looks further as tho she were going to feed it to her dog. That's where lobsters should end anyway





*Powder will stay on for hours with the right vanishing cream as a base*

# A cream that really holds the powder

*It will not reappear in a shine*

**H**OW many times, especially in summer, you have wished your nose would not get shiny and that the powder would stay on.

You need never permit this shine. The way to make powder stay on is to provide a base for it to cling to. Powder put directly on the skin catches on little rough places and then flecks off, leaving your face as shiny as if it had never been powdered. These little rough places may not be apparent but they prevent the powder from going on smoothly.

The ideal powder base is absorbed instantly, giving your skin a velvety surface to which the powder will hold. Try Pond's *Vanishing Cream* for this. Smooth on a little. Now powder. The powder will go on smoothly and evenly, giving your skin a lovely transparent tone. You need not worry about your face getting shiny—the cream cannot reappear because it contains no oil. And the powder will stay on for hours.

More than that, Pond's *Vanishing Cream* is the best possible protection against exposure to sun and wind. Always smooth it on before you go out. It is made of ingredients famous for their soothing effect. You will notice the moment you apply it to your cheeks, what a freshened feeling it gives you.

## *A very different cream just as necessary*

No one cream can contain all the ingredients necessary to take perfect care of your skin. You cannot have in a vanishing cream the oils you need for cleansing and stimulating the skin.

**F**OR cleansing, a different cream—Pond's *Cold Cream*—must be used. It contains just enough oil to penetrate the pores and remove every particle of dirt, and to lubricate the skin.

Every night and whenever you come in from a dusty railroad or automobile trip, smooth this delicate oil cream into your face. Then wipe it off with a soft cloth.

Use both these creams every day. Both are too delicate to clog the pores. They cannot promote the growth of hair. You will find them in convenient sizes of jars and tubes at all drug and department stores. The Pond's Extract Co., New York.

# POND'S

*Cold Cream* for cleansing

*Vanishing Cream* to hold the powder

## GENEROUS TUBES—MAIL COUPON TODAY

The Pond's Extract Co., 161 Hudson St., New York

Ten cents (10c) is enclosed for your special introductory tubes of the two creams every normal skin needs—enough of each cream for two weeks' ordinary toilet uses.

Name.....

Street.....

City.....State.....





All photographs by Paramount Studios

# The Many Faceted Gloria



Gloria Swanson has as many brilliant facets as a rose-cut diamond. Here are four of them on this page, all in the same picture — "Beyond the Rocks." She runs the gamut of emotions, characterizations and costumes in this photoplay



Rodolph Valentino, her co-star, is just about as versatile in sartorial and emotional ability as she is. Elinor Glyn, who wrote the play, Rodolph and Gloria, make a practically unbeatable combination





Copyright 1922 by William R. Durgin - Reproduction Prohibited

## HOPE HAMPTON says: 'It's Easy to Get Thin to Music'

**W**HEN one meets the famous screen star Hope Hampton in person, the superbly beautiful figure her pictures reveal is seen to be indeed a reality. Those inclined to fleshiness will be interested to know how she achieved a trim, perfectly-proportioned figure—and how she keeps it so.

Miss Hampton used to be heavier. She took off her surplus flesh with Wallace reducing records. They played away the excess weight until her proportions became as you see them here. Even now, she uses them occasionally—just twelve or fifteen minutes—to avoid the return of unwelcome weight. "It's easy, and lots of fun" is the way Miss Hampton describes her own experience with Wallace's melody-method of reducing.

No woman—in the public eye or in private life—can afford to stay stout. Fat is a burden which no longer need be carried. Overweight is out of date—and already looked on as a sign of neglect. For Wallace reducing records remove superfluous flesh like magic.

Whether fifteen pounds too heavy, or fifty, this novel but natural means of reducing will bring your weight down to normal. Wallace's scientific movements will take off the last ounce of superfluous flesh, and in a most pleasurable way. There is something irresistible about it all — photographic poses of each position — the crisp commands of Wallace himself direct your every move on phonograph records—a full orchestra sweeps you through the entire lesson. Why say to yourself "I wonder if Wallace could reduce *me*?" Proof that he can is free. Mail your name now for trial record.

### INVITATION

WALLACE, 630 S. Wabash Ave., Chicago: I accept your invitation to prove what your course can do for me. Please send record for first reducing lesson free and prepaid. I will either enroll, or mail back your record at the end of a five-day trial. (220)

Name .....

Address .....



## McKee From Keokuk

(Continued from page 31)



### How was she to know?

**F**INALLY he appeared one evening—the man who stirred her heart—the man, at last, who captured her instant interest.

All the rest had seemed only casual, arousing never a single, serious emotion.

But he seemed so different! The moment their eyes met there seemed to be an understanding. They felt drawn to one another.

Through a mutual friend an introduction was arranged. Then they danced.

But only one dance!

He thanked his partner and went his way. She saw no more of him. Why he lost interest was a mystery to her.

*How was she to know?*

\*\*\*

That so often is the insidious thing about halitosis (the scientific term for unpleasant breath). Rarely, indeed, can you detect halitosis yourself. And your most intimate friends will not speak of your trouble to you. The subject is too delicate.

Maybe halitosis is chronic with you, due to some deep-seated organic disorder. Then a doctor or dentist should be consulted. Usually, though, halitosis is only local and temporary. Then it yields quickly to the wonderfully effective antiseptic and deodorizing properties of Listerine.

Fastidious people prefer to be on the safe and polite side. They make Listerine a systematic part of their daily toilet routine—as a gargle and mouth wash.

It is so much easier to be comfortably assured your breath is sweet, fresh and clean; to know you are not offending your friends or those about you.

Start using Listerine today. Be in doubt no longer about your breath—Lambert Pharmacal Co., St. Louis, Mo.

For  
HALITOSIS  
use  
LISTERINE



pictures on sub-chasers and destroyers in the naval zone operating from Key West. On May 9, 1919, he was discharged.

Up to and since the war, McKee's career has been highly picturesque. "I don't know whether to mention it or not," he says, "but must I confess to Keokuk, Iowa, as my home town. Keokuk hardly remembers me, being more directly concerned with calling itself the birthplace of Conrad Nagel.

"From Keokuk I drifted to Chicago. So far back as I can remember, the stage interested me and I ran away from school to play in 'Grit the Newsboy,' a Horatio Alger type of melodrama. You can believe it or not, but I had the lead, despite my utter lack of experience. Next I tried musical comedy and I appeared in small rôles in 'The Golden Girl' and 'Louisiana Lou.' Robert Hilliard gave me a small part in 'A Fool There Was' and, after that came my first real experience, as juvenile of the Alhambra Theater stock company in Chicago for a whole year.

"It was immediately after the Alhambra engagement that I had my first chance in pictures. I played for a year or so with the old Edison company. The only thing I ever did out there that anyone remembers is 'The Unbeliever,' in which I appeared with Marguerite Courtot.

"That was just before the war. After my discharge I went back to pictures and played with Theda Bara in her last motion picture, 'Kathleen Mavourneen.' Next came two stage plays, 'The Fortune Teller,' with Marjorie Rambeau and Anthony Paul Kelly's drama, 'The Phantom Legion.' Then I did nine pictures for William Fox with Shirley Mason, and played in a number of Ince, Lasky and Goldwyn photoplays."

McKee's present engagement is as venturesome and colorful as the rest of his career. Just now he is leading member of a whaling-cinema expedition in the Caribbean Sea. Elmer Clifton is making a super-film around the famous old industry of "the men who go down to the sea in ships," and he has cast McKee for the leading rôle, that of a young sea adventurer of the '40's.

As the hero of the film, McKee is called upon to harpoon a whale in the good old way of the last century, that is, by hand from a small boat. The thrills provided by McKee—and the whale—will be the principal incident of the big production.

We asked McKee to describe his feeling upon the breath-taking task before him. This was just before Director Clifton and the expedition sailed from New Bedford, Mass., on the Schooner "Gaspé." "Haven't thought about it," said McKee casually. "I rather think it will be fun."

We hastily analyzed our idea of fun as something radically different.

At the moment McKee was far more interested and worried over a newspaper story which had traveled across country, announcing his engagement to Frances White, the musical comedy comédienne. McKee utterly forgot the whale in emphatically denying the rumor. After all, what is a whale compared to impending matrimony?

We suppose McKee will not easily forgive us, but the truth of the matter is that McKee is going to wed a certain cinema favorite when he returns from his whaling expedition. Who? You'll have to guess until he makes the announcement himself.

### Vamp by Accident

(Continued from page 33)

"It seemed a little queer at first to feel I didn't belong anywhere," said Estelle, "but before I had time to worry two wonderful plans came along, so everything turned out beautifully. I'll begin work soon on 'Does Marriage Pay,' a Ben Schulberg production in which I am to be featured. Then, I am to be starred by Goldwyn, making 'Fame,' as my first picture."

There is a naïve lilt to her mental processes that keeps one's interest on tiptoe, and she is always deliciously feminine. I welcomed a moment's silence while I watched the ever-changing moods reflected in her mobile features.

Estelle has leased a cunning little white colonial bungalow in Hollywood where she keeps house with a competent maid and her pet canary as the star boarder.

She says every time she sees the red roses climbing over her tiny front porch and the rows of stately pepper trees along the walk she knows she belongs to California. Still, the real charm, I suspect, is that she feels her Big Future is to be found here—just around the corner—at any moment.

### Portrait of a Young Man

(Continued from page 37)

record, the heralding of a new tooth on the part of Miss Nagel, or the chances of a week-end in the country seem just as potent as tho they lived in Conrad's birthplace, Keokuk, Ia., instead of in sophisticated Hollywood.

Altho as much a Galahad as any male human I know, Conrad does not affect the accoutrements. He doesn't talk religion or pose a Puritan, but is Cecil de Mille's best troupier. It does seem a bit paradoxical to think of Sir Galahad pilgaging around in De Mille boudoirs. But, then, we never saw Galahad out of his armor and free from his horse. He, too, might catch a censoring.



## Classic's Covers

Vote For Your Favorite Movie Star

**P**URSUANT to the policy recently adopted by CLASSIC's editorial staff to get and keep in closer touch with our readers, we are going to give you the opportunity to decide who shall be on CLASSIC's covers.

The editor receives letters every day asking for more of this star or that one, and now you are going to get your wish. CLASSIC's covers, after this, will be the direct result of popular demand. If you want to see a stunning colored picture of Rodolph Valentino, or Norma Talmadge, or Mary or Doug, or any one of your favorites on the cover, why all you have to do is write in and say so.

We will do it this way. This is the June number of CLASSIC, which will be in your hands around the fifteenth of May. Sit right down now and send your vote in for the one you'd like best to see on the cover. We are starting this pleasant little contest with the October issue. We have covers selected for the intervening months, and we are giving ourselves plenty of time to have the star photographed especially for this purpose. You can send your vote for October's cover between the time this number reaches you, and June fifteenth. That is, any day between May fifteenth and June fifteenth. *Votes for the October cover received after June fifteenth will be thrown out*, because by that time you will have July CLASSIC, which will give you the chance to vote on November's cover, and so on thruout the year. Do not vote for more than one person in the same month, or in the same letter. This will be confusing. Do not send first and second choice for one month. If your favorite doesn't win the first month, vote for him the second month.

Every month's votes will be carefully counted and the star who receives the greatest number of votes for one month will naturally be the one whose picture will appear on the cover. After a star is awarded his or her cover, then he or she will not be given another chance for a year. We will publish, as fast as the votes come in, the lists, so that you may know how the contest is going—so that you can see who is wanted most for the place of honor, and what chances *your* favorite has. If you think he or she is going to lose out, get your friends to send in votes. Remember *this month* you are voting for the *October cover*. Simply write on a post-card something like this: "I would like to see a portrait of . . . . . on CLASSIC's cover for October," and sign your name and address as an evidence of good faith. Address your vote:

CLASSIC COVERS,  
175 Duffield St.,  
Brooklyn, N. Y

Come on. Let's go!

(Seventy-three)

*The Hinds Cre-Maids have beauty rare  
Each one is a perfect dream  
For they always use each day with care  
HINDS HONEY and ALMOND CREAM*



Copyright 1922 A. S. HINDS CO.

These are the dainty maids who bring  
To you this useful, beautiful thing,  
To soften your skin in a healthful way  
Making it lovelier every day;

Dry, rough hands grow fresh and smooth,  
Windburn and Sunburn, Hinds will  
soothe.

"Catchy fingers" soon disappear,  
Muddy complexions change and clear;

Daily use on your hands and arms  
Gives you the skin that always charms.  
Health and Comfort are hidden there  
A smoothness fine and a perfume rare.

Truly a treat in life's daily scheme,  
You'll find Hinds Honey and Almond  
Cream.



All druggists and department stores sell Hinds Honey and Almond Cream. We will mail you a small sample for 2c or trial bottle for 6c. Booklet *Free*.

Ask your dealer for Hinds Cream Superior Toilet Requisites, but if not obtainable, order from us. We will send postpaid in the U. S.

A. S. HINDS CO.  
Dept. 22  
Portland Maine





Betty Blythe, radiant star of "The Queen of Sheba," keeps her underarms daintily smooth and her skin like living satin with Neet, velvety and fragrant cream hair-remover. She says she likes it "best of all" because it requires no mussy mixing and is so swift and soothing to utterly banish every trace of annoying hair-growth. Neet is delightful too because, by freeing the underarm of hair, it thus healthily reduces the distressing armpit perspiration chiefly due to hair-growth there. Comes all ready to use; never fails; wonderful in its charm-giving effect. Regular size 50c, 60c in Canada, at all drug and department stores, or if you wish first to prove its wonderful results, send 20c for a liberal trial size to Hannibal Pharmacal Co., 627 Olive St., St. Louis.

# Neet

For hair removal



## The Movie Encyclopaedia

by "The ANSWER MAN"

This department is for information of general interest only. Those who desire answers by mail, or a list of the film manufacturers, with addresses, must enclose a stamped, addressed envelope. Address all inquiries to The Answer Man, using separate sheets for matters intended for other departments of this magazine. Each inquiry must contain the correct name and address of the inquirer at the end of the letter, which will not be printed. At the top of the letter write the name you wish to appear. Those desiring immediate replies or information requiring research, should enclose additional stamp or other small fee; otherwise all inquiries must await their turn.

LEN. FORT KENT.—Glad to see you. I have no information on that picture at all. Sorry, old man! Bull Montana is playing in "The Ladies' Man," a two-reeler.

BUNNY.—No, not being married, nor in love, I'm not jealous. Jealousy lives upon doubts—it becomes madness, or ceases entirely, as soon as we pass from doubt to certainty. Thomas Meighan and Norma Talmadge played opposite each other in "The Forbidden City." "Male and Female" was taken from the book "The Admirable Crichton."

O. S. U. JUNIOR.—So you are a Co-ed, and you would much rather read my department than listen to some dull professor explain why people are poor, or why rocks are hard. And you think the Answer Man is young and good looking. Far be it from such, Junior. You say there is a woman in your town who tried to stop "The Law and the Woman" from being shown. I haven't seen it yet. You say "Betty Blythe so far surpassed my expectations of her that I was really amazed. She is just a beautiful sweet-voiced woman where I had expected rather a sophisticated person of the Sheba type." Your letter was indeed mighty clever. Write me again.

BEAUTY.—Well, I'm glad to see you. That's just what I am here for, getting paid \$10.50 per week, to answer your questions. Who knows, probably some day you will be in pictures. Vincent Coleman and Creighton Hale are playing in Mae Murray's "Fascination." Marion Davies in "Beauty's Worth." You're welcome, come again.

MARION LEE.—Horrors, no! Milton Sills isn't a woman hater. Why do you think that? Yes, he has been in the "speakies." He has been married about fifteen years, to Gladys Wynn. So you liked him in "The Faith Healer."

SALOME.—Tho you lock the door ever so securely, trouble will find a way in. You say you have just seen "Foolish Wives" and you are crazy about Eric von Stroheim. You're like many other women. Bad men seem to be more fascinating than good men. Rotten Row is the name of the fashionable ride in Hyde Park and is supposed to be a corruption of the French phrase "route du Roi," the King's road.

MARIE JEAN.—Well, I don't feel as old as I am. I manage to take three square meals and three square miles a day. Drink plenty of buttermilk, child, that's the secret to success. Bebe Daniels can be reached at Lasky Studio, 1520 Vine St., Los Angeles, Cal. Fans writing to one another.

WOODTIX.—Spells it Rodolph. About 29. Buck Jones is about 26 and he is married. William Harrison was the oldest man elected to the presidency, being 68 years of age at the time of his inauguration. Yes, Clara Young is playing in "The Worldly Madonna." Charles Ray's next pictures will be "Alias Julius Caesar" and "The Tailor-Made Man." You're welcome, keep the change.

MOVIE IDOL.—You say your greatest ambition

is to become a movie actress. Where have I heard that before? Yes, Madge Bellamy is playing in "Lorna Doone" with Frank Keenan.

MARY ELIZABETH K.—Agnes Ayres was Agnes Hinkle once. Well, if we had no faults ourselves, we should not take so much pleasure in remarking them in others. So you like little Richard Headrick. He is a clever child.

EDWIN Z.—Don't worry so, your letter wasn't sentimental. Yes, I've given up trying to solve life, so I take it as it comes. You say "Ten Nights in a Bar Room" touched the soft strings of your heart. I didn't see it. Write to me any time, I'm always here, you know.

EVELYN M.—That is *comme il faut*. You say you want Bessie Barriscale, Enid Bennett and Ina Claire in the rotogravure section. My, how commercial we are getting. I'll do my best for you, Evelyn. Betty Blythe is playing in "The Queen of the Moulin Rouge." Lillian Hall in "The Forrest King" for the Pacific Films.

MANON MAXWELL.—I'm afraid there just isn't anything you can do. What's the use of going over the old track again? You must make tracks into the unknown. Mabel Normand is playing in "Suzanna" a Spanish costume play of 1833.

GEORGE E. K.—They say, "He who has no children does not understand love." You refer to Cleo Ridgely as Clara in "The Law and the Woman." Law is common sense codified, they say. Modified, they mean.

A. H. N. O.—You say you hope Valentino marries again, but this time for love. I'll tell him all about it. Gladys Hulette opposite Conway Tearle in "The Referee." Thomas Meighan in "The Bachelor Daddy."

WINKIE.—I hope this sets you right. I write only for the Brewster Publications, MOTION PICTURE MAGAZINE and CLASSIC. I do not write for BEAUTY. Corliss Palmer is my only rival.

HELEN B.—The Chinese and Japanese in their fables regard the Milky Way as a stream containing silvery fishes. African Bushmen and American Indians associate it with lights guiding the paths of wandering spirits. Yes, Lucille Carlyle and Helen are sisters. You neglected to enclose the stamped addressed envelope.

BETSY B.—Hello Betsy? Just write to our Circulation Manager, 175 Duffield St., Brooklyn, N. Y., and send 25 cents for the back number. Alice Terry is twenty-six years old and she was born in Nashville, Texas.

SALLIE H. B.—Yes, Alice Terry. See above for the Lasky address.

DOROTHY L.—No, that's not his real name; it is Gugliemi. He was born in Italy, and he is about 30 years old.

DICK.—There's no way I can advise you as to how to get into the movies. It can't be done.

LOUISE C.—When a man says he is thru with women forever, and when a dentist says "it won't hurt," you can make up your mind that most men are prevaricators. You want to know why Rodolph Valentino didn't marry Alice Terry. I suppose because Rex Ingram did.





**\$1.00**  
Down

Brings This  
**6-Piece  
Library  
Set**

**New Set  
with**

**Large Roomy Divan**

Only \$1.00 with the coupon below brings this sensational furniture bargain to your home on 30 days trial. Straus & Schram's newest offer—a complete 6 piece set of fumed solid oak living room furniture including a wonderfully comfortable and roomy divan—and at a positively sensational price reduction. Only \$29.85 for the complete set on this offer—on easy payments of only \$2.70 a month; \$40 was the former price for a set like this; a special factory sacrifice makes this slash in price possible now. Seize this opportunity on our special approval offer—we take the risk.

**30 Days Trial**

When you get this magnificent 6-piece library set, put it in your living room or library and use it freely for 30 days. Before you pay another penny examine it thoroughly. Note the massive, solid construction—the beautiful finish—the fine upholstery and graceful lines. Compare it with anything you can buy locally at anywhere near the same price—even for spot cash. Then if not satisfied for any reason, return the set at our expense and we will refund your \$1.00 at once, plus any freight charges you paid.

**Only \$2.70 a Month**

payments so low and so convenient that you will scarcely feel them. A full year to pay—at the rate of only a few cents a day, less than one fritters away every day for trifles. This wonderful value is not listed in our regular catalog. We have only a limited number of sets. We trust honest people anywhere in U. S. One price, cash or credit. No discount for cash, nothing extra for credit. No C. O. D.

If you decide to keep the set, start paying only \$2.70 a month until you have paid \$29.85—

**Price Slashed!—Send Now**

**Free Bargain Catalog**

Shows thousands of bargains in furniture, jewelry, carpets, rugs, curtains, silverware, phonographs, stoves, porch and lawn furniture, women's, men's and children's wearing apparel. Sent upon request, with or without order.

Don't delay. Just send \$1.00 along with the coupon as a deposit to show you are really interested. If you wish to return the set after 30 days, your dollar will be refunded, plus all freight charges which you paid. Remember, this is a special, limited, reduced price offer. First come, first served. Get your set while this offer lasts. 30 days trial—we take all the risk—costs you nothing if not satisfied—no obligation. Send coupon today—NOW!

**Straus & Schram, Reg. A151, W. 35th St. Chicago, Ill.**

**New  
6-Piece  
Set—Fumed Solid Oak**

This superb 6 piece set is made of selected solid oak throughout, finished in rich, dull waxed, brown fumed oak. All the four chairs are padded; seats upholstered with brown Delavan Spanish leather, the best imitation of genuine Spanish leather known. The upholstery is of a rich brown color, and will give you the best possible service.

**Large Divan** will give extra seating capacity to your library, living room or parlor. It is an unusually massive comfortable piece with beautifully designed back. Arms are broad and comfortable. Measures 46 inches wide outside and 36 inches long inside. Thickly padded seat is 19 inches deep. Height of back 22 inches. Posts are extra massive.

**Arm Chair** is a roomy, dignified piece of furniture, comfortable and big enough for a very large person while not seeming too large for the ordinary occupant. Seat, 19x17½ in., height 36 in.

**Arm Rocker** is a massive, stately, comfortable piece, with beautifully designed back, wide, shapely arms, and smooth operating runners. Seat, 19x17½ in., height 36 in.

**Sewing Rocker** is unusually attractive and useful. Seat, 17x17 in., height 35 in.

**Library Table**—a beautiful piece of library furniture. Has beautifully designed ends to match the chairs with roomy magazine shelf below. Legs cut of 2 in. stock; massive, dignified. Top measures 23½ x 34 in.

**Jardiniere Stand** matches other pieces. A decoration to your living room or library. Carefully built throughout. Measures 17½ in. high; the top is 12x12 in. Entire set is shipped knocked down construction. Very easy to set up. Saves in freight charges. Weight about 175 pounds.

Order by No. B6944A. \$1.00 with coupon, \$2.70 a month, price \$29.85.

Straus & Schram, Reg A151, W. 35th St., Chicago, Ill.

Enclosed find \$1.00. Ship special advertised 6-Piece Fumed Oak Library Set. I am to have 30 days free trial. If I keep the set, I will pay you \$2.70 monthly. If not satisfied, I am to return the set within 30 days and you are to refund my money and any freight charges I paid.

☐ 6-Piece Library Set, No. B6944A. \$29.85.

Name \_\_\_\_\_

Street, R. F. D. \_\_\_\_\_

or Box No. \_\_\_\_\_

Shipping Point \_\_\_\_\_

Post Office \_\_\_\_\_ State \_\_\_\_\_

☐ If you only want catalog put X in box below:

☐ Furniture, Stoves, Jewelry ☐ Men's, Women's, Children's Clothing



## The Glory of Clementina

(Continued from page 30)

### DeMiracle Every Woman's Depilatory



#### Hair-free Underarms

**W**HETHER your costume be athletic or evening gown, the underarms should be smooth. The only common-sense way to remove hair from face and neck, arms, underarms or limbs is to devitalize it. DeMiracle, the original sanitary liquid, alone works on this principle.

Unlike pastes and powders which must be mixed by the user. DeMiracle is just the right strength for instant use. It never deteriorates. DeMiracle is the quickest, most cleanly and easiest to apply. Simply wet the hair and it is gone.

FREE BOOK with testimonials of eminent Physicians, Surgeons, Dermatologists and Medical Journals, mailed in plain sealed envelope on request.

Try DeMiracle just once, and if you are not convinced that it is the perfect hair remover return to us with the DeMiracle Guarantee and we will refund your money.

Three sizes: 60c, \$1.00, \$2.00

At all toilet counters, or direct from us in plain wrapper, on receipt of price.

### DeMiracle

Dept. J-28, Park Ave. and 129th St.  
New York City

## Easy to Play Easy to Pay

### BUESCHER

True-Tone

## Saxophone

**Saxophone Book Free**

Tells when to use Saxophone—single, in sextettes or in regular band; how to transpose cello parts in orchestra and many other things you would like to know.

**Easiest of all wind instruments to play and one of the most beautiful.** You can learn the scale in an hour's practice and play popular music in a few weeks. You can take your place in a band within 90 days, if you so desire. Unrivalled for home entertainment, church, lodge or school. In big demand for orchestra dance music. The portrait above is of Donald Clark, Soloist with the famous Paul Whiteman's Orchestra.

**Free Trial** You may order any Buescher instrument without paying one cent in advance, and try it six days in your own home, without obligation. If perfectly satisfied, pay for it on easy payments to suit your convenience. Mention the instrument interested in and a complete catalog will be mailed free.

**BUESCHER BAND INSTRUMENT CO.**  
Makers of Everything in Band and Orchestra Instruments  
2034 BUESCHER BLOCK ELKHART, INDIANA

## Secrets of Beauty Parlors Revealed

**Formerly Closely Guarded Secrets, Now Yours**  
We make you expert in all branches, such as muscle strap, mud pack, dyeing, marbel, skin work, manicuring, etc. Earn \$40 to \$75 a week. No experience necessary. Study at home in spare time. Earn while you learn. Authorized diploma. Money-back guarantee. Get FREE book, Oriental System of Beauty Culture, Dept. 1000 Diversity Blvd., Chicago

did, a big elaborate pretentious affair of twenty-four covers. Clementina arranged the table—she was an artist to her finger tips and Quixtus had given her *carte blanche*. The result was a dream of beauty. A bank of Maréchal Niel roses with their dusky rose-yellow pallor filled the center of the table. Sprays of southern smilax, tender and green, trailed across the rare old lace which covered the ancient refectory table. The soft dull glow of hand-rubbed oak under the old ivory-tinted lace outlined its gorgeous pattern. Delicate Bohemian glass of ruby and amber caught the subdued light from above and reflected it in many brilliant spots of color on the cloth, like jewels in an open palm. Quixtus eyed the result admiringly.

"It's a vision, Clem," he said, a little awed at the sight. "But I'm afraid it has tired you out. You look fagged. You won't be fit tonight."

"Oh, don't worry about me," she answered with a queer little catch in her voice. "Wait and see."

"Hmm," muttered Quixtus half to himself when she had gone. "I wish she had spent half the effort on herself. It would repay her. But I suppose the most I can expect will be that she doesn't appear in her paint smock tonight."

At eight o'clock every guest had arrived, Lena Fontaine on the arm of Huckaby, who was acting as Quixtus' private secretary; Etta Concannon, soon to be Mrs. Burgrave, on the arm of Tommy; the Countess Cortwright on the arm of Admiral Concannon; and so on, all but Clementina. Quixtus had just about decided that she had probably forgotten there was to be a dinner that night when the butler announced:

"Miss Clementina Wing."

Was there a quaver in his voice? Quixtus thought so, but he had no time to make sure.

A woman stepped thru the heavy portières, parted for her by apparently invisible hands. In the rich softness of her hair, waved artistically around the delicate oval of her face glimmered a wreath of silver leaves. A floating impalpable mist of shimmering yellow, pale as dawn, draped her slender body. A ruby band encircled one white arm above the elbow. Rubies and diamonds—yellow diamonds—glittered on her slim well-kept hands. She held an enormous fan of uncurled ostrich, a crimson flame against the pale gold background.

It was Clementina.

Quixtus' twenty centuries of good breeding quickly reasserted itself. He offered her his arm and the well-bred hum of conversation started again. Mrs. Fontaine put in a very bad evening. Even the more obtuse male conspirator felt a few misgivings. What did this sudden glory portend? As for the host, he was completely bowled over. He was

grateful that he had taken in the beauty of his table in the afternoon. It would have been lost otherwise. Clementina paled everything else into utter insignificance, including even the peacock blue of Lena Fontaine. That young woman was angry and nervous by turns, tho acute enough to pay tribute to Clementina's glory, and to be prepared for something when Clementina drew her aside after dinner and started to talk to her gently, an unwonted gentleness for Clementina.

"You see, my dear, I know all the details of your little game. You can hardly expect to get away with it now. Better just give up. In fact, my dear Mrs. Fontaine, you have no choice."

"I hardly know what to say," replied the dejected woman, "I —"

"Never mind saying anything," Clementina said hurriedly. "If you will just quietly drop out of the scene and take Mr. Huckaby with you, why nothing will be said. I—I wouldn't give you away. I know what a struggle life is to a woman battling alone. The world is hard for us. If you ever need a woman's help, come to me," she added generously. "Perhaps I may be able to help you. I am a good bit older than you are—I'm thirty-six."

"Oh God!" groaned Lena Fontaine, "I'm thirty-eight."

The result of that dinner party, or rather the result of Clementina's dazzling display, was a house party at Quixtus' country place which had not been opened since the death of his wife. Clementina, now fairly accustomed to taking pains with herself—even enjoying it—since she had seen its effect on other people and particularly on one dear subject, reveled in the luxurious surroundings and dreamed sweet forbidden dreams about doing the place over, and staying on forever, just herself and Quixtus, no other guests—and—and. In vain she called herself an old fool and a sentimental idiot. In vain she denied the interest in Quixtus eyes—she knew it was there. It was quite futile to make up her mind to go away. She knew she would stay. She kept out of his way like a timid high school girl. She could not understand that either.

But one day he came unbidden to the room he had given her for a studio. Sheila was doing her best to mother the impressionistic school of painting at a tiny easel across the room. Clementina clasped her hands suddenly.

"What do you want?" she asked in a startled voice.

"You," said Quixtus, and took her in his arms, "just you dear, only you, always you."

"I am yours," whispered Clementina. "I was only waiting for you to ask me."

Sheila looked up from her painting with an air of pained surprise, shrugged her five-year old shoulders philosophically, and went on with her work.



## The Masquerader

(Continued from page 43)

Loder stared. *He—Chilcote, of course! Couldn't be moved—from the poor lodgings which belonged to John Loder.* The exaltation of the past hour slid from him like a discarded garment. He had been masquerading, and the rôle had seemed for an instant more real than reality. But now he was John Loder, an obscure journalist, a nobody. The applause still resounding behind him in the Commons was not his to claim—the beautiful woman in the balcony had not been looking down on *him* but on Chilcote—

"You mean—" he was stupid with the effort of readjustment, "that I must keep on being Chilcote? Go to his home? But—why, that's absurd! He is married—you don't suppose his wife wouldn't recognize me?"

"That was Mrs. Chilcote in the balcony directly in front of you, sir," Brock said woodenly, "I watched 'er very close, sir, and I think I may say she 'asn't recognized you, sir! You see," he bent discreetly to Loder, "'im and 'er ain't what you might say on more than polite terms, sir! 'all that will be necessary for you is to be cold-like when you speak to 'er, and you won't see more than a passing glimpse of 'er most like."

But Eve was waiting in the hall when Loder opened the door and stepped, a bit uncertainly, into John Chilcote's home. She came to meet him, holding out both slender, lovely hands. "John! I am so proud of you—" her voice, he thought with a strange leaping of the pulses, was quite the most beautiful sound he had ever heard, "I told Uncle Herbert you would redeem yourself, but I hardly dared to hope that you would be so—splendid!"

Loder caught Brock's warning glance, and managed, in spite of an insane longing to touch his lips to those cool slim hands, to smile stiffly, and bow. "Thank you," he said, adjusting his monocle, "very good of you, I am sure."

Eve drew back, rebuffed. He saw that she suspected nothing. It was evident that she did not expect affection from Chilcote, and the thought somehow gave him a tingling sense of triumph. She did not love the man to whom she was married! Not, of course, that that was anything to him. A day or two at most and he would be back again in his garret, staring at the spot on the ceiling where the rain came thru and remembering his brief plunge into greatness as one remembers a glorious dream when one has awakened.

But the days lengthened into a week, and still Chilcote tossed in delirium on the narrow cot in the attic, while the little slavey confided to Mrs. Robbins that she s'posed, seeing he was a toff, it was delirium tremens that he had, *but if it was her old man she'd say it was a plain case of snakes.*

Under the guidance of the faithful Brock, John Loder managed to fulfil

(Seventy-seven)



## They Fight Film— They who have pretty teeth

Note how many pretty teeth are seen everywhere today. Millions are using a new method of teeth cleaning. They remove the dingy film. The same results will come to you if you make this ten-day test.

### Why teeth are cloudy

Your teeth are coated with a viscous film. It clings to teeth, gets between the teeth and stays. Film absorbs stains, then it often forms the basis of thin, dingy coats. Tartar is based on film.

Old brushing methods do not effectively combat it. So most teeth are discolored more or less.

Thus film destroys tooth beauty. It also causes most tooth troubles. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay.

Germs breed by millions in it. They, with tartar, are the chief cause of pyorrhea, now so alarmingly common.

### Now a daily remover

Dental science, after long research, has found two ways to combat film. Authorities have proved their efficiency. Now lead-

ing dentists, nearly all the world over, are urging their daily use.

A new-type tooth paste has been created to comply with modern requirements. These two film combatants are embodied in it. The name of that tooth paste is Pepsodent.

### Its unique effects

Pepsodent, with every use, attacks the film on teeth.

It also multiplies the starch digestant in the saliva. That to digest the starch deposits which may cling to teeth and form acids.

It multiplies the alkalinity of the saliva. That is Nature's neutralizer for the acids which cause decay.

In these three ways it fights the enemies of teeth as nothing else has done.

### One week will show

Watch these effects for a few days. Send the coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear. Enjoy the refreshing after-effects.

Do this to learn what millions know—the way to whiter, cleaner, safer teeth. Cut out the coupon now.

**Pepsodent**  
PAT. OFF.  
REG. U.S.

The New-Day Dentifrice

Endorsed by modern authorities and now advised by leading dentists almost the world over. Used by careful people of some forty races. All druggists supply the large tubes.

### 10-Day Tube Free

854

THE PEPSODENT COMPANY,  
Dept. 952, 1104 S. Wabash Ave.,  
Chicago, Ill.

Mail 10-Day Tube of Pepsodent to

Only one tube to a family



## Companions of the Spring

**S**WEET SPRING, which comes with violets in her hair and crowns her beauty with the rose, is Nature's symbol for the rebirth of trees, of flowers, of the thousand different living things.

To man, the Spring brings new life, too. But man must sometimes aid Nature in the work of rejuvenation.

You will find in Nature's Remedy (NR Tablets) an ideal vegetable Spring Tonic and corrective, which will aid in relieving the *tired out feeling*, constipation, biliousness, headaches and other distressing symptoms which come after the inactivity and sluggishness of winter.

Nature's Remedy (NR Tablets) *does more than a laxative*. It tones the stomach, increases the assimilation and elimination, helps to cleanse, purify and enrich the blood by aiding Nature to re-establish the vigorous and harmonious functioning which makes the body feel like new. NR Tablets are companions of the Spring.

All Druggists Sell

The Dainty  
25c. Box  
of

NR Tablets

Used for over  
30 years



**NR**  
JUNIORS

**Chips off the Old Block**

**Jrs**  
CANDY  
COATED

**NR JUNIORS — Little NRs**  
One-third of regular dose.  
Made of same ingredients,  
then candy coated.  
For children and adults.

Have you tried them? Send a 2c. stamp for postage on liberal sample in the attractive blue and yellow box. A. H. LEWIS MEDICINE CO., Dept. PC, St. Louis, Mo.

## Make Your Face Show Manhood



Every real man wants the clear, rugged, ruddy face of a real he-man; the healthy, clean skin and alert expression that comes from a vigorous life in the open air. All men want it—all women admire it. You can have it.

**STAG**

### A Man's Cream For a Man's Face

—Is a true facial invigorator and tonic prepared for men. Two minutes' use brings the red blood tingling to the surface, removes that oily, sallow appearance and leaves the skin clean, clear, firm and with healthy color. It invigorates and hardens the facial muscles and promotes an alert, forceful expression. A sixty-day treatment—with money-back guarantee—will be sent to you for a dollar bill.

#### Manhood Commands Admiration

Men and women all admire the man whose face shows the clean vigor of perfect health. Stag is made for you men who want to be one of those ruddy, forceful, hard-hitting fellows who are always so popular. Send your name, address and a dollar and it will come to you by return mail—fully guaranteed.

**Stag Laboratories** 1267 Park Place, West  
Dept. 1506, Detroit, Mich.

## Ladies Let Cuticura Keep Your Skin Fresh and Young

Soap, Ointment, Talcum, 25c. everywhere. For samples address: Cuticura Laboratories, Dept. D, Malden, Mass.

Chilcote's duties and keep his engagements without causing suspicion, altho the politician's acquaintances noticed that he seemed distraught at times, which was not to be wondered at since, after his amazing speech, he had assumed the control of the government's policies.

"God is very good," Loder told himself, with swelling heart, "to give me this chance." He was speaking of the chance to do the things he had wanted to do all his life, to meet big men, and handle big situations, and to match his wits against a worth-while emergency. But even as he spoke, he was thinking of Eve. And at last with characteristic honesty he faced the fact that he had fallen in love with John Chilcote's wife. "It must end," he told himself grimly, "tomorrow Chilcote must come back or I won't be able to obey Brock's directions and act 'cold-like' toward her!" he drew a long breath, "God knows how she feels toward *him*, but I could make her care for *me*. She is my woman, the one that was intended for me since the world was made. The moment I saw her I knew her, and she made a mistake and married Chilcote, who has my face! God, what a tangle! If I stay much longer here under the same roof with her, here where she thinks I am her husband—no, no! Tomorrow it's got to end!"

He would go with Eve to the charity bazaar that afternoon, and afterward he would slip away to Soho and send John Chilcote back to the life that belonged to him. So secure had he become in his deception that it was with no thought of possible discovery that he entered the fortune-telling booth at the bazaar, and amusedly obeyed the command of the invisible "seer" behind the curtains to lay his hands upon the table, thru the hole in the curtain. If Brock had told him of Lady Lillian Astrupp, the significant, almost tender pressure of his hands would have carried warning to him, but Brock had been more discreet than wise.

There was a curious little electric pause, and Loder was aware of a certain tenseness in the atmosphere before the soft drawl of Lady Lillian, said sweetly: "You will have to remove your ring. Any metal interferes with the thought currents—"

Beyond the tent Loder heard Eve's voice, low, vibrant. His heart beat thickly, and without thinking what he did he mechanically obeyed the request of the invisible fortune-teller. "So that explains it!" said the voice beyond the curtain. It no longer drawled but had an edge in it, "all this week I've been wondering, and now I know! You're not John Chilcote! He had no scar on his finger. You're an imposter—a spy perhaps!"

Loder heard a rustling of silk as the owner of the voice arose. She was leaving the tent! In another moment everyone would know him for a cheat and a liar—only he did not put it that way. He thought with sick dread, "Eve will know! She will look at me with distrust in those sea-blue eyes of hers and I will want to die."

But he did not move or stir until footsteps approached the tent and paused at his side. Then a well-known voice brought him to his feet to face John Chilcote, haggard, drawn, running his tongue continually along his parched lips. "It used to be here," Chilcote muttered feverishly, "the Bower of Forgetfulness, with plenty of the stuff behind Buddha—"

Loder seized his arm, forcing the uneasy eyes to meet his. "Look here! Pull yourself together, man, everybody'll be here in a moment. Do you remember who I am?"

The dry lips cracked in a ghastly smile. "Remember?" choked Chilcote, "yes, I remember! you're the Face in the Fog. You're the 'man who saved England'—you see I've been reading about the speech you made for me in the House! And I watched you and Eve just now from the shrubbery—" he laughed soundlessly, swaying so violently that Loder set him down in his chair. "Gad, man, I believe my wife's fallen in love with you! Listen, here's your chance—get me plenty of morphine and I'll promise not to spoil your fun! You lend me your obscurity and I'll lend you my name—" he fell forward on his face, muttering incoherently.

Before he turned to look at her, John Loder knew by the tightening of his throat, the swift leap of his heart, that Eve was standing beside him. When he did turn he saw from her face that she had heard her husband's words and understood. "You know?" he whispered, and then with a stab of joy so keen that it was like pain, "you know—and you do not care?"

"I think," said Eve, meeting his eyes bravely, "that I have known all along. You are not like him, you are not like anyone in all the world."

They stood, drowned in each other's gaze while the wreck of John Chilcote between them mowed and mumbled and the far-off silly strains of the hurdy-gurdy seemed to mock their unuttered longing and despair. Then, holding his arms sternly at his sides that they might not go out to her—John Loder spoke, "I am going away, Eve. I do not know whether I am doing a dishonorable thing or not in telling you that I love you before I go. Somehow honor and dishonor seem foolish words, toys for children to play with beside the fact that I love you—"

One of her beautiful hands went to her throat. Her smile was sadder than any tears. "He was right—" she nodded toward the sprawling figure between them, "—he saw it in my eyes, heard it in my voice! Whoever you are—whatever you are, I love you!"

Outside sounded excited voices, Lady Lillian's shrill above the rest. "—an imposter, I tell you! Call the police—"

John Loder bent and lifted a fold of her skirt to his lips. Strangely enough the act was not melodramatic. "Good-bye!" he whispered, "most beautiful of women! I shall think of you in the



trenches. That, at least, cannot be wrong!"

She caught her lip between her teeth a moment. "We shall never—see each other any more?"

"I think," said John Loder, "that God would have to destroy the old world and make a new one before we could hope for that!"

He lifted the side of the tent and was gone. When the curious crowd burst in a moment later they found Eve Chilcote standing quietly beside her husband. She lifted a white face with strangely shining eyes. "Will someone call my car?" she asked, "John has had another nervous collapse, I must take him home."

God would have to destroy the old world, John Loder had said in his bitterness, and make a new before life could bring them together. And that was what happened in the four years of bitter warfare that followed. It was to another England that John Loder returned with a German bullet in his leg. It was another John Loder who returned, another Eve who walked beside his wheel chair in her widow's weeds. Out of the agony, and the cruelty and the ruin of the old order they had come back to this sunny garden, this serene happiness that did not need words. There must be suffering before anything can be born, and from the world's travail had come a new strange beauty of life which they sensed, if they could not understand.

And yet, in the midst of all the cataclysmic changing, one thing had not changed, and that was Love.

"You will only be Mrs. John Loder—the wife of a poor dog of a writer with a limp!" he warned her.

But Eve looked away with shining eyes. "I shall be—'blessed among women'—" she said.

### The Little Lady

(Continued from page 21)

to do nothing at all than to do something that is less than one's precedent."

"What," I said, in the midst of all this hurly-burly about the screen and screen people, "what do you think is the remedy?"

"Oh," the little lady smiled, "that's easy," she said, "just *real people*, sensible people; people who work and play and do what they have to do without getting a wild sense of values. The 'just us' sort of people."

"Are you optimistic about it?"

"Absolutely. You see, I never believe in going back. I don't think things do go back."

I left, feeling saner than I had felt for some days, days of reading head-lines. Sensible people . . . that's it. Little Miss McAvoy . . . her kind . . .

### QUESTION

By N. BREWSTER MORSE

What difference, pray, if I am young,  
And you are slightly old and grey?  
I've lived my life and never sung  
A song of love until today!

(Seventy-nine)



"And I thought above all things, my skin was clean!"

## Occlusia—Banished now, in sixty minutes!

Discovery of a Skin Physic Gives Adults the Clear, Clean Complexion of a Child

**S**IXTY women in 100 have occlusia (occluded or clogged skin pores). People of scrupulous bodily cleanliness with facial pores swollen with waste matter. Not a pleasant condition to contemplate! Thanks to science it need no longer be tolerated. An element that purges every pore it touches has been found. An English scientist, M. J. McGowan, discovered it.

A magnified view of the human skin before and after a thorough movement of the pores would cause any dainty woman to write this specialist posthaste. If you saw just one of the fifty or more demonstrations I witnessed, you would realize the folly of any effort towards smooth skin texture and colorful complexion without first attending to this thorough cleansing underneath. It all happens in an hour. The newly-found skin laxative acts swiftly. The scientific term for it is Terradermalax. Its action is almost immediate; evacuation of every tiny opening in the skin structure is complete. Indescribable Impurities are expelled—all matters—soft or hard—is passed by the pores. Skin is left relieved, relaxed, and glowing pink. The resultant natural color lasts for days.

Any skin specialist will tell you why every youngster's skin is downy-soft and fair—the pores do not become irregular except with years. Occlusia rarely sets in until one is of age. In other words, complexion at 50 can be as perfect as it was at 16 or 18 now that an unflinching aid to evacuation of pores is known.

Another important result from Terradermalax; it makes powdering per-

fectly harmless. The fine particles which work down into delicate facial pores are carried away with the rest.

Terradermalax is compounded in a clay of exquisite smoothness. Spreading it starts laxation. Put it on face and neck—in a short hour wipe off—and behold a skin and complexion *transformed*. Clear and colorful to the eye; clean and wholesome beneath. Not a trace of occlusia remains not a black-head, pimple, or other unclean accumulation. I have seen positive proof of this at the laboratory where McGowan made his amazing discovery.

Stores cannot handle Terradermalax because the active ingredient is of limited life. The laboratory supplies enough for two months, shipped the day compounded, the label dated. The laboratory fee is only \$2.50, paid on delivery. Or, if you expect to be out when postman calls, you may send \$2.50 with order. Either way, you may have this small fee back if not delighted and astonished with results. Use the handy form printed here:

DERMATOLOGICAL LABORATORIES  
329 Plymouth Court, Chicago

Please send two months' supply of freshly compounded Terradermalax soon as made. I will pay postman just \$2.50 for everything. My money to be refunded if asked. (79)

(Write your name very plainly on this line)

(Complete mail address here or in margin)



# China's Gift to You

Famous Opera Star  
tells of Fascination  
of

*Canton Fleur*  
Perfumes  
Toilet Preparations

"I have found such pleasure in the use of Canton-Fleur Perfumes, powders and creams. The fragrance is delicious, it is quite different from the rather sickly-sweet odor of the French perfumes, and its Oriental charm is refreshing and exquisite. Wishing you every success, which your truly delightful importations merit. Most cordially,

*Quina Momo*

## Be the First in Your Set

to add to your charms by the delicate, exotic fragrance of these rare, Oriental Toilet Preparations. For seventeen centuries this company has been compounding perfumes and toilet preparations for the aristocratic beauties of the Orient. Truly, "China knew how before Paris was."

China is opening her doors to the outside world—and now you can obtain the wonderful perfumes and glorious toilet preparations that the hidden civilization of China has guarded closely for nearly 2,000 years.

Perfumes—\$3.00 for once bottle  
Canton Fleur—a bouquet of thirty Chinese flowers. Zimona—purest—distinctly Oriental. Mistle—luscious—fascinating, elusive.  
So-Lily Perfume—\$5.00 an ounce bottle  
Made of China's rarest bloom, the Incandescent Lily—luscious, fascinating, elusive.  
Toilet Waters—\$1.75 a bottle  
Canton Fleur, Mistle Peacock and Wild Rose  
Face Powders—\$2.00 a box  
Nacre, Blanche or Rachel  
Violet Night Face Powder—\$2.00 a box  
For day time complexion, and night lights.

Liquid Rouge—75c a bottle  
Made from crushed roses—absolutely harmless  
Tao Oil Cold Cream—\$1.00 a jar  
The secret of the beautiful Oriental skin. The only cream of its kind.  
Tao Oil Skin Food—\$2.00 a jar  
Cleanses and beautifies the skin  
Vanishing Cream—\$1.00 a jar  
Beautifully scented with Rose Bouquet  
Brilliance—75c a bottle  
Gives the hair a glorious luster, China rose scent.  
Sparkle—\$1.00 a bottle  
For glorious eyelids, harmless—perfumed.

Send orders direct to TIN HEONG COMPANY (American Branch)  
510 Battery Street, San Francisco

## From Titilliant Tahiti

(Continued from page 25)

the picture which she went to Tahiti to make. It is based upon the book of the same name, a story of curious beauty, thru which runs the compelling fierce love of the tropics, the singular depth and richness of which these copper giants of the South Seas, these splendid tragic women, are capable. It is a picture that can never be duplicated, a story that can never be re-told, because it goes for its theme and its characters to a people who are dying, a race which is perishing beneath the white shadows of our civilization and conquests, as tho beneath a plague.

It is, perhaps, strange that this daughter of the wild free plains should have chosen to steep herself in the languor of warm white beaches, to exchange for the gay winds of the prairie the sobbing of southern winds thru the cocoanut-palms. But listen to what she says. We were in her house now, sitting side by side on the divan, she with her lap loaded with pictures and curios, I examining them, fascinated by the little tale that went with each.

"I was so tired of civilization," she said. "I wanted to get away, to hide from the rush and hurry of everything, to forget. The offer of this trip came at a time when the quick order of America was smothering me. I had to go somewhere. The sea voyage, the long drowsy month—it was like a blessed sleep."

She picked up a small snap-shot.

"This is me and the Princess," she said. (Maybe she said, "I and the Princess." Which is correct?) "You see, she is quite modern appearing. She alternates between Tahiti and San Francisco, living in each place a part of the year. So long as we were north of the equator, she dressed in American fashion. But on the day we crossed the equator, she appeared on deck in a *pareu*, one of the more generous type, of course. Around Tahiti, when the natives are not dressed in modern fashion, their *pareus* are very ample. It is in Moorea, a beautiful coral island surrounded by a reef and a lagoon, where you find the more primitive dress, the *pareus* there, for both men and women, amounting to little more than girdles."

Thus, over a dainty tea service and Swedish wafers, I was whisked on Ruth's crisp Western voice into the somnolent, heavy-lidded tropics—to "The Lagoon of Desire."

But for Ruth, I think, the tropics were only a mood. She wants to go back, of course. But essentially she is of the West, a girl bearing the freshness of clean prairie winds, the snap and zest of the plains, born in Texas and bred in Arizona. Her eyes are a live hazel, her mouth oddly tempting.

Her plans? To go on working, believing that in work lies, after all, the key to happiness. She had just returned from Phoenix, Arizona, where she had been renewing old friendships and staring in stock.

"Every actress, every actor, who has been on the stage, should go back now and then. You return to pictures with such a freshened viewpoint."

And then we lapsed to the tropics again.

"Now about this flower," I began. "You say that over the left ear it—"

## A Naive Devil

(Continued from page 17)

little gestures and nuances, which summed up, make Rupert. Ingram, smiling, told me something of the sort.

"Samanyagos is a born actor, inexperienced yet, but able for all that to go out on the set and express with his face things that would puzzle an old-timer to accomplish. I have occasionally given him bits of business, little things to accentuate the character of Rupert. We rehearsed them a couple of times and then put them out before the camera. Several times he stopped in the middle of a scene to burst out laughing. 'I love that!' he'd say, and laugh again. The pure joy of it runs thru him like wine. Eventually I shall do *Hamlet* with him and other big rôles. I believe that he will become one of our greatest actors."

And now to violate a confidence, for which I shall never be forgiven. But it is too delicious an insight in this fortunate youth to let slip. It was told me by another to whom Samanyagos had confessed it.

"I was in the midst of a very great sorrow, agony really," said Samanygos. "It was one of those moments when it seems that the soul has been torn bodily from you. I was racked with great sobs. And then—I ran to the mirror to catch the expression of it!"

I give you Ramon Samanyagos—the born actor, the naive devil.

## My Homecoming

(Continued from page 61)

I found a little compensation, however, in the farm dairy, where the big milk cans stood in the same shining rows as I remembered them years ago. I'm sure the dear old folks thought me perfectly mad, when I stuck my head into one and made the funny noises in the hollow metal depths, which we children used to think such a glorious game.

The biggest surprise of all came one morning in an important looking envelope with a big red seal. It was nothing less than a command to present myself at the Royal Palace in Copenhagen to be received by His Majesty King Christian!

I had just two days to make my preparations, and they passed like a dream. It was on a Monday morning at half past eleven that a very small and

(Continued on page 82)

(Eighty)

## At Last!

All the Beauty  
and Charm of  
**BOBBED HAIR**

is Yours

Without Cutting  
Your Own Hair

Fashion Decrees  
**BOBBED HAIR**

*The National Bob*  
Patented

—gives you the beautiful desired effect of Bobbed Hair without cutting off your own previous hair, or ruining it by curling and burning. If your hair is already cut and you want it to grow without any unpleasant annoyance, wear a National "Bob." Blends perfectly with your own hair. Positively cannot be detected.

**HOW TO ORDER:** Simply send strand of hair with \$10.00. "Bob" will be shipped at once, Artificial \$150.00, or send strand of hair alone and pay post-Office-Lashes \$150.00. Satisfaction guaranteed or money refunded. Send for FREE catalogue.

## National Hair

**Nets** Ask your dealer, or send 65 cents for Boudoir Box of 6.

Guaranteed perfect, extra size, real human hair. State color and style (cap or fringe).



Agents  
wanted

65c

**NATIONAL HAIR GOODS COMPANY**  
Dept. 26 368 Sixth Ave., New York

## DIAMONDS

### ONE CARAT \$195<sup>00</sup>

Former retail cash price \$325.

New low prices 40% discount. 1/4 carat \$148.25; 1/2 carat \$296.50; 3/4 carat \$444.75. If satisfied, pay 20% down; balance in 10 months. 1/4 carat \$148.25; 1/2 carat \$296.50; 3/4 carat \$444.75. If satisfied, pay 20% down; balance in 10 months. 1/4 carat \$148.25; 1/2 carat \$296.50; 3/4 carat \$444.75. If satisfied, pay 20% down; balance in 10 months.

**10 MONTHS TO PAY**

Genuine sparkling blue-white diamonds now sold direct to you by **DIAMOND IMPORTERS** on credit at 40% discount. 14 Kt. solid gold ring included free. We guarantee to satisfy you or return your money. **30 DAYS FREE TRIAL!** Order direct from advt. or write for 128-page bargain catalog, sent free. \$1,000,000 and 42 years' experience are back of our guarantees.

**B. GUTTER & SONS 172 NASSAU STREET DIV. 475, NEW YORK**



# How A New Kind of Clay Remade My Complexion in 30 Minutes

For reasons which every woman will understand, I have concealed my name and my identity. But I have asked the young woman whose pictures you see here to pose for me, so that you can see exactly how the marvelous new discovery remakes one's complexion in one short half hour

I COULD hardly believe my eyes. Just thirty minutes before, my face had been blemished and unsightly; my skin had been coarse, sallow and lifeless. Now it was actually transformed. I was amazed when I saw how beautiful my complexion had become—how soft its texture, how exquisite its coloring. Why, the blemishes and impurities had been lifted right away, and a charming, smooth, clear skin revealed underneath! What was this new kind of magic?

You see, I never really did have a pretty complexion. My skin is very sensitive. It always used to be so coarse and rough that I hated to use powder. Sometimes pimples and eruptions would appear overnight—and as for blackheads, I never could get rid of them!

To be perfectly frank with you, I tried everything there was to try. I greeted each new thing with hope—but hope was soon abandoned as my skin became only more harsh and colorless. Finally I gave up everything in favor of massage. But suddenly I found that tiny wrinkles were beginning to show around the eyes and chin—and I assure you I gave up massage mighty quick.

Wasn't there anything that would clear my complexion, that would make it soft and smooth and firm? Wasn't there anything I could do—without wasting more time and money? It was very discouraging, and I was tempted more than once to give it up—especially when I saw that after all my efforts my skin was more dull and coarse than ever before.

In fact, on one very disappointing occasion I firmly resolved never to use anything but soap and water on my face again. But then something very wonderful happened—and, being a woman, I promptly changed my mind!

## Why I Changed My Mind

Did you know that the outer layer of the skin, called the epidermis, is constantly dying and being replaced by new cells? I didn't—until I read a very remarkable announcement. That announcement made me change my mind. It explained, simply and clearly, how blackheads, pimples and nearly all facial eruptions are caused when the dead skin-scales and bits of dust clog the pores. Impurities form in the stifled pores—and the results are soon noticeable.

The announcement went on to explain how scientists had discovered a marvelous clay, which, in only one application, drew dust, dirt and other impurities and harmful accumulations to the surface. This Complexion Clay, in only a half-hour, actually lifted away the blemishes and the impurities. And when it was removed the skin beneath was found to be soft, smooth, clear and charming! Can you blame me for wanting to try this wonderful discovery on my own blemished complexion?

## My Extraordinary Experience with Complexion Clay

I won't bore you with details. Suffice to say that I applied the Complexion Clay I had read about to my face one evening at nine o'clock and settled myself comfortably for a half-hour of reading. Soon I was conscious of a cool, drawing sensation. In a few moments the clay on my face had dried into a fragrant mask.

And as it dried and hardened there was a wonderful tingling feeling. I could actually feel the millions of tiny pores breathing, freeing themselves of the impurities that had stifled them, giving up bits of dust and the accumulations that had bored deeply beneath the surface. It was a feeling almost of physical relief; every inch of my face seemed stirred suddenly into new life and fervor.

At nine-thirty I removed the Complexion Clay and, to my utter astonishment, found that I had a brand-new complexion!



Hidden beauty had actually been revealed! Every blackhead had vanished; the whole texture of the skin had been transformed into smooth, clear, delicately colored beauty.

I shall never forget my extraordinary experience with Complexion Clay. It accomplished in a half-hour what other preparations had not accomplished in years. With gentle firmness it drew out every impurity from the stifled pores and revealed beneath a skin of exquisite texture and delicate coloring. I would never have believed it possible, and it is because it did it for me, because I actually had this wonderful experience, that I consented to write this story for publication.

## Domino House Made This Offer to Me

The formula from which the amazing Complexion Clay is made was discovered by the chemists of the Domino House. I have been asked to state here, at the end of my story, that Domino House will send without any money in advance a \$3.50 jar of Complexion Clay to any one who uses the special coupon at the bottom of the page. If I would write my story for publication the Domino House agreed to accept only \$1.95 for a \$3.50 jar from my readers.

You, as my reader, should not miss this opportunity. I am sure that the marvelous Complexion Clay will do for you what it has done for me. It is guaranteed to do so, and a special deposit of \$10,000 in the State Bank of Philadelphia backs this guarantee. Your money will be promptly refunded if you are not delighted with results and return what is left of Complexion Clay within 10 days.

Do not send any money with the coupon. Just pay the postman \$1.95 (plus few cents postage) when the jar of Complexion Clay is in your hands. You will have the same extraordinary experience that I had—and you will be grateful to me for agreeing to write



Three simple steps—and the complexion is made clear, smooth and radiantly beautiful

this story. But I advise you to act at once before the present supply is exhausted.

Complexion Clay will be sent to you freshly compounded, direct from the Domino House. The coupon is numbered with a special department, and the Domino House will know that you have read my story and are to receive a full size \$3.50 jar for only \$1.95, according to their offer to me.

Don't delay—I'm glad I didn't! Mail this coupon today. Domino House, Dept. 286, 269 South 9th Street, Philadelphia, Pa.

**Domino House, Dept. 286,  
269 South 9th St., Philadelphia, Pa.**

You may send me a \$3.50 jar of Complexion Clay, sufficient for 3 months of beauty treatments. According to the special agreement, I will pay postman only \$1.95 (plus postage). Although I am benefiting by this special reduced price, I am purchasing this first jar with the guaranteed privilege of returning it within 10 days, and you agree to refund my money if I am not delighted with the results in every way. I am to be the sole judge.

Name .....

Address .....

City ..... State .....

If apt to be out when postman calls, send remittance with this coupon.



## My Homecoming

(Continued from page 80)

awe-struck me arrived at the palace gates, feeling very much as Cinderella must have done in the fairy tale as she passed by the giant sentinels outside, who solemnly presented arms as she approached! But once inside, I found I was growing calmer. Everybody was so kind, so obviously anxious to reassure me by their very human friendliness that there was really nothing to be afraid of. One of the King's equerries chatted pleasantly with me, whilst I was announced, and I wasn't kept waiting either. I think the only thing that worried me when I was ushered into the royal presence was the thought that I might suddenly find I had forgotten all my Danish. Again it all seemed a wonderful dream. Mechanically, almost, I made my formal little courtesy to the tall man with the kind eyes who at once advanced to meet me and took me by the hand. There was no formality. The room in which the King received me was a kind of study, which gave an intimate homey atmosphere to the whole interview.

His Majesty put me at my ease at once, congratulated me on my work, and showed great interest in the film activities of California. He told me, too, how proud he was of all those Danes who had made good in the new world. He pointed out a silken flag on one of the walls which had been sent him by the Danish-Americans and said how much he prized it. Then he said something which I shall always remember, because I had experienced the truth of it myself every minute since my homecoming.

"Don't you think," he said, "that you have to get away from your own country to realize how much you really love it?"

I suppose subconsciously all the time I had been comparing my five feet odd with His Majesty's six feet three. I must have lost all my early sense of embarrassment, for I actually found myself daring to reply:

"I do, Your Majesty. And if I may be bold enough to say so, we Danes are proud of a King, who is a head above any other man in the country."

He laughed—in fact, we had several good laughs. Once I remember I was trying to describe to him our big trees "over there," trying to indicate their height and breadth with sweeping arm movements.

He responded by large gestures to illustrate mountains and plains. Suddenly at the same moment we became conscious that we were both *acting*, and our earnestness gave way to a jolly laugh.

I told him that I had received an offer from the Royal Theater of Copenhagen and that one day I hoped to speak my native tongue from that historic stage.

"Well, when you do," His Majesty was good enough to promise, "I shall make a point of coming to hear you."

(Eighty-Two)



## "Soap-and-water" clean—of course! —but still are you above reproach?

*One great toilet fact  
that two million women now recognize—that cleanliness  
does not always mean daintiness*

By RUTH MILLER

A BRILLIANT novelist who writes much about women was asked what he considered a woman's greatest attraction.

He replied promptly: "It isn't beauty, it isn't brains, it isn't charm of manner. I believe it is a woman's instinct for daintiness as expressed in all the little niceties of her person and her dress."

Almost as strong as a woman's instinct for cleanliness is her love of personal daintiness. What many women do not yet understand is that while personal daintiness may *begin* with cleanliness, it does not *end* there.

*Soap and water alone cannot  
insure daintiness*

The great enemy of personal daintiness is underarm perspiration odor and moisture. The underarm perspiration glands are easily stimulated to unusual activity. Clothing and the hollow of the underarm make evaporation difficult.

Soap and water are powerless to counteract this condition. To be immaculately clean in clothing and in person is not enough.

This condition calls for special measures. The underarm must be given the same regular care that is given to the teeth and skin. You can't afford to compromise by hurried use of a preventive that may be effective for only a few hours.

*Two Million women and thousands of men  
accept the underarm toilette*

Through Odorono, a new standard of daintiness has been set up. It prevents moisture as

well as odor, performing both requirements perfectly.

A clear, clean, antiseptic liquid, Odorono is easy and delightful to use. Physicians and nurses recommend it as the safe and most effective means of relieving perspiration troubles.

Dr. Lewis B. Allyn of the famous Westfield Laboratories, Westfield, Mass., says: "Experimental and practical tests show that Odorono is harmless, economical, and effective when employed as directed and will injure neither the skin nor the health."

Twice a week is often enough to use Odorono. Each application *assures* your daintiness for at least three days. By correcting the cause of excessive underarm perspiration, Odorono eliminates unsightly moisture and repellant odor. It leaves a feeling of absolute cleanliness, of irreproachable daintiness that satisfies the most exacting.

No more perspiration-soaked clothing, no more stained or ruined gowns, no lingering taint of perspiration odor! Make sure you are above reproach—with Odorono, the underarm toilette.

Odorono may be obtained at all toilet counters, 35c, 60c and \$1.00, or by mail, postpaid.

Write for our new booklet of information on the toilette of the underarm, "The Double Meaning of Daintiness," together with a sample of the Odorono Company's new "After Cream."

Address Ruth Miller, The Odorono Company, 1706 Blair Ave., Cincinnati, Ohio. Canadian address, The Odorono Company, Ltd., 60-62 Front St., Toronto, Ont.



**ODO-RO-NO**  
THE UNDER-ARM TOILETTE



## Plain Bill

(Continued from page 66)

Farnum and he—did all their traveling over there by motor. "We had no objective point in view," he said, "except to travel where fancy led. We didn't plan—we simply started. When we reached a place that appealed to us, we stopped a day, a week—then went on. We saw France, Spain, Italy, England, Scotland. We loafed, rested and saw everything but the battlefields of France. My wife saw them—but I could not even hear her talk about it. Of course it was my worn-out condition. Next time I go over, I shall see it all.

"They are a marvelous people—the French—" he continued. "The way they carry on—with a smile. The way they have begun life all over—forgetting, so far as one can see, what has gone before—is a thing to remember.

"Europe is wonderful. They have so much that we have not. Again and again I was inspired with an unforgettable awe and wonder. But when we sailed up the harbor and I saw the New York sky line, I thanked God that I was born an American."

William Farnum was born not far from the scene of the Boston Tea Party, and on the anniversary of the signing of the Declaration of Independence—which further stamps him as a son of democracy—a one hundred per cent. American. He has, too, a New England habit of thrift—a shrewd business sense not always possessed by members of his profession, be they ever so successful. A faculty of investing wisely and accumulating a degree of worldly goods—not in stocks, bonds and hoarded wealth—but in things visible, to be shared and enjoyed by many.

And perhaps no other member of the profession furnishes employment to so many people as does Bill Farnum. It is characteristic of him—loyal New Englander and loyal son that he is—to keep up the old home at Sag Harbor, Maine. The land is tilled, the farm is stocked, the house and grounds are kept in perfect order by faithful employees, altho its owner has found time to pay it only two flying visits in five years.

Out in California, his beautiful home, surrounded by a forest of trees, choice shrubbery and gardens of flowers, was occupied during his long absence in Europe by caretakers—"so we will have them when we get back," said Bill.

Down south some place, Nashville as I remember it—are a dozen racing horses of a breed not to be despised—who do their bit toward replenishing the Farnum treasury—besides furnishing a job for half a dozen people.

And what do you think he was doing when I was announced at his hotel that morning? Paying off plumbers and painters!

"You see," he told me, his boyish smile crinkling the corners of his eyes, "I bought a house before I went to Europe—thought it would be sort of handy to

(Fig. 111722)

**POSED** by Corinne Griffith in "The Climbers," a Vitagraph motion picture. Miss Griffith is one of many attractive women "in pictures" who use and endorse Ingram's Milkweed Cream for promoting beauty of complexion.



## A complexion as fair as June roses can so easily be yours

**D**O you know how truly beautiful your complexion can be? Do you appreciate what delicate freshness, what fineness of texture you can gain for your skin? And with how little effort?

You can attain a complexion as fresh and radiant as the roses in June. You can achieve the dainty bloom of a clear, wholesome skin, just as thousands of attractive women have, if you begin at once the daily use of Ingram's Milkweed Cream.

Ingram's Milkweed Cream, you will find, is more than a face cream. It has an exclusive therapeutic property that serves to "tone-up"—revitalize—the sluggish tissues of the skin. Applied regularly, it heals and nourishes the skin cells, soothes away redness and roughness, banishes slight imperfections. Used faithfully, it will help you to gain and retain a complexion that is genuinely beautiful.

For the most effective way in which to use Ingram's Milkweed Cream read Health Hints, the little booklet packed with



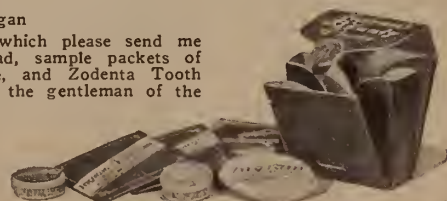
## Ingram's Milkweed Cream

Send a dime for Ingram's Beauty Purse—an attractive, new souvenir packet of the exquisite Ingram Toilet-Aids. Mail the coupon below with a silver dime and receive this dainty Beauty Purse for your hand bag.

Frederick F. Ingram Company, 83 Tenth Street, Detroit, Michigan

Gentlemen: Enclosed please find one dime, in return for which please send me Ingram's Beauty Purse containing an eider-down powder pad, sample packets of Ingram's Velveola Souveraine Face Powder, Ingram's Rouge, and Zodenta Tooth Powder, a sample tin of Ingram's Milkweed Cream, and, for the gentleman of the house, a sample tin of Ingram's Therapeutic Shaving Cream.

Name .....  
Street .....  
City ..... State .....

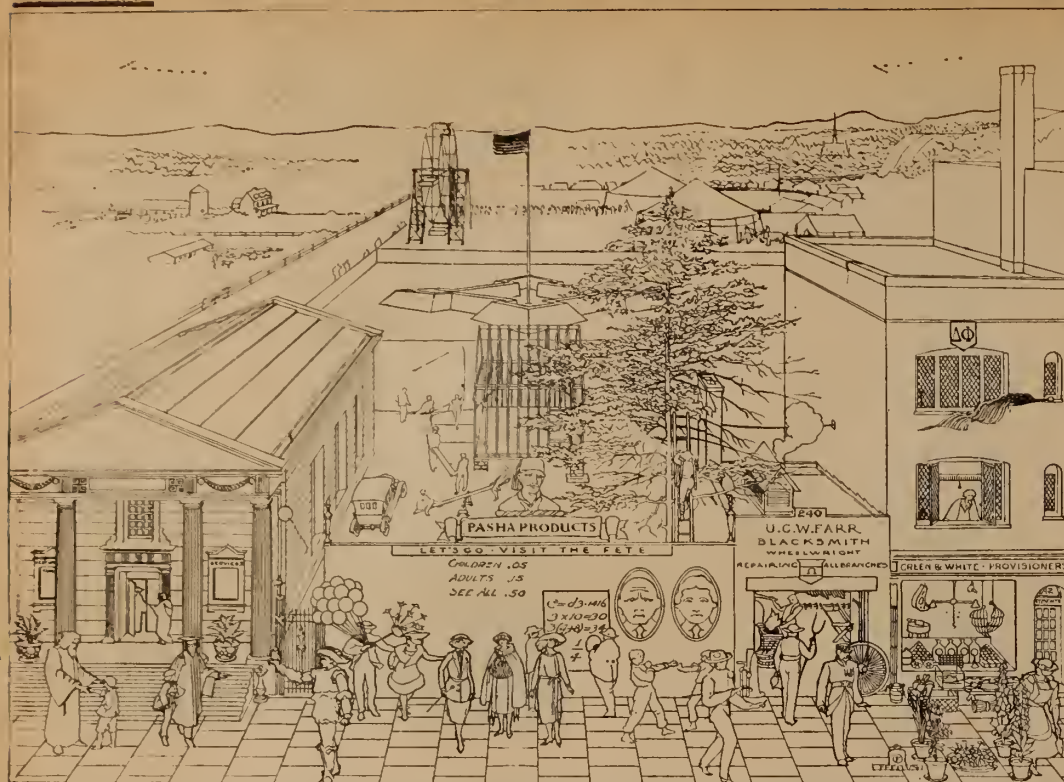


(273)



# YOU WIN THE 1250.<sup>00</sup> PRIZE

MOTION PICTURE CLASSIC



"F" is the letter. How many objects in the picture start with it?

## Costs Nothing to Try

There is no entrance fee and the contest is open to everybody except employees or relatives of employees of the Parvin-Shaw Co. This contest is virtually a means of "sampling" Pasha silk hosiery, but your list is just as eligible for a 1st prize whether or not you place an order.

## Largest and Nearest Correct List Wins

The judges won't even know whether or not you placed an order. But why not go after the big prizes? You take absolutely no chance. You get a quality of hosiery you would have to pay 25% to 50% more for over the counter, and we feel sure you will be delighted with them, but if you are not, return them and we will give you your

## Money Back at Any Time (either during or after the contest)

If you need hosiery now, look over the price list, make your selection and we will fill your order immediately, giving you a receipt that qualifies you for purchasers' prizes. Then send your solution in later. Order any combination desired. State kind, quantity, sizes and colors.

## PARVIN-SHAW CO.

17-19-21 South 17th Street  
Philadelphia, Pa.

## List of Prizes

	If No Order is Placed	If \$2.00 Order is Placed	If \$5.00 Order is Placed	If \$6.00 Order is Placed
1st Prize	\$35.00	\$350.00	\$1,000.00	\$1,250.00
2nd "	20.00	225.00	600.00	750.00
3rd "	15.00	150.00	400.00	500.00
4th "	10.00	90.00	250.00	300.00
5th "	8.00	60.00	150.00	200.00
6th "	6.00	40.00	100.00	125.00
7th "	4.00	20.00	60.00	75.00
8th "	2.00	15.00	40.00	50.00
9th "	2.00	10.00	30.00	35.00
10th "	2.00	7.00	20.00	25.00
11th to 20th	1.00	5.00	10.00	15.00

## Rules

1. Use only one side of paper. The names of objects must be numbered 1, 2, 3, etc. Your full name and address must be written on each page in upper right hand corner. Write nothing else on sheets with list.
2. Obsolete, Hyphenated, Compound words, or words formed by the combination of two or more nouns, or words not given in Webster's International Dictionary will count against your list.
3. An object may only be named once but its parts may also be named.
4. Either the singular or the plural of a word may be used but not both. The same spelling of a word may only be used once.
5. Every F word correctly used will count for and every F word incorrectly used or misspelled will count against your list.
6. The full amount of any prize will be awarded to tying contestants.
7. Lists will be judged by three persons having no connection with Parvin-Shaw Company.
8. Contest closes June 20, 1922. Envelopes containing answers must be postmarked not later than this date.
9. At the close of the contest the list winning first prize and names of prize winners will be mailed to all purchasers, also to anyone else on request.
10. Only one prize to a family or to a group working together.
11. Address answers to Parvin-Shaw Company, 17-19-21 S. 17th St., Philadelphia.

Write for larger picture—it will help you.

## Price List

Women's full-fashioned silk stockings . . . . . \$2.00 per pair  
Colors—Black, White, Nude, Navy, Neutral Gray, Russian Calf.  
Men's full-fashioned silk socks . . . . . \$1.00 per pair  
Colors—Black, Navy, Cordovan, Smoke.

**We will fill orders not accompanied  
by puzzle solutions**



have when I come East. Then I found that people are having such trouble finding places to live—and thought it a pity to keep a big house all to myself—so I decided to make an apartment house of it. It's out on the East Side in a neighborhood that's becoming very popular. So I'm a real landlord!"

Before leaving, Mr. Farnum took me to his suite of rooms and showed me numerous pictures of Europe, of his houses, of his small daughter, his dog, his horse at Sag Harbor that's "pensioned off," of his racing horses. He showed me two or three favorite first editions, and proudly, an old Shakespearean prompt book. He was pleased when I told him that I sincerely hoped to see him back on the speaking stage, and that I liked "The Tale of Two Cities," and "Les Misérables," best of all his pictures.

"So do I," he said. "And I liked playing Ben Hur on the stage immensely—even tho I played it five solid years. And Shakespeare! Yes, sometime I'm coming back to that."

Sydney Carton, Jean Valjean, Ben Hur, Shakespeare's best. Some day he will find a happy combination of the new days and the old. But always he will be just plain Bill—the Bill we all love.

## The Man From Downing Street

(Continued from page 58)

men a native dance in the Hall of the Golden Peacock."

Once more Sarissa wreathed her white limbs in weird, enticing measure before Kent's gaze. In the lambent golden light she seemed to float as tho in some ethereal fluid, and Kent looked at Captain Graves curiously and saw her beauty reflected in his face. They were all here again, the actors in the strange drama, but this time their emotions were nearer the surface, less carefully guarded. He saw the men cast suspicious glances at one another, saw Wentworth scowling at the Major, and the Major glowering at Graves. Norma Graves, with fixed mechanical smile, watched the dancer and the Maharaja alternately, with the yellow gleam of a tigress in her eyes, but the Hindu had no glance for her. Under his heavy lids his beady eyes were fixed upon the dancer sleepily. He almost seemed to purr. At the end of the dance he called Sarissa to him and placed about her neck a necklace that shot green fires as she moved. "You are a royal dancer and merit a royal gift," he said in a voice like warm suet.

Kent could almost find it in his heart to be sorry for the defeated English woman as she struggled to conceal her fury and chagrin, and yet she had woven with her own white, selfish, false little hands the cord of punishment that was even now closing on her lovely throat. His chosen profession had often brought him close to the drama in human lives before, but now he was a sharer in the

(Continued on page 95)



# Dorothy Dalton's Beauty Chat

Miss Dorothy Dalton, the actress, famous the world over for her beautiful complexion, says: "Any girl or woman can have a beautiful, rosy-white complexion and clear, smooth, unlined skin like mine if they will follow my advice and use Derwillo in combination with Liska cold cream. Both are simple but very effective toilet preparations. I use Derwillo for the instant beauty it imparts and Liska cold cream to cleanse the skin, and make it soft and smooth.

It is easy to apply, absolutely harmless, and has a marvelous effect upon the skin. One application proves it. Try this combination to-day on your face, neck, hands and arms, and you will be delightfully surprised. Derwillo comes in three shades: flesh, white and brunette. At toilet counters everywhere.



Dorothy Dalton

## A New Perfume

from the

## Orange Groves of California

This new perfume is simply the concentrated essence of thousands of orange blossoms. The exquisite perfume of the orange groves—the favored odor of the bride from time immemorial, lasts and lasts and lasts.

Be different—have a perfume all your own! A drop of this wonderful perfume lasts a week, while others lose their fragrance in an hour or two.

\$3.00 for a year's supply, or for 25c I will send you a generous bottle of the famed Orange Blossom Perfume, and send you free a copy of the handsome booklet, "The History of Perfume."

Five 25c bottles for \$1.00—Orange Blossom, Fragrance of Egypt, Lily of the Valley, Violet, Hyacinth. Lucille Pruitie Perfumes are not for sale by dealers.

LUCILLE PRUITIE

Francaise Perfumer

501 Union Building SAN DIEGO, CALIF.



## Get This Wonderful Ring. If You Can Tell It From a Genuine Diamond Send It Back

These amazing, beautiful CORODITE diamonds positively match genuine diamonds in every way—same glitter, flash and dazzling play of living rainbow fire. They alone stand the diamond tests, including the terric acid test. Even lifetime diamond experts need all their experience to see any difference. Prove this yourself. Wear a Corodite Diamond 10 DAYS FREE

Make this test. You risk nothing. Wear a genuine Corodite and a diamond side by side on the same finger for 10 days. If you or your friends can tell the difference, return the Corodite. You won't be out a single penny. If you decide to keep the ring, the price printed here is all you pay. No installments. Remember, only Corodites have exactly the same cutting as genuine stones.

No. 1—Ladies' Tiffany Style 14K Gold S. Ring . . . . . \$2.84  
No. 2—Gents' Heavy Belcher 14K Gold S. Ring . . . . . \$3.48  
No. 3—Gents' Massive Hexagon Platinum Finished . . . . . \$4.27  
No. 4—Ladies' Carved Platinum Finish . . . . . \$3.96

All stones 1 carat size and the mountings are beauties of the very latest design. Gold or the popular white platinum finish. Unqualified 20-year guarantee. Handsome art-leather velvet lined case free with each ring.

**SEND NO MONEY** Keep your money right at home. Just send your name, address and number of ring wanted and size as shown by strip of paper fitting end to end around finger joint. Your ring will come by return mail. When ring arrives deposit amount shown with postman. If you decide not to keep ring after 10 days' wear, send it back and your money will be immediately returned. Send today.

E. RICHWINE CO.

333 South Dearborn Street, Dept. 128 Chicago, Ill.  
We are sole importers of Corodite Gems for the United States

(Eight to Six)

## The Hollywood Boulevardier Chats

(Continued from page 65)

him considerably in starting production on "Manslaughter." However the delay has had its advantages, especially from the public viewpoint. It brought Tom Meighan into the rôle of the criminal lawyer with whom Leatrice Joy, as the girl who went to jail for speeding, falls in love. Meighan has, for this picture, at least, stepped out of a starring rôle; but will be featured.

\*\*\*\*\*

Until "Manslaughter" was started, Leatrice Joy was lent out by Famous Players-Lasky to Marshall Neilan to appear in the leading rôle of "Her Man," in which Matt Moore plays opposite Miss Joy. "Her Man" is Neilan's final picture for his First National contract. His plans are not fully worked out, but it is probable that he will go abroad to make a picture: he may even remain in Europe permanently. His eye is upon Austria.

Hollywood was agitated recently by a report that Mr. Neilan was about to be married to Blanche Sweet. They both profess to know nothing about the report. Miss Sweet has been ill for a long time, but she will leave for a trip thru the Orient very soon. Upon her return she will appear in a feature production.

\*\*\*\*\*

Charles Chaplin will probably launch on his career with the United Artists in a big feature production playing the character comedy rôle of an old clown. By the time this is printed, he will have completed his last comedy for First National. Rumors are that both Chaplins—Charlie and Syd—will be very active in pictures in the near future. Syd will probably direct Edna Purviance when she is launched as a star. His only doubt about so doing relates to his other business ventures. He is interested in a number of business enterprises in Los Angeles, the most important of which is the manufacture of "Sassy Jane" clothes for girls. The probabilities are that he will arrange these affairs and return to pictures. He has two pictures to make for Paramount with himself as a star, but it is understood that he is allowed to make them at his own convenience.

\*\*\*\*\*

Tom Geraghty, formerly supervising director for Famous Players at the London studios, has returned to Los Angeles with George Fitzmaurice and Mrs. Maurice (Ouida Bergere). He will be attached to the editorial staff of the Famous Players studios here. Mr. Geraghty brought Doug Fairbanks a barber chair as a birthday present.

\*\*\*\*\*

Bull Montana is working in rented space at the Universal on his first comedy which is to be called, quite appropriately, "A Lady's Man."

\*\*\*\*\*

Colleen Moore is struggling with a predicament. For the first time in a



From

## "One of the Unemployed" to \$100 a Week

"Yes, it's tough to be out of a job." It was the employment manager speaking. "And there's a man who knows it, too," he added, pointing to the Chief Draftsman whose office door was open. "A year ago Mr. Macy lost his job as a clerk and he found new jobs scarce. He determined then to fit himself for a real job.

"Studying the Help Wanted ads opened his eyes to a field where there never seemed to be enough men for the jobs, bad times or good times. He found there was constant demand for skilled Draftsmen, at better salaries for beginners than he'd ever got in any job.

"A Chief Draftsman friend told him how he and thousands of other successful Draftsmen had trained themselves for their jobs. They had taken the Home Study Course of the COLUMBIA SCHOOL OF DRAFTING. Mr. Macy wrote for literature and enrolled for the course.

"The secret of a permanent job, with steady advancement, is *specialized training*. Mr. Macy as a clerk a year ago got \$22 a week; as our Chief Draftsman he gets \$100."

## COLUMBIA WILL DO AS MUCH FOR YOU

The answer to every ambitious man's desire to succeed is the COLUMBIA SCHOOL OF DRAFTING. Chief Draftsman Macy got out of the rut of a small-paid job. You can do it, too, the COLUMBIA way. If you have talent, taste, liking or interest in machinery, construction or electricity—you can fit yourself for the well-paid Drafting profession. It opens the way to still bigger-salaried positions as Chief Draftsman, Engineer, Production Manager and other executive ranks.

You need only ordinary intelligence and ambition to master the Course. We give practical drafting work right from the first lesson. We give you instruction as personal as if you were our only pupil. We furnish you with a complete professional Drafting outfit. We help you to get a job when you've completed the Course. You may be capable of accepting one before then. Mail the coupon and convince yourself. Every day's delay robs you of a day's bigger pay. Mail it now.

COLUMBIA SCHOOL OF DRAFTING,  
Dept. 1741, 14th and T Streets, Washington, D. C.

COLUMBIA SCHOOL OF DRAFTING,  
Dept. 1741, 14th and T Sts.,  
Washington, D. C.

I want to know what sort of a future Drafting offers me. Please send me your free book, "Your Future in Drafting," which also describes your course and tells how you will help me get a position as Draftsman.

Name.....

Address.....

City.....State.....





## Be Kind To Your Skin

The summer sun in one day will scorch and dry the most beautiful skin if care is not taken. Every woman should use Frostilla regularly all through the Summer months, for it soothes away all smart of sunburn and keeps the skin soft, smooth and radiant.

When you powder use Frostilla—it keeps the powder on longer. Used after every bathing of the hands it will keep them in their best condition.

Frostilla has many uses—it is really delightful. You will like its delicate fragrance, its fresh, cooling touch. Founded 1873—its age speaks for its quality. Sold everywhere; 35 cents. The Frostilla Co., Elmira, N. Y.

# FRAGRANT Frostilla



long while she has forsaken the Irish and is playing an Italian girl in Rupert Hughes' story "The Bitterness of Sweets." In the first part of the story she appears as a starving child of the streets; in the later part she is a well-fed young theater star in terror of becoming too fat for her dancing acrobatic dance. Colleen obediently starved herself to living-skeleton proportions at the behest of Rupert Hughes, the director; but when he behested her to get fat again, she had forgotten the combination. At last accounts Colleen was down to ninety-eight pounds and growing thinner every hour.

Tony Moreno plays opposite Colleen in the picture. Tony recently filed suit against Vitagraph for \$129,000, claiming that the company, after pledging itself to star him, discharged him for refusing to play an Irish part in another production.

\* \* \* \*

King Vidor has commenced work on "The Shuttle Soul," starring his beautiful wife, Florence Vidor. After this picture, she will be directed by someone else under her husband's management, and Mr. Vidor will make a series of special productions under his own name, like "The Jack-Knife Man," or "The Sky Pilot."

\* \* \* \*

Dale Fuller whose work as Marushka in von Stroheim's "Foolish Wives," was so good, will appear in the next von Stroheim picture. Miss Fuller has run the gamut of parts, starting with rough pie comedies on the Sennett lot and recently taking a whirl as Sarah in a series of religious films by the Bible Films Corporation. She had a streak of hard luck recently which kept her out of many pictures, beginning with the flu and ending by a narrow escape from burning to death when her bed caught fire from a hot iron.

\* \* \* \*

Mae Busch, seductive siren in "Foolish Wives," has been engaged for a disturbing rôle in "Brothers Under Their Skins," the Peter B. Kyne story which E. Mason Hopper will direct for Goldwyn. Norman Kerry, Helene Chadwick, Claire Windsor and Richard Dix will be in the same cast.

\* \* \* \*

Tom McNamara, the cartoonist, is superintending the filming of some of his kid comedies at the Hal Roach studios. The place fairly baas and squirms with goats, pups and alley cats, not to mention waddling ducks and other animals.

\* \* \* \*

Carey Wilson, who has recently joined the Goldwyn scenario staff, sold eleven stories in a year and a half—a record which is believed to be unrivaled.

\* \* \* \*

Robert B. McIntyre, Goldwyn's casting director, has returned from New York where he spent six weeks looking for new varieties of genins. He brought with him a twenty-year-old Philadelphian

(Eighty-six)

## LABLACHE FACE POWDER

The charm of Lablache becomes more apparent by constant use.

For fifty years a favorite—making new friends—clinging to all.

So natural—it becomes, delights, and protects the complexion.

Fashion's favorite, because pure, safe, economical, elusively fragrant.

### Refuse Substitutes

They may be dangerous. Flush, White, Pink or Cream, etc., a box of drogeists o, by mail. Over two million boxes sold annually. Send 10c for a sample box.

**BEN LEVY CO.**  
French Perfumery Dept.,  
125 Kingston St. Boston, Mass.



## Why Miss Half the Fun In Life?



No need to envy good dancers! By my remarkable new easy picture method, *anyone* can learn to be a good dancer in only a few hours, at home—in private—at very little cost! A whole family can learn by one set of instructions. You can learn the Fox Trot, One Step, Waltz, Two Step, Conversation Walk and all the newest steps direct from the Vanderbilts' Instructor. Thousands have successfully learned by my mail method. No music or partner needed. So easy even a child can learn readily. Many parents learn and teach their children.

### FREE DANCING LESSON

To prove I can make you—or any of your male friends—a confident, accomplished dancer and teach you to really enjoy dancing and be more popular, I will send you absolutely free, a sample Fox Trot lesson, including the Secret of Leading, the Secret of following, and the correct dancing positions. Sent in plain cover. No obligation. To help cover cost of mailing, send 10c. Will you write me today?

**ARTHUR MURRAY, Studio 232, 100 Fifth Ave., N. Y.**



named Eleanor Boardman, who has had some small stage experience, and William Haines, twenty-two and a handsome six-footer, who has had no acting experience.

\* \* \* \*

The Ambassador Hotel in Los Angeles has opened a theater where pre-views of newly made pictures will be on exhibition every Tuesday, Wednesday and Friday night. In order to make these pre-views of real value to producers, arrangements have been made to pass around printed blanks upon which the pre-viewers will state their opinion of the trembling infant picture.

\* \* \* \*

The reason for Miss Frederick's abrupt departure from the films is a new policy inaugurated by Robertson and Cole. Upon taking over the management, Pat Powers notified Miss Frederick, Sessue Hayakawa, and Doris May that, in lieu of their present large salaries, they would be allowed a reasonable drawing account and a percentage of the profits of their pictures. In other words, they must share the risks of the producer. Miss Frederick, who was receiving \$7,000 a week, declined to accept the changed conditions: Hayakawa, whose salary was \$4,000, has given no answer.

"Our money is hard cash," said Pat Powers, "and we don't intend to let any inflated valuation be put on brains or beauty. But no real star or director will suffer under our plan. All features which settled on the industry a burden of over-capitalization with all its waste and warping of real values will be eliminated in the reconstruction now under way."

## The Movie Encyclopædia

(Continued from page 74)

MILDRED P.—No I'm not a henpecked husband. Praise be to Allah. A crab is not a fish among fishes, a bat is not a bird among birds, a henpecked husband is not a man among men. Viola Dana is 24 and she was born in Brooklyn. Bebe Daniels was born in Dallas, Texas, in 1901.

HOT DOG.—You've got some imagination, if you think I look like the drawing you enclosed. You want to know the length of my beard. You know Charlie Chaplin discovered Jackie Coogan. Henry B. Walthall is playing in "The Able Minded Lady."

LAURIE ANNE.—Thanks for the fee. So you like Hope Hampton. Address her 1145 Park Ave., New York City. So you like Doris May. You want Adele Fletcher to interview Alma Rubens and Doris Kenyon. I'll speak to her about it.

HONEST SCARF.—Well the highest range of mountains is the Himalayas, the mean elevation being from 16,000 to 18,000 feet. "Hail the Woman" and "Jim" are not the same. Helene Chadwick is married.

SWEET DREAMS.—Jack Mulhall is with Lasky, 1520 Vine Street.

KATE.—There is no such thing as a moral or an immoral book. Books are well written or badly written, according to Oscar Wilde. You better stay at school. So you are in love with Rodolph Valentino, too. Poor child.

IOLA R.—The player you mention had a bad thirst and temper, which lost him his popularity. Somebody once said: "He who can not govern his passions should kill them, as we kill a horse

(Continued on page 92)

(Eighty-seven)

## Trial Bottle Free

See Coupon Below



## Nothing to Wash Off or Rub Off

You aren't compelled to keep your hair dry when you restore color with Mary T. Goldman's Hair Color Restorer. There is nothing to wash or rub off, because it isn't a crude dye, but a real restorer, clean and clear as water.

You can safely dry it in the sun, because the restored color is perfectly natural—no streaks or discoloration to betray you. Just the satisfaction and joy of beautiful, youthful hair which takes ten years off your age.

Very easily applied, with results safe, sure and certain. You do it yourself, in private with no one to guess your secret.

## MARY T. GOLDMAN'S Hair Color Restorer

### Mail the Coupon

Send for the free trial bottle and test as directed on a single lock. Watch the gray disappear and the natural color return. When the restoration is complete and you know how natural and beautiful you can make your hair, get a full-sized bottle, from your druggist or direct.

MARY T. GOLDMAN  
1265 Goldman Bldg., St. Paul, Minn.

Mary T. Goldman, 1265 Goldman Bldg., St. Paul, Minn.  
Please send me your free trial bottle of Mary T. Goldman's Hair Color Restorer. The natural color of my hair is  
jet black.... black or dark brown.... medium brown.... light brown, drab or auburn...  
Name.....  
Address.....  
Please print your name and address

## BATHASWEET

TRADE MARK REG.

Bathe with Bathasweet. It adds the final touch of dainty luxuriousness to your bath—cools, refreshes and invigorates. Bathasweet keeps the skin soft and smooth.

PERFUMES YOUR BATH SOFTENS HARD WATER INSTANTLY

Bathasweet imparts the softness of rain water and the fragrance of a thousand flowers. Three sizes, 25c, 50c and \$1. At drug and dept. stores. Send 10c for miniature can.

THE C. S. WELCH CO., DEPT. A-B, NEW YORK CITY

## You Can Play the Hawaiian Guitar Just Like the Hawaiians!

Because Our Native Hawaiian Instructors Will Help You

### OUR STUDENTS SAY

First Hawaiian Conservatory of Music, Chas. P. Holland, Dear Sir:—

I received my guitar in good condition and am now on my ninth lesson. I am having no trouble at all, and must say that I am more than pleased with the course and the simplicity of it. Any person who will just half try will surely succeed. I have never studied music of any kind. Consequently did not know one note from another and thus far I have committed all my lessons to memory. I am in a way handicapped by the loss of the index finger of the right hand but by little practice I find no great difficulty in playing or picking the different changes so I say any person who has all of their fingers with a little practice should experience little or no difficulty by your wonderful method. I will be pleased to recommend your course to my friends. Very respectfully, Class No. K-12,083 B. R. South 218 W. Elm St., E. Rochester N. Y. Jan. 20, '22

First Hawaiian Conservatory of Music, 903 Woolworth Building, City Dear Sirs:— Having completed your course on the Hawaiian Guitar I wish to thank you for your interest in my progress during the course and promptness in sending the lessons. I wish also to thank you for the guitar and special instructions concerning duet playing. Although I was away during the summer, my lessons were forwarded to me so I never missed one. Since returning home, my friend and I have renewed our attempts at playing together and are well pleased with the result. I am quite satisfied with your course and guitar. Everyone likes the tone of my guitar; my friend likes it even better than the tone of her own. I shall be glad to write to any one who is in doubt about taking any of your courses. Sincerely, Winifred A. Hazen

Our improved method of teaching is so simple, plain and easy that you begin on a piece with your first lesson. In half an hour you can play it. Thousands of successful students prove this to be true.

**ONLY 4 MOTIONS** We have reduced the necessary motions you learn to only four, and you acquire these in a very few minutes. Then it is only a matter of a little practice to acquire the weird, fascinating, tremolos, staccatos, slurs and other effects that make this instrument so delightful. The Hawaiian Guitar plays any kind of music, both the melody and the accompaniment.

**FREE** Just think of it. 52 lessons on this wonderful guitar. You get a beautiful large sized genuine Hawaiian Guitar absolutely free as soon as you enroll for the lessons. All the necessary picks, the steel playing bar and 52 pieces of music are included without cost to you.

Special Arrangements for Lessons if You Have Your Own Guitar

## Play Any Music

In half an hour after you get the free Hawaiian Guitar and the first lesson, you can play Hawaiian Melodies.

In a very short time after a little practice you can play any kind of music as well as Hawaiian, both the melody and accompaniment.

(TEAR OUT COUPON)

### Tear Off and Mail Today

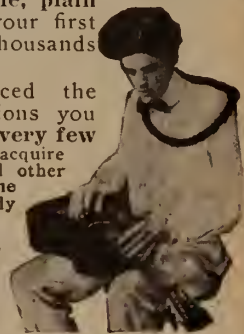
First Hawaiian Conservatory of Music, Inc. 233 Broadway (Woolworth Bldg.), New York City Please send me full information about your 52 easy lessons and FREE GUITAR OFFER.

NAME.....

ADDRESS.....

TOWN..... STATE.....

Print name and address clearly M.P.C.-6





# The Celluloid Critic

(Continued from page 47)



## Beauty Yours! Secrets Centuries Old—Exposed! *Bring Magic-Like Results Quickly.*

**YOU CAN** be beautiful, alluring, charming! Once I was homely! The portrait above is living proof of what I can do for you, too. If your features are fairly regular you can be as temptingly beautiful as the women you have envied! My Secrets of Beauty tell you how—secrets based on mysteries of the French Courts, toilet rites which kept the flaming French beauties

**Banish  
Coarse Pores  
Wrinkles  
Pimples  
Freckles  
Superfluous  
Hair  
Oily Skin**

young for many years longer than our modern women, mysteries which were hidden for centuries. These and many other beauty secrets prepared to give you a soft, velvety skin, flushed with the glow of youth, to make you the center of ardent admiration, to build your figure as Nature intended, are all exposed in my book: "Stepping Stones to Beauty."

Also with this Free handsomely illustrated book I send you Free complete information on my methods of *How to Remove Wrinkles; Refine Coarse Pores; Banish Blackheads, Pimples, Tan, Freckles and Oily Skin; Beautify the Figure, Hands, Arms; Remove Superfluous Hair; Grow Beautiful Eyebrows and Lashes; Clear the Skin of Acne; Make Hair Soft, Lustrous, Fluffy.*

### FREE—Book of Beauty Secrets

Absolutely no obligation to you. Just clip this coupon, sign name and address and mail to me today. Don't pass this golden chance to win Real Beauty! Investigate!—it costs you nothing to write and you'll never regret it all your days, dear lady. Personal reply at once.

**LUCILLE YOUNG**

Room 36, Lucille Young Bldg., Chicago

Please send complete information; also your free book: "Stepping Stones to Beauty."

Name.....

Address.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

City.....State.....

attractive moments. But drama and anything like a compelling interest are utterly lacking.

"The Green Temptation," by the way, was the last production directed by the late William D. Taylor, who, after all, never touched any directorial heights during his lengthy screen career. "Huckleberry Finn" was his one rise above plain mediocrity.

The Green Temptation is the name applied to a certain gem. A gang of apaches, headed by two dancers who divide their time between thievery and dancing in the Paris slums, steals the jewel. Then the war comes and everyone becomes regenerated, except the despicable Gaspard, the dancing thief. He tries to wreak his vengeance upon his reformed partner—and, of course, fails. So the regenerate Genelle falls into the waiting arms of her admirer, who turns out to have been a Scotland Yard detective. Note the Scotland Yard! No hero could be a plain ordinary "flatfoot."

Miss Compson doesn't seem real anywhere but she is optically fetching at times. Principally when she is the apache maiden of the Paris underworld. Theodore Kosloff is the unreformed dancer-crook and he is very profuse. And once again he hurls a wicked knife. Mahlon Hamilton is the suave and polished Scotland Yarder.

After turning out a veritable cameo of a film melodrama in "Tol'able David," the combination of Richard Barthelmess and Director Henry King did a neat flop with "The Seventh Day" (First National).

Let's be fair with the blame. Joseph Hergesheimer contributed a real story with "Tol'able David" and he worked on the details and continuity. "Tol'able David" fairly reeked of the real Virginia hills.

There is neither story nor incident in "The Seventh Day." It is merely the meeting of a boy of the New England fishing schooners and a spoiled flapper of the idle rich. The law of the cinema—as inevitable as the laws of the Medes and Persians—calls for the flapper to fall in love and be regenerated by the honest, straightforward lad. In reality, she would never have given him a second glance. (Note: One of our lady editors says this ain't true.)

Curiously, "The Seventh Day" falls down hardest just where "Tol'able David" stood out strongest: in details and realism of the minor characters. Most of the folk of "The Seventh Day" are just cartoon manikins. Mr. Barthelmess does not sound a note of sincerity as the boy, and Louise Huff is merely adequate as the butterfly.

"Come On Over" (Goldwyn), an Irish opus by Rupert Hughes, is full of story-book and stage Irishmen and

lassies—the kind we fear never existed to any extent in reality—and, with all its inconsistencies, is entertaining. Mr. Hughes' sub-titles are a great help, indeed. They have humor as well as a distinct Irish brogue.

"Come On Over" is merely the story of a young Irishman who simply cannot hold a job in New York and his Irish colleen who gives up waiting and comes over on her own. Colleen Moore is pleasant as the girl; Ralph Graves is a bit better than usual as the Irish lover, and there are a number of minor characters carefully drawn and well played. One of these is done by Kate Price. Remember her in the old Vitagraph days? And there is an old Irish granny deliciously played by Florence Drew. Alfred Green has done all that is possible with the story.

Another Goldwyn effort, "The Glorious Fool," the story of a hospital nurse and a wealthy rounder patient, bored us very much. There is no redeeming item to present. Curiously, it was directed by the same Mr. Hopper who did so notably with "Hungry Hearts." Which all goes to show that the ablest director needs a story first of all.

Vitagraph purchased a Louis Mercanton production made in France, renamed it "Gypsy Love" and gave it an American release. While it is just another variation of the old theme of the master's son who falls in love below his station, this time to a gypsy girl, it is better, at least, than the Vitagraph average. This, too, despite the fact that it is fearfully padded. Apparently this is not exclusively an American cinema weakness.

Mr. Mercanton has told his story passably but it is dull, for all that. The best acting is that of Madame Rejane, who played the old gypsy mother with all her graphic artistry.

Last month we commented upon the first episode of the imported German serial, "The Mistress of the World" (Paramount), which has since concluded its disastrous New York showing. The serial was a big enough flop to satisfy the most rabid hun-hater. It fell down so seriously that it was further cut, this time from four to three installments of five reels each.

"The Mistress of the World" was really nothing but a typically lurid serial done with the histrionic skill of ten years ago. Oddly, in the face of the awful acting was a careful and even lavish attention to background. But the acting! Never will we forget the hefty and heavily Teutonic Mia May beset by frail and weak villains. The whole thing was downright funny and the New York audiences rolled with mirth. "The Mistress of the World" should have been released with burlesque sub-titles.



*Do you know the  
girl we are looking  
for?*



**Are you the girl? If you are—listen!**

You will be the guest of the Metropolitan for one whole week in New York. All your expenses traveling and while in New York will be paid by the Metropolitan. You will stop at one of New York's famous hotels and visit the smartest shops in the world. You will walk in the brilliant fashion show of Fifth Avenue in a saunter up to—say, the Ritz—for tea; dinner, and then into the fairyland of Bagdad-on-the-subway, which is New York aglow with lights, at play.

Every evening of your New York stay you will be a Metropolitan guest at a Broadway theatre. From the Hippodrome to the Metropolitan Opera you will see all of the fascinating and colorful life of the greatest city—the people and places at the rainbow end of the wit and genius of two worlds.

If you know the sweetness of ambition, this may be the Cinderella opportunity of your life. All yours without effort, expense or obligation of any kind—if you are the Girl! Your photograph is the test.

SEE PAGE 6 OF THE JUNE

ALL  
NEWSSTANDS  
TODAY

**Metropolitan**

ALL  
NEWSSTANDS  
TODAY



## How I Earn \$15 to \$25

a week, writing show  
cards at home in my  
**SPARE TIME**

by W. S. Coulthard



To begin with, I had a good job—I have it yet. But I had a lot of time on my hands in the evenings, Saturday afternoons, etc.—for I had no hobby—and besides my expenses had been mounting fast—so you will see the receptive mood I was in when I saw your little ad, "MAKE MONEY AT HOME."

I sent for your free booklet.  
I read it.

Your plan looked good to me—your guarantee so liberal—and on investigation I found you were reliable, so I accepted your offer. If others could make money by your plan, I could.

That was less than a year ago.

Now I am earning \$15.00 to \$25.00 a week, each week, writing show cards in my spare time. In addition to this, I still hold my regular job, and my salary has been increased there, too. I believe my spare time work has made me better satisfied with life, and so I'm doing my regular work better.

I have been offered positions writing show cards, but I am not interested, as my present position is perfectly satisfactory, but I certainly am glad I enrolled in your school—my spare time money is exceedingly attractive. Besides, I find show card writing an interesting occupation that fills in those evening hours that used to drag so. In fact, it is really a hobby now with me—and a profitable one, as you can well imagine. Only last week I received a check from your school for \$70.00 for work done over the last three weeks. Of course, you'd have paid me regularly each week if I'd bothered about it, but I was too busy to tell you the amount of work I'd finished.

There are times, however, that I feel show card writing by your simple method is almost too good a thing—that's when I have so many orders ahead that I cannot see my clear to finish them—and have to turn down work.

Your system of supplying work to your students has certainly helped me, but sometimes you send too much—I'm only working at it in my spare time, you know. Please note this, and don't try to overload me so much.

By the way, I think you'll be interested to know that previous to enrolling in your school I had never tried my hand at any work of this nature.

I'm glad to thank you for what you've done for me—and you can certainly use my name and tell prospective students, for I feel I'll be doing anyone a real good turn if I can help them get started in this profitable work.

Yours sincerely,

WM. S. COULTHARD.

**NOTE:**—The above is the story of Mr. Coulthard. It tells of facts, for Show Card Writing offers a marvellous opportunity to both men and women, either for spare time or full time work. What Mr. Coulthard has done and is doing, you can do. Colbran, Dusenberry, Wendt, Blade, Poulson, Charles, Wright, Babineau and many other men have proven it. Mrs. Litherdale, Mrs. Lush, Mrs. Le Moine and dozens of housewives have added to the family income in this way. Girls like Misses MacDonald, Clegg, Bordreau and Hoyle are but a few of those who have bettered their positions in this pleasant way. All these owe their success to the American Show Card School method of training—the old established school which has trained hundreds to make money in SHOW CARDS.

The American Show Card School will gladly send you full particulars if you but send your name and address to them. Use this Coupon.

**TEAR OFF HERE AND MAIL TO-DAY.**

American Show Card School,  
207 Ryrie Bldg.,  
Toronto, Ont.

Send me your Free Booklet on Show Card Writing, and show me how I can make money at home—without canvassing or soliciting. It is understood that this places me under no obligation of any kind.

Name .....  
(Print your name plainly)

Address .....  
(In full)

State .....

## Double Exposures

(Continued from page 52)

Pauline Starke, Katherine McGuire, Ruth Miller, Mary Philbin, Colleen Moore, Jacqueline Logan, Maryon Aye, Louise Lorraine and Claire Windsor. Not bad! Personally, we'd trim the list down to four and enumerate them thusly: Helen Ferguson, Lila Lee, Lois Wilson and Colleen Moore.

Now try to think of four—or even one—promising young male on the screen.

### OUR FAVORITE SCREEN MOMENTS OF THE MONTH

Betty Compson's shoulder as the apache maid of "The Green Temptation."

Corinne Griffith's tropical plunge in "Island Wives."

Speaking of "Island Wives" reminds us that cute little Edna Hibbard plays the population of the South Sea Island with a fine skill and tan. Miss Hibbard is our idea of a neat little population.

We haven't heard any one suspecting that that gigantic flop of a German serial, "The Mistress of the World," is subtle propaganda. Thus doth failure save the worries of our one hundred per cent. Americans.

"The Mistress of the World" boasts the funniest character we have ever glimpsed anywhere in celluloidom. We hand the prize to the reporter of the serial. He carried a huge book of notes and made notations in the midst of every tribulation. Even two earthquakes left him rocking—but still clutching his trusty book.

Our quarterly prize for the most consistently good work of the first three months of 1922 goes to Buster Keaton. This vacant-faced lad is sure coming along.

The most amusing event of the same period was Universal's right-about-face when Erich von Stroheim's "Foolish Wives," despite the fact that it had apparently been cut in a meat chopper, went right out and—instead of encountering the expected failure—began to smash records. So Erich is back at work at Universal City. Still, we'll bet they moved Erich back from exile.

William Fox has decided that his news reels shall no longer present pictures of baseball, Bill having decided that this is a rival amusement nicely and subtly calculated to attract people away from movie theaters. It is going to be hard on folks not to know that the baseball season is on, but Mr. Fox isn't going to lose his audiences at any cost. Bill probably believes that if we must have censorship, we might as well all try our hand at it.

# THE BATHER



Acknowledged one of the best pictures on the art market today. It is REAL. It is true to LIFE. It is INNOCENT and very BEAUTIFUL. You cannot help admiring it because of the beauty of the figure, the woods, the water, the composition, the tones, the wonderful depths, the skylight, in fact all that goes to make this picture what it is. It is

## A PICTURE

Made for discriminating persons who desire to gain or retain individuality in their art collections. Persons who know, understand and appreciate the every beauty of fine art technic will find in this picture and our other studies treasures of loveliness. No collection soon will be complete without it, and one is only getting started well with it.

We are making the study in two sizes 6x10 or 10x20. The pictures are framed, or mounted on rich brown mounts, or unmounted to suit one's choice. Prices and sizes as given below.

Size	Plain Copies	Mtd Copies	Fr'md Pict's
6X10	.75	\$1.00	\$3.50
10X20	\$1.50	\$1.85	\$5.50

If your art dealer cannot furnish you our pictures, send us your order today.

**Fords Foto Studios, Ellensburg, Wash.**

**STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF MOTION PICTURE CLASSIC, published MONTHLY at 175 DUFFIELD ST., BROOKLYN, N. Y., for APRIL 1st, 1922. State of NEW YORK, County of KINGS. Before me, a NOTARY PUBLIC in and for the State and county aforesaid, personally appeared EUGENE V. BREWSTER, who, having been duly sworn according to law, deposes and says that he is the PRESIDENT of the MOTION PICTURE CLASSIC and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, BREWSTER PUBLICATIONS, INC., 175 DUFFIELD ST., BROOKLYN, N. Y. Editor, SUSAN ELIZABETH BRADY, 175 DUFFIELD ST., BROOKLYN, N. Y. Managing Editor, FREDERICK JAMES SMITH, 175 DUFFIELD ST., BROOKLYN, N. Y. Business Manager, GUY L. HARRINGTON, 175 DUFFIELD ST., BROOKLYN, N. Y. 2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) EUGENE V. BREWSTER, 175 DUFFIELD ST., BROOKLYN, N. Y.; CARLETON E. BREWSTER, BAYSHORE, N. Y.; EDWARD BRUESTER, 175 DUFFIELD ST., BROOKLYN, N. Y. 3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: (If there are none, so state.) NONE. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him. 5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is .... (This information is required from daily publications only.) EUGENE V. BREWSTER, Editor-in-chief. (Signature of editor, publisher, business manager, or owner.) Sworn to and subscribed before me this 23d day of March, 1922. E. M. HEINEMANN. (My commission expires March 30, 1922.)**

## Golden Glint Shampoo

The difference between beautiful hair and ordinary hair is very slight—usually something about its shade, a little something which makes it attractive if present or just ordinary if lacking. Whether your hair is light, medium or dark, it is only necessary to supply this elusive little something to make it beautiful. This can be done. If your hair is dull or lacks lustre—if it is not quite as rich in tone as you would like to have it—you can easily give it that little something it lacks. No ordinary shampoo will do this, for ordinary shampoos do nothing but clean the hair. Golden Glint Shampoo is NOT an ordinary shampoo. It does more than merely clean. It adds beauty—a "tiny tint"—that little something which distinguishes really pretty hair from that which is dull and ordinary. Would you really like to have beautiful hair? Just buy a package of Golden Glint Shampoo. At your dealer's, or send 25c direct to J. W. KOBI COMPANY, 117 Spring St., Seattle.

© J.W.K. Co.

(Ninety)





Ann Forrest, Photoplay Star, uses and recommends "Maybelline"

## Just a Wee Touch of Maybelline

### Reveals the Beauty of Your Eyes

No matter how plain or unattractive your eyes may now be, "MAYBELLINE" will beautify them instantly. It makes the eyelashes and brows appear naturally dark, long and luxuriant, thereby bringing out the full brilliancy of the eyes. Just how wonderfully "MAYBELLINE" will add to your beauty and charm will never be appreciated until you have used it. Unlike other preparations, it is absolutely harmless and greaseless and will not spread and smear on the face. This greatest of all beauty aids is used by beautiful girls and women throughout the world. Each dainty box contains mirror and brush. Try it, please. *Brown for Blondes, Black for Brunettes.* 75c AT YOUR DEALER'S or direct from us. Accept ONLY genuine "MAYBELLINE" and your satisfaction is assured. Tear out this ad NOW as a reminder.



Maybelline Co., 4750-56 Sheridan Road, Chicago

# RESINOL

Soothing and Healing  
is what you want for your skin  
trouble, to stop the itching and  
burning and heal  
the eruption.  
Only those who  
have used it can  
realize the comfort  
it gives



## WATER-MAID WAVERS

Produce a natural, beautiful ripple wave that remains in the straightest hair a week or more, even in damp weather or when perspiring. Stop burning hair or twisting with curlers. Ask your dealer or send \$2 for set of 6 mailed with full directions. WATER-MAID WAVER CO., E-117 W. 7th St., Cincinnati, Ohio.

25 YEARS THE STANDARD TRAINING SCHOOL FOR THEATRE ARTS

### ALVIENE SCHOOL OF DRAMATIC ARTS

FOUR SCHOOLS IN ONE. PRACTICAL STAGE TRAINING. THE SCHOOL'S STUDENTS STOCK AND THEATRE AFFORD PUBLIC STAGE APPEARANCES. Write for entire mentioning study desired to Secretary ALVIENE SCHOOLS, Suite 17 43 West 72nd Street Bet. B'way & Central Park West, New York

## BLANK CARTRIDGE PISTOL

Protection against Burglars, Tramps, & Dogs

PRICES 50c. \$1.00 POST-PAID

We've made an effective, modeled on latest type of revolver, appearance alone is enough to scare a burglar. When loaded it may be as effective as a real revolver without danger to life. It takes standard .22 Cal. Blank Cartridges obtainable everywhere. Price 50c., Superior quality \$1.00 post-paid. Blank Cartridges, by express, 50c. per 100. SPECIAL—Add 50c. and receive "The Bulletin", newest and best Magazine for whole year. Exciting stories, unusual news items, popular science, magic, myths, mystery, money-making formulas, big money prizes, free \$1,000 Insurance Policy, etc., etc. Address "THE BULLETIN", Dept. 822, RACINE, WIS.

## Learn Advertising

**Earn \$40 to \$150 Weekly**

You learn easily and quickly by mail in spare time at home. We assist you to earn \$20 to \$40 weekly while learning. Highest paid profession, tremendous demand, positions waiting. Write for handsome book of particulars. Applied Arts Institute, Dept. 377, Witherspoon Building, Philadelphia, Pa.

(Ninety-one)

## Marguerite and the Oriental Influence

(Continued from page 49)

—all were there. Then came merry, tripping steps, a hop, skip and a jump, and Marguerite also was there. She fairly tumbled into the room. It was carefully planned.

But Marguerite didn't need to do that. Her personality is dynamic enough without an outward show of what is commonly called "pep." Her pep is within. She is young enough yet to pose a little before press people. It is part of her charm, the obviousness of it.

Underneath, I think Marguerite is rather quiet and introspective. She is a very real girl who has suddenly had much responsibility thrust upon her. Her mother and father were both killed in an automobile accident two years ago, and she has been left alone as guardian to her thirteen-year-old brother, which is responsibility enough for any eighteen-year-old girl, as tho she didn't have a career also to think about. She is a child in the situation of a woman of the world, and she is fighting to maintain her child's outlook on life. She has a horror of growing old, and she is afraid of what the responsibilities of life will do to her beauty and her effervescence.

Marguerite and the Oriental influence, is like Marguerite and the essence of pep—both are underlying, rather than surface, motives of her existence. She has decided that Oriental surroundings, the heavy drapes, the tapestries, the black-bordered rug and all, are intriguing, just as she has decided that youth is best exemplified by hops, skips and jumps. But she has made the mistake of choosing these for outward show, when underneath both are really an innate part of her being. Marguerite is much more true to herself beneath the surface than she is outside. She is too young to have found herself yet, that is all.

"They are going to use my piece 'Shattered Idols' with the release of Frothingham's picture of the same name," she informed me, with a touch of pride. And I am here to say that if the picture is as good as the music, it will be some picture!

"If you marry, will you give up pictures, or what will you do?" I asked, rather abruptly, probing deeper.

"I'm not even thinking of marrying now, no matter what people are saying," she replied, almost indignantly. "I don't think that a girl should marry when she is so young. I almost did when I was sixteen and I've thanked my lucky stars ever since that I didn't. But I shall never, never give up pictures—or at least, the acting profession. I may go on the stage, but I could never retire to domestic life. My father was French and I have enough temperament to pave a street and some left over. I have to spill it before the camera or on the stage. No husband in the world could absorb it all! When I find some one who is congenial, in or out of the profession, I'll marry, tho not for a few years."

We shall see!



Latest photograph of Earle E. Liederman  
Taken Feb., 1922

## Are You Ashamed to Appear in a Bathing Suit?

### How Do You Look In a Bathing Suit?

"Come on, fellows—the water's fine."

If you have a drop of red blood in you, that call is enough. You pull off your clothes and in with a splash. But the keenest joy of all is to step out of the water and hear them say, "Oh boy, some chest."

### The Severe Test

Now is the time they see you as you actually are. You can't hide it. Your skinny arms and legs, your flat chest, your narrow shoulders, are seen by all, and the other fellows will judge you by what they see. So look yourself over and ask this question: "How do I look in a bathing suit?"

### It Is Not Too Late

Summer has only started, so don't despair. I can still do it, fellows. I can't change you over night, but I do promise to completely change your physical appearance before summer is over. I will fill out your chest, broaden your shoulders and give you arms and legs to be proud of. And with it you will attain the vim and pep of a real live-blooded athlete.

Those who now look at you and smile will envy you for your physical charms. They will look up to you and respect you. Get busy, then, for time flies. Summer will soon be here. What impression are you going to make. Decide right now that this dominant physique will be yours.

### Send for My New Book "MUSCULAR DEVELOPMENT"

It contains 26 full-page photographs of myself and some of the athletes I have trained. This book is bound to interest you and thrill you. It will be an inspiration to you. There is not another book like it on the market. I want every man and boy who reads this page to send for a copy. It is absolutely free. Remember, this does not obligate you in any way. I want you to have it, so it's yours to keep. All I ask you to cover is the cost of wrapping and postage—ten cents. Now, do not delay one minute. This may be the turning point of your entire life. Tear off the coupon and mail at once while it is on your mind.

### EARLE E. LIEDERMAN

Dept. 1806 305 Broadway, New York City

EARLE E. LIEDERMAN,  
Dept. 1806, 305 Broadway, New York

Dear Sir: I enclose herewith 10c for which you are to send me, without any obligation on my part whatever, a copy of your latest book "Muscular Development." (Please write or print plainly.)

Name.....

Address.....

City..... State.....





## Guardians of the Circuits

The telephone at your elbow seems so simple an instrument, it does its work so quietly and quickly, that it is difficult to realize the vast and complex equipment, the delicate and manifold adjustments, the ceaseless human care "behind the scenes" in the central offices.

Behind the scenes is the terminal of all the underground and overhead lines on the streets and highways. Here are the cable vaults; the great steel frames containing the thousands of separate wires and fuses for the subscribers' lines; the dynamos and storage batteries; the giant switchboards through which your telephone is connected with the other thirteen million telephones in the Bell System.

And here, in charge of this equip-

ment, are the guardians of the circuits—the wire chief and his assistants—master electricians and experts in telephony. Their first duty is the prevention of "trouble." By day and by night they are constantly testing the central office equipment, the overhead and underground lines, the subscribers' individual wires. And when, from some cause beyond control, "trouble" does occur, nine times out of ten it is repaired before the telephone subscriber suffers the slightest inconvenience.

It is the skill of the men behind the scenes, together with scientific development and construction, efficient maintenance and operation, which make it possible for you to rely upon the telephone day and night.



**"BELL SYSTEM"**  
**AMERICAN TELEPHONE AND TELEGRAPH COMPANY**  
**AND ASSOCIATED COMPANIES**

*One Policy, One System, Universal Service, and all directed toward Better Service*

## Do You Want to Become a Writer?



**O**PPPOSITE is a reproduction of our prospectus which we will gladly send at your request. This booklet explains fully our correspondence courses in Short Story and Photoplay Writing.

Are you satisfied with your present work? If not, you can easily utilize your spare moments and acquire a new profession right in your own home.

**AMERICAN COLLEGE OF LITERARY ARTS AND CRAFTS**  
173-175-177 Duffield St., Brooklyn, N. Y.

Name.....

Street and No.....

City.....State.....

Send in this coupon **TODAY** →

## Gossip of the Eastern Studios

(Continued from page 59)

direction of Dell Henderson, for Pine Tree Pictures, Inc. The cast includes Gypsy O'Brien and J. Barney Sherry.

As this page goes to press, news comes from the whale hunting cinema expedition of Elmer Clifton, aboard the schooner *Gaspe*. The *Gaspe* reached Hayti after a perilous three-week trip from New Bedford, Mass., badly battered by a severe storm and with many of her small boats smashed to bits. Clifton is filming a twelve-reel feature based on the old whaling industry, to be called "Down to the Sea in Ships." The cameramen sighted a number of whales during the trip to Hayti, but it was impossible to lower small boats in the high seas. The *Gaspe* is now searching the Caribbean for whales.

Bannister Merwin, remembered by old-time film fans as author of many motion picture stories produced by the Edison Company a number of years ago, died in London on February 22. Mr. Merwin, who was a brother to Samuel Merwin, the novelist, was the first scenario writer in America to receive one hundred dollars each for his one-reel scripts. Mr. Merwin removed to England about nine years ago.

Eugene O'Brien is reported to have left the Selznick forces, where he has been a star for some three years. It is understood Mr. O'Brien is going abroad.

Viola Dana has been a New York visitor, while making a personal appearance tour of the Marcus Loew circuit of theaters.

D. W. Griffith and the Misses Gish were recently the guests of President and Mrs. Warren G. Harding at the White House.

## The Movie Encyclopædia

(Continued from page 87)

when we cannot master it." Pat O'Malley and Pauline Starke in "My Wild Irish Rose" for Vitagraph.

**A FLAPPER.**—What's all this about flappers and shifters? Richard Dix is 28. Address him in care of Goldwyn, Culver City, Cal. Constance Talmadge is playing in "The Primitive Lover." Its old title was "The Divorcee."

**M. D. B.**—Your question is a very sensible one: "Do you think that there is pending a revolution in the silent drama that will in time bring about the elimination of the all too numerous sensual-appeal stories and the addition or increase of the more worth-while productions? Do you think that the American public is beginning to demand just that?" I hope so. Time will tell. Perhaps there is room for all kinds, but they should be classified and labeled, so that we can know in advance just what a picture is going to be.

**BOBBED HAIR.**—Yes, indeed, Cullen Landis is married. *Vaurien* means worthless fellow—a good-for-nothing. David Powell has been playing in Europe. His next picture will be "The Gilded Cage," opposite Gloria Swanson.

**D. AND C.**—No, I haven't read "The Greater Joy." You think it will make a fine picture. You bet I read every line of yours and looked for more.

**JEAN.**—You say my picture looks as tho I had tried to swallow a horse, and I succeeded

(Continued on page 94)



## A Practical Idealist

(Continued from page 53)

straight part, there is nothing on which to build. At present the actor is much like a soldier, we must play the rôles offered us. Of course, we all dream of favorite characters, those we feel we are qualified to play—"

"How about Gavin?" I asked; his marvelous work in the Vitagraph production of "The Little Minister" still very fresh in my mind.

"I loved it," he replied quickly and with much emphasis, "loved every minute of the work. Having many Scotch ancestors and a lot of blooming Scotch blood in my veins, I have always hoped to play 'The Little Minister.' I had read the book so often that when the chance came I was prepared to *think* and *live* Gavin. You know, we made our film direct from the Barrie book, bringing in the water scenes and outdoor life. The Famous-Lasky players followed the stage version, and it is surprising how unlike the two pictures are.

"I've great hopes, too, for 'Shattered Idols,' the Frothingham spectacle soon to be released. In this I play three rôles: father, son and, later, a strong part when the son masquerades as a Hindu native with a clubfoot. The story is very interesting with a new angle to the mother theme, and the entire picture was made under the most harmonious conditions, so I am sure it will be a great production."

James Morrison was born in Mattoon, Illinois, far from the lure of footlights, but the fatal stage germ seems to have found him even in his cradle. Perhaps—who knows?—it was wafted in from some of the ministerial forbears. 'Tis said, the successful minister is invariably a good actor. He recalls how, as a child, he used to shock his reverend grandfather by declaring he was going to be either a clown or a preacher when he grew up.

It was while attending the University of Chicago that Jimmy made his professional début. This was suping on a brilliant night at grand opera when Caruso was singing Aïda.

With a grin, he related with some relish the details of this experience. "We were togged out in funny Egyptian skirts and carrying long bedecked poles. I had been chosen to lead the parade, but in the excitement was pushed upon the stage a moment too soon, and the first thing I knew I was doing a solo act. I was too frightened to run back, and so was saved a terrible blunder, but I can tell you I was glad to see the others sweep on for the festive parade in Egypt"

Naturally, this glimpse of "behind the scenes," intensified his determination to be on his way, and the minute the University closed in the spring, Mr. Morrison secured a small part in "Brown from Harvard," then enjoying a run at a popular Chicago theater.

"After this," continued Jimmy, answering my questions, "I fooled around a little in stock then, went to New York and entered the American Academy of Dramatic Arts, centering on the study of

(Ninety-three)

## CONN RADIO CONCERTS

Ernest Pechin  
Cornet SoloistMathew Amaturo  
Saxophone SoloistJohn Dolan  
Cornet SoloistSimone Mantia  
Euphonium SoloistEugene LaBarre  
Cornet SoloistBrass Choir  
San Francisco Symphony  
OrchestraPictured here are some of the artists appearing in  
Conn Radio Concerts. Above—Frank Westphal's  
Rainbow Garden Orchestra, Chicago.THIRD OF NATIONAL SERIES  
Friday Evening, May 19

CONN radio concerts have taken the nation by storm! Our programs of March 17 and April 14 by America's leading dance orchestras and nationally famed soloists have occasioned universal admiration for Conn enterprise.

Isham Jones, Joseph Smith, Frank Westphal, Hal Nichols, D. C. Rosebrook and their orchestras have already played; Benne Henton, Charles Randall, John Leick, Mable Keith Leick and Fred Tait have given solos. More of their calibre are to appear.

Travelers on shipboard 1500 miles from the Atlantic and Pacific coasts, people in Northern Canada and in Central America will enjoy the same music which will be heard throughout the United States May 19.

Think of it—Conn Ltd. is entertaining people by wireless  
a quarter of the way around the globe

May 19 programs will be broadcasted from:

New York, Station WJZ;	Chicago, Station KYW;	New Orleans, Station WAAB;
San Francisco, Station KDN;	Pittsburgh, Station KDKA;	Kansas City, Sweeney Station
Detroit, Station WWJ;	Denver, Station ZAF;	Seattle, Wash., Station KGB;

Conn dealers are entertaining at radiophone concerts.

Watch for local announcements.

Write to Conn Ltd. now for new saxophone book; FREE. Tells why the Conn is the world's finest, choice of the famous artists on the radio programs.

654 Conn Building, C. G. CONN, LTD. Elkhart, Indiana

Agencies in All Large Cities

Conn New York Co., 233-5-7 W. 47th St.

Conn Chicago Co., 62 E. Van Buren St.  
Conn Detroit Co., 243 E. Grand River Ave.  
Conn Seattle Co., 1609 Third Ave.  
Conn New Orleans Co., 317 Baronne St.  
Conn Portland Co., 127 Tenth St.  
Conn Cleveland Co., 1210 Huron Road



WORLD'S  
LARGEST MANUFACTURERS  
OF HIGH GRADE BAND AND  
ORCHESTRA INSTRUMENTS



# Remove hair with Cold Cream!



--the new, gentle  
method-perfected  
by Laboratory!

## Note this New and Amazingly Different Way!

Unsavory Depilatories, the Razor, or  
any harsh method now unnecessary!

At last, correct scientific principles have been applied to the depilatory. The result is a snow white, sweet cold cream with the peculiar property of dissolving hair wherever it touches. It is called DOT; and it's as easy to use as powdering your nose; and as quick and harmless.

You apply a bit of this cold cream where there is a hair growth. Then whisk across it with a dampened wash cloth. And that's all. The hair will be gone. The cream absorbs it. And the skin is left white, and with the cool sense of cleanliness. A gentle method as amazingly simple as it is thorough. In contrast with the unfeminine razor, DOT definitely discourages further hair growth. Thus making the removal of hair, easier and easier to handle as time goes on. And entirely lacking "after odor" it will be found a toilet accessory without the discouragements of the depilatory.

You are urged to try this delicate cream dissolvent. Well groomed women everywhere have adopted it, gratefully. If your favorite toilet goods counter, Department Store or Drug Store hasn't DOT, send at once direct to the Laboratory - under guarantee of satisfaction or refund - 60c for the regular size, or \$1.00 for the large - for a supply by return mail, in plain wrapper.

Address,

Charles Dot & Co.  
LABORATORIES  
902 Eighth & Olive  
St. Louis, Mo.



## LEARN Movie Acting

A fascinating profession that pays big. Would you like to know if you are adapted to this work? Send 10c for our Twelve-Hour Talent-Tester or Key to Movie Acting Aptitude, and find whether or not you are suited to take up Movie Acting. A novel, instructive and valuable work. Send dime or stamps today. A large, interesting, illustrated Booklet on Movie Acting included FREE!

FILM INFORMATION BUREAU, Sta. N., Jackson, Mich.

## Reduce Your Flesh in Spots

Arms, Legs, Bust, Double Chin

In fact the entire body or any part without dieting  
by wearing **DR. WALTER'S**

Famous Medicated Reducing  
**RUBBER GARMENTS**

For Men and Women

Anklets for Reducing and Shaping  
the Ankles. \$7.00 per pair. Extra  
high, \$9.00.

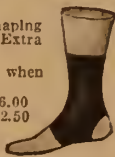
Send ankle measurement when  
ordering.

Bust Reducer, \$6.00

Chin Reducer, \$2.50

Send for Illustrated  
Booklet

**Dr. JEANNE M. C. WALTER**  
353 Fifth Avenue :: New York



pantomime under Madam Alberti. This was fascinating, for modern pantomime is the basis of acting as we know it today. I went on tour for a season with Madam Alberti, and feel I owe much to her training.

"Funny thing, when I went out to Vitagraph to see about getting into motion pictures, I gleefully piped up that I had been doing pantomime, thinking this would be in my favor. I was wrong. They said this was just what they didn't want and told me to go out and get some real experience. So I went home for the summer, had a beautiful time, and when I came back in the fall they took me in without a question."

His first picture was "The Tale of Two Cities," with Maurice Costello and Florence Turner. It was the first three-reeler, and everyone predicted the excessive length would ruin it.

"I was with Vitagraph for six years," said Jimmy. "Those were good old days and we were all happy. We did everything, obtaining the same varied experience in our screen work that the stock company offers the stage player. For two years Dorothy Kelly, George Cooper and I worked together, and each week saw us in a totally different characterization. The young motion picture actor hasn't this training any more. He is selected for the rôles according to type, and has little chance for real acting."

Some day, James Morrison hopes to write.

"No, not scenarios," and he gaily shook his head at the suggestion. "I'm one of the few who have never tried to break in. I want to do fiction. It seems to me that the life of the successful novelist must be very satisfactory. He finds a welcome and an opportunity everywhere. Actors are limited to studios and stages. Some time, too, I hope to direct. I want to try out some of my theories about handling people. I think that is where many directors fail."

Jimmy isn't married. I don't quite see how he has escaped. He confessed that he had the California bungalow fever for a time last year, but I couldn't tell whether there was a hint of romance in the remark or not. Anyway, he changed his mind and bought cars, three of them, instead. Perhaps he thought they would be more reliable in the long run than a wife. He lives in a pretty apartment close to the Hollywood hills, and seems very happy and contented with his cars and books, his friends and his work.

## The Movie Encyclopædia

(Continued from page 92)

in getting all but the tail. Not quite as badly as that, Jean. Edmund Lowe and Diana Allen are playing opposite each other.

ROSE O'DOWN.—Yes, I do know of someone I can recommend you to.

LILLY FLOWERS.—You say "love, for old men, is sun on the snow; it dazzles more than it warms them." Say not so, Lilly. You say that the Ohio Censors opposed the showing of "One Arabian Night" and "Bits of Life," but that the latter was shown. Something must be done soon.

RODOLPH VALENTINO FAN.—I don't know of his having any brothers or sisters. I suppose he has, most men have.



## Beautiful Hair The Secret of Attraction

YOU have often wondered why some folks are more attractive than others. You have often heard remarked "How beautiful she is" or "What a handsome man." Yet have you ever stopped to consider the cause? Well, dressed hair with that soft, glossy, well groomed appearance adds charm and attraction so becoming to stars of the stage and screen.

### HERMO "HAIR LUSTRE"

KEEPS THE HAIR DRESSED

FOR MEN—WOMEN—CHILDREN

Dress your hair in any style and a few drops of Hermo "Hair Lustre" will keep it well dressed. The most stubborn hair is easily dressed with Hermo even after shampooing. Dainty women and careful men are never without it, because it adds to smart appearance—excites admiration—adds beauty and life to the hair.

### GREASELESS AND STAINLESS

GUARANTEED absolutely harmless. A few drops of Hermo "Hair Lustre" used daily will complete your toilet. \$1.00 size contains 6 months' supply. We will send either size direct prepaid upon receipt of price. Use it 6 days—if not entirely satisfied return it—your money will be promptly refunded. We know you will be delighted. Send for trial order today.

HERMO COMPANY

542 E. 63RD STREET

DEPT. 36

CHICAGO, ILL.



## Electric Curling Iron Sent On 10 Day Trial

Keep your Hair looking fine.

Regular \$6.00 Parison Curler sent postpaid for only \$3.45. Use 10 days and if not delighted return and get your money. ORDER TODAY.

TODD ELECTRIC COMPANY

1102 Walnut Street, Kansas City, Missouri

## Deafness



Perfect hearing is now being restored in every condition of deafness or defective hearing from causes such as Catarrhal Deafness, Relaxed or Sunken Drums, Thickened Drums, Roaring and Hissing Sounds, Perforated, Wholly or Partially Destroyed Drums, Discharge from Ears, etc.

### Wilson Common-Sense Ear Drums

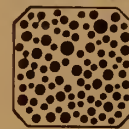
"Little Wireless Phones for the Ears" require no medicine but effectively replace what is lacking or defective in the natural ear drums. They are simple devices, which the wearer easily fits into the ears where they are invisible. Soft, safe and comfortable.

Write today for our 168 page FREE book on DEAFNESS, giving you full particulars and testimonials.

WILSON EAR DRUM CO., Incorporated  
811 Inter-Southern Bldg. LOUISVILLE, KY.

## Ford Given

A LUXURIOUS SEDAN  
The Wonderful ALL-  
YEAR CAR—Electric  
STARTER AND LIGHTS  
—Drive Your Own Car



Can you count the dots? Lots of fun. Try it. Send us your answer and become a member of our great Auto Club. Win Grand Prize including Ford Sedan. A school girl of 14 recently won Auto.

valuable prizes and hundreds of dollars in Cash given. Everybody Wins! So easy you will be surprised. We've given away many Autos. Why not you? Send your answer today.

Ford Wilson, Mgr., 141 W. Ohio St., Dept. 2434, Chicago, Ill.

## Do You Perspire?



Send us 4c for Testing Sample and what medical authorities say about Armpit Perspiration.


(An Antiseptic Liquid)

Keeps the armpits sweet and dry. Use it TWICE a week. No perspiration ruined dresses—No armpit odor—What a relief! 50c at toilet or drug dealers or by mail direct.

NONSPI CO., 2642 Walnut St. Kansas City, Mo.

(Ninety-four)





### Why Have Freckles

—when they are so easily removed? Try the following treatment:

Apply a small portion of Stillman's Freckle Cream when retiring. Do not rub in, but apply lightly. Wash off in the morning with a good soap. Continue using the cream until the freckles entirely disappear.


Start tonight — after two or three applications you will see results.

After years of research specialists have created this delightful, harmless cream which leaves the skin without a blemish. If your druggist hasn't it, write us direct. 50c per jar.

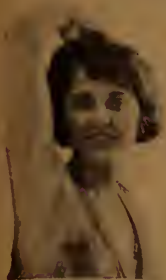
Stillman's Face Powder - 50c  
Stillman's Rouge - 25c  
Stillman's Tooth Paste - 25c

At Drug Stores everywhere. Money refunded if not satisfactory. Write for booklet—"Wouldst Thou Be Fair?" for helpful beauty hints.

**STILLMAN CREAM COMPANY**  
Dept. 3 Aurora, Illinois



## Wash Away Hair with El-Rado



You will like El-Rado. You will be surprised with what ease it removes undesirable hair from the arms, limbs and underarms. El-Rado is a delightful liquid ready for instant use. It is absolutely harmless.

Guaranteed Satisfactory or Money Refunded. Two Sizes: 60c and \$1.00, at drug and toilet goods depts.

If your dealer is out of El-Rado, send your order for \$1.00 size to us with stamps or money order. We will forward El-Rado by return mail.

**PILGRIM MFG CO.**  
Dept. 1276, Newburgh, New York

## \$500 CONTEST

We want a third verse for our song "Empty Arms." \$500 will be paid to the writer of the best one submitted. Send us your name and we shall send you the words of the song and the rules of this contest. Address **CONTEST EDITOR, WORLD M. P. CORP.,** 245 W. 47th St., Dept. 694-B, New York, N. Y.

## Big Band Catalog Sent FREE

Anything you need for the band—single instrument or complete equipment. Used by Army and Navy. Send for big catalog, liberally illustrated, fully descriptive. Mention what instrument interests you. Sold by leading music dealers everywhere.

**LYON & HEALY**

50-74-A Jackson Boulevard CHICAGO



## IT IS TO LAUGH!

She's all dolled up and looks like she had a black eye. **HER MAKE-UP RAN.** Can't happen if you use **Wm. J. Brand's Red Fox Liquid COL-Y-BROW.** For eyebrows and eyelashes. Absolutely harmless. **WILL NOT RUN.** Colors: Black and Brown. By mail \$1.00. **HAIR SPECIALTY CO.,** Dept. B, 24 E. 21st St., New York

(Ninety-five)

## The Man From Downing Street

(Continued from page 84)

drama instead of a spectator. Last night when he sat with Doris Burnham in the sitting-room of her father's quarters, which she had made homelike with chintz and pictures cut from magazines, she had told him with her uncompromising honesty that she had been reading a book about the Rajahs of India and was surprised to find how many of them had married English girls.

A little smile touched his stern lips now at the memory, a tender little smile such as his lips had never had for any woman before. When the climax of the drama came, and he had a feeling it would come very soon now, he would go to Doris Burnham without his sham gewgaws and the romantic panoply of his disguise and he would woo her in his own name. He rather fancied that the ending of the drama was going to be a happy one for him, but for Ruth MacAllister there seemed no such probability. Her face blanched when he told her the next afternoon that at four o'clock he was going to Captain Graves quarters and arrest him as a traitor to the Crown.

"It's hard, Ruth," he said pitifully, "but Wentworth told me an hour ago that it was the news of the two per cent. tax on hemp that had reached the native quarters. You proposed the test yourself. What else can I do?"

"Nothing," said Ruth MacAllister sternly. "I hoped—but if Arthur is guilty he will have to pay, and those who love him will have to pay. But that does not mean his wife," her tone was bitter.

"I'm sorry, Ruthie," Kent said wistfully, "if there was anything I could do—"

"There is," she cried, "let me come too—at four o'clock. I promise I won't make a scene."

Kent had made sure that both Graves and his wife were at home when he and Ruth, both wearing English clothes, were admitted that afternoon by a scared-looking native who vanished immediately afterward. The reason for his confusion was explained by the sound of angry voices from the next room, separated from the visitors by a curtain. Graves was evidently remonstrating with his wife and she was answering hysterically. At the sound of Kent's warning cough, the Captain came out, looking haggard and worn.

His sick glance went to Ruth, then turned hurriedly away. It was Kent who broke the heavy silence, punctuated with the gasping sobs of the woman in the next room. "I am sorry, Captain Graves," he said clearly, "I must arrest you for treason. The code messages were carried to the Maharaja from this house."

The Captain stood immovable. He looked oddly small, crushed down by Life, abject. A muscle in one cheek twitched, and his eyes turned swiftly an instant to the curtains of the other room, then he held his head high and turned toward Kent as a gallant soldier, led out



## WURLITZER

200 YEARS OF MUSICAL INSTRUMENT MAKING

# On Trial

## Send for New Book On Musical Instruments No Charge

EVERY known instrument illustrated, many in full colors. All details and complete descriptions. A veritable musical encyclopedia—absolutely free!

You may now have any musical instrument for a week's trial in your home at our risk. No obligation to buy. Return the instrument at our expense at the end of a week if you decide not to keep it. The trial will not cost you a penny.

## Monthly Payments

A few cents a day will pay. Special combination offers in complete musical outfits—velvet lined case, all accessories, self-instructor, etc., all at direct factory price—everything you need at practically the cost of the instrument alone.

Wurlitzer instruments are known all over the world for artistic quality. Used by the greatest musicians, bands and orchestras. Wurlitzer has made the finest musical instruments for over 200 years.

**Write Today.** Wurlitzer has stores in over thirty cities. But no matter where you live, Wurlitzer is no farther than your nearest mail box. Send coupon today.

**THE RUDOLPH WURLITZER CO., Dept. A151**

117 E. 4th Street, Cincinnati 120 W. 42nd Street, New York  
700 W. Jackson Blvd., Chicago 250 Stockton St., San Francisco

Send me your new catalog with illustrations in color and full descriptions of all musical instruments, also details of the Wurlitzer Free Trial Easy Payment Plan. No obligation.

Name \_\_\_\_\_

Address \_\_\_\_\_

(State musical instrument in which you are interested.)

Copyright 1922, The Rudolph Wurlitzer Co.

## 8 WONDER HAIR NETS, 50c

### Special Trial Offer

50c brings you postpaid 8 single mesh or 6 double mesh extra large Marinettes. Guaranteed Human Hair, invisible, sterilized, sanitary, durable and perfect in every particular, or your money back. All colors, caps, fringes. Equal to any high-priced net on the market because we import direct and sell direct. Send 50c today for a trial, and save money.

**MARITIME SALES CO.,** 9 State St., NEW YORK, N. Y.

## FLESH REDUCED

### Externally

**Safe—Sure—Harmless**

Reduce your superfluous flesh Externally through your daily bath with fragrant

**FLO-RA-ZO-NA Bath Cartons**

The One and Only external reducer, Safe and Harmless. GUARANTEED to contain no alum, epsom salts or harmful ingredient. No violent exercises, no deprivation—Just Bathe and Grow Thin.

**Fourteen Treatments, \$3.00, Postpaid**

If your druggist cannot supply you send \$3.00 (\$4.00 in Canada) direct to

**Royal Pharmaceutical & Perfumery Co., Inc.**  
Dept. L.A., 49 E. 102d St., New York





# Your Figure

Has Charm Only as You Are Fully Developed

## BEAUTY OF FORM

can be cultivated just the same as flowers are made to blossom with proper care. Woman, by nature refined and delicate, craves the natural beauty of her sex. How wonderful to be a perfect woman!

### Bust Pads and Ruffles

never look natural or feel right. They are really harmful and retard development. You should add to your physical beauty by enlarging your bust-form to its natural size. This is easy to accomplish with the NATIONAL, a new scientific appliance that brings delightful results.

### FREE BEAUTY BOOK

If you wish a beautiful, womanly figure, write for a copy of the treatise by Dr. C. S. Carr, formerly published in the Physical Culture Magazine, entitled: "The Bust—How It May Be Developed." Of this method Dr. Carr states:

"Indeed, it will bring about a development of the busts quite astonishing"

This valuable information, explaining the causes of non-development, together with photographic proof showing as much as five inches enlargement by this method, will be sent FREE to every woman who writes quickly. Those desiring book sent sealed, enclose 4c postage.

THE OLIVE COMPANY, Dept. 210, Clarinda, Iowa



WARNING! Say "Bayer" when you buy Aspirin.

Unless you see the name "Bayer" on tablets, you are not getting genuine Aspirin prescribed by physicians over 22 years and proved safe by millions for

Headache	Colds	Rheumatism
Toothache	Neuralgia	Neuritis
Earache	Lumbago	Pain, Pain

Accept only "Bayer" package which contains proper directions.

Handy "Bayer" boxes of 12 tablets—Also bottles of 24 and 100—Druggists  
Aspirin is the trade mark of Bayer Manufacture of Monoaceticacidester of Salicylicacid

## YOU HAVE A BEAUTIFUL FACE BUT YOUR NOSE?

IN THIS DAY and AGE attention to your appearance is an absolute necessity if you expect to make the most out of life. Not only should you wish to appear as attractive as possible, for your own self-satisfaction, which is alone well worth your efforts, but you will find the world in general judging you greatly, if not wholly, by your "looks," therefore it pays to "look your best" at all times. Permit no one to see you looking otherwise; it will injure your welfare. Upon the impression you constantly make rests the failure or success of your life. Which is to be your ultimate destiny?

My latest Nose-Shaper, "TRADOS Model 25," U. S. Patent, with six adjustable pressure regulators and made of light polished metal, corrects now ill-shaped noses without operation, quickly, safely and permanently. Diseased cases excepted. Is pleasant and does not interfere with one's daily occupation, being worn at night.

Write today for free booklet, which tells you how to correct Ill-Shaped  
Noses without cost if not satisfactory.

M. TRILETY, Face Specialist 1742 Ackerman Bldg., Binghamton, N. Y.  
Also For Sale at Riker-Hegeman, Liggett's and other First-Class Drug Stores.

to be shot at dawn, faces his executioners. "All right. There's no need of saying any more, is there? I confess. And now—let's go."

From behind the curtains came a gasp, then—tearing at their taut nerves, the shattering concatenation of a revolver shot. Springing to them, Robert Kent flung them aside and revealed the beautiful upturned face of Norma Graves. A faint smile touched her still lips as tho in the last instant of her life she had learned what Love really was, and with it Love's lesson of self-sacrifice.

As the three of them stood gazing down at the quiet body that had pulsed to such wild and lawless passion a little while ago, the outer door was flung noisily open and Colonel Wentworth seemed to fill the little room with his domineering presence. "Well?" he rasped, "have you arrested him?"

Kent gazed at the newcomer steadily, "No, Colonel Wentworth," he said, "I have not arrested Captain Graves, because Captain Graves is not guilty."

Ruth uttered a little cry and moved to the side of the man she loved. The Colonel stared from one to the other, and last of all at the dead face with its odd, wise little smile. "Then," he stammered, "it was she—that woman who sold the messages?"

Robert Kent's hand went to his pocket as he advanced toward the Colonel, "It was she who took them to her lover, the Maharaja, but she got them from—you!"

Wentworth's heavy features were convulsed with rage. He shook a sledge hammer fist in the Secret Service man's face, "you insolent hound. I'll have you court-martialled for this—I'm the commandant of this garrison—"

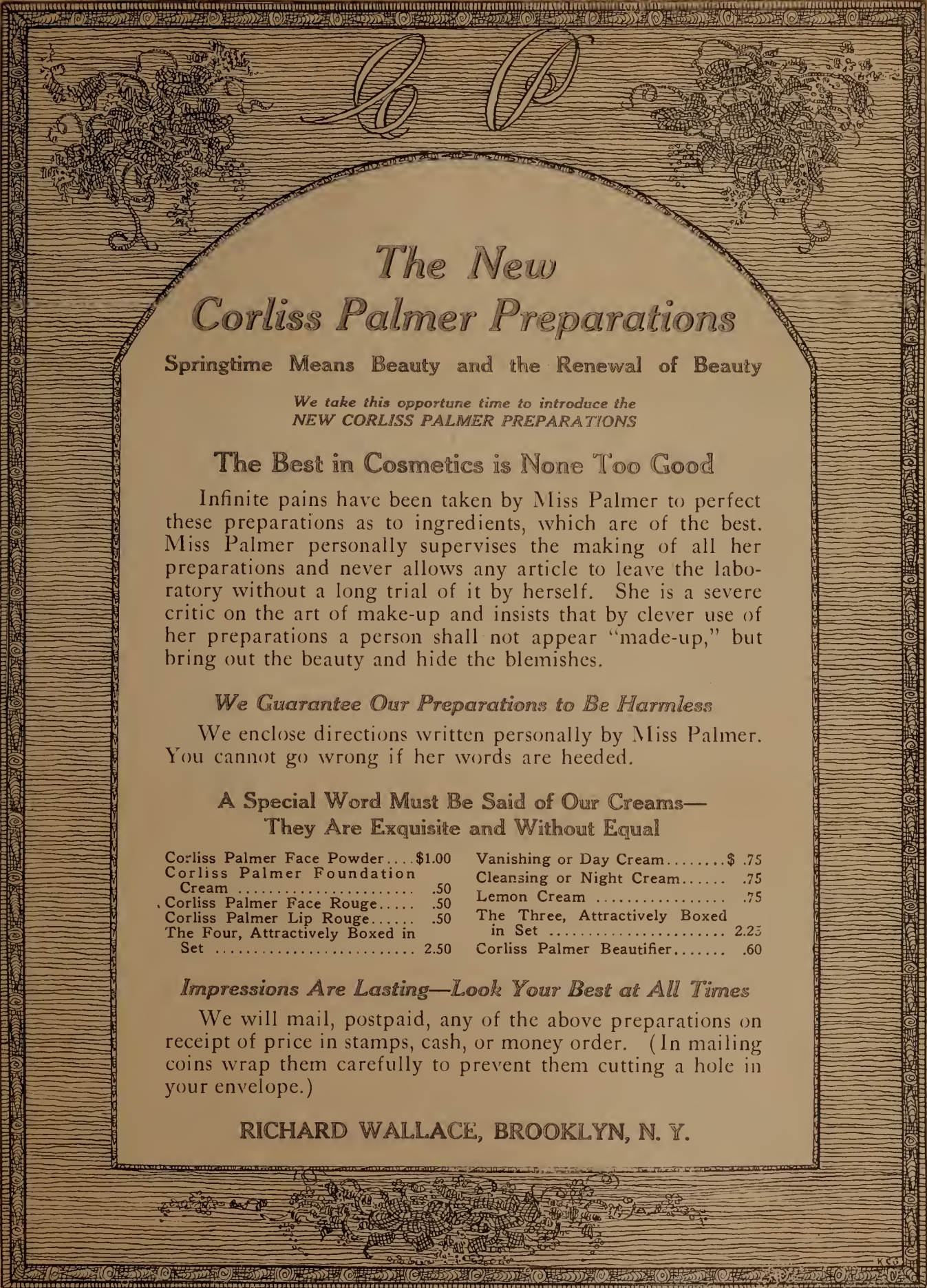
"You are wrong," another voice from the doorway broke across the hot flood of words. Major Burnham with an English soldier on either hand advanced into the room, "I have orders from headquarters to place you under arrest and in the charge of Captain Kent. And I assume the charge of the garrison."

As the two soldiers, at a signal snapped handcuffs on the Colonel's wrists—Kent spoke sternly. "You overplayed your hand, Wentworth. I never had either of those 'jute' or 'hemp' messages sent to Major Burnham or Captain Graves. I could have arrested you this morning when you told me that the 'hemp' tax was being talked about in the bazaars but I wanted to make sure of the woman's part as well."

Left alone once more with Captain Graves and the pale girl who held his hand, Kent took his other hand in a strong clasp. "You played the man just now, Graves!" he told him. "It was a cruel test—I wish I could be sure that I would have passed it so gallantly."

Then, closing the door softly, he left them alone with their future and went joyfully away to find a slip of a girl with straight smiling brown eyes and cheeks like the little wild roses that grow in quiet English lanes.





## The New Corliss Palmer Preparations

Springtime Means Beauty and the Renewal of Beauty

*We take this opportune time to introduce the  
NEW CORLISS PALMER PREPARATIONS*

### The Best in Cosmetics is None Too Good

Infinite pains have been taken by Miss Palmer to perfect these preparations as to ingredients, which are of the best. Miss Palmer personally supervises the making of all her preparations and never allows any article to leave the laboratory without a long trial of it by herself. She is a severe critic on the art of make-up and insists that by clever use of her preparations a person shall not appear "made-up," but bring out the beauty and hide the blemishes.

### We Guarantee Our Preparations to Be Harmless

We enclose directions written personally by Miss Palmer. You cannot go wrong if her words are heeded.

### A Special Word Must Be Said of Our Creams— They Are Exquisite and Without Equal

Corliss Palmer Face Powder....	\$1.00	Vanishing or Day Cream.....	\$.75
Corliss Palmer Foundation Cream .....	.50	Cleansing or Night Cream.....	.75
Corliss Palmer Face Rouge.....	.50	Lemon Cream .....	.75
Corliss Palmer Lip Rouge.....	.50	The Three, Attractively Boxed in Set .....	2.25
The Four, Attractively Boxed in Set .....	2.50	Corliss Palmer Beautifier.....	.60

### Impressions Are Lasting—Look Your Best at All Times

We will mail, postpaid, any of the above preparations on receipt of price in stamps, cash, or money order. (In mailing coins wrap them carefully to prevent them cutting a hole in your envelope.)

RICHARD WALLACE, BROOKLYN, N. Y.





# A New Perfume!

**RIEGER'S FLOWER DROPS** are unlike anything you have ever seen before. The very essence of the flowers themselves, made without alcohol.

## The World's Most Precious Perfume

The regular price is \$15.00 an ounce, but for 20c you can obtain a miniature bottle of this precious perfume. When the sample comes you will be delighted to find that you can use it without extravagance. It is so highly concentrated that the delicate odor from a single drop will last a week.

\$15.00 an Oz.

# Sample 20c

## Other Offers at Dealers or by Mail

Bottle of Flower Drops with long glass atomizer, containing 30 drops—a supply for 80 weeks.

Lilac, Crabapple, \$1.50  
Lily of the Valley, \$2.00  
Rose, Violet, \$2.00  
Romanza, \$2.50  
Above odors, 1 oz. \$15  
1-2 oz. 8  
Mon Amour Perfume, sample offer, 1 oz. \$1.50

**Souvenir Box**  
Extra special box of five 20c bottles of five different perfumes, \$1.00  
If any perfume does not exactly suit your taste, do not hesitate to return, and money will be refunded cheerfully.

Send 20c (stamps or silver) with the coupon below and we will send you a sample vial of Rieger's Flower Drops, the most alluring and most costly perfume ever made. Your choice of odors. 20 cents for the world's most precious perfume!

**Rieger's**  
PERFUME & TOILET WATER  
**flower Drops**

## Send This Coupon!

Paul Rieger & Co., (Since 1872)  
181 First Street, San Francisco  
Enclosed find 20c for which please send me sample bottle of Rieger's Flower Drops of the odor which I have checked.

☐ Lily of the Valley ☐ Rose ☐ Violet  
☐ Romanza ☐ Lilac ☐ Crabapple

Name \_\_\_\_\_

Address \_\_\_\_\_

☐ Souvenir Box—\$1.00 enclosed.

☐ \$\_\_\_\_\_ enclosed.  
Remember, if not pleased your money will be returned.



**The PEACOCK RING**

The Jewelry Sensation of 5th Ave. and Paris. Sterling Silver Ring, platinum finish; exact size of illustration. Set with a blaze of emerald and sapphire gems. Sets off a pretty hand to perfection.

Write Today—Send No Money! Give little finger size. Pay postman \$1.50 on arrival plus 10c. for postage. Money refunded unless satisfied.

**LENALEY CO.**  
Dept. E  
109 W. 48th St.  
New York

**PRICE \$1.50**

## HAVE BEAUTIFUL HANDS

SOFT SMOOTH VELVETY

**Golden Glow Lotion** Produces wonderful change in hands. Cures chaps. Takes away coarseness, stains and unattractiveness. For years the favorite of actresses. Dealers or direct. Now \$1.50.

**GOLDEN GLOW CO., 637 No. Michigan Boulevard, CHICAGO**

## 30 Days' Free Trial

Select from 44 Styles, colors and sizes, famous **Ranger** bicycles. Delivered free on approval, express prepaid, at **Factory Prices**. You can easily save \$10 to \$25 on your bicycle.

**12 Months to Pay** on any Ranger if desired. Parents often advance first deposit. Boys and girls can easily earn small monthly payments.

Best quality, at factory prices, express prepaid. Lamps, wheels and equipment, low prices. Send **No Money**, do business direct with makers.

**Mead Cycle Company** Dept. H-120, Chicago



## Is It Coming To This?

By Cotton C. Doyle

LYNN, MASS., Feb. 14.—Local motion picture theaters have discontinued showing pictures featuring Mary Miles Minter and Mabel Normand, whose names have been mentioned in connection with the murder of William Desmond Taylor, motion picture director, at Los Angeles. The action was taken at the request of the city's board of censors.—Associated Press Dispatch.

"YOUNG gentlemen," said the Professor of Journalism to his class of would-be news hounds, "we will now turn to Page One of the *Morning Journal* and see what is going on in the world. Ah, here is a 'special' that looks interesting. Let us read:"

"BOHONKUS, MASS., FEB. 15.—(SPECIAL).—Motion picture theaters here today announced that in future they would exhibit no pictures featuring Martha Periwinkle, Mary Wheeler, James Walker or Jerome Knight. This action, it was stated, was taken at the request of the local board of censors.

"Charles Johnson, chairman of the Censorship Board, declared in a formal statement that the request was made in order that the youth of the city might not have the opportunity to see, and be influenced, by actresses and actors who have come into odious notoriety.

"Miss Periwinkle," continued Mr. Johnson's statement, "has admitted that she was aboard the *Tiddledewink Limited* wrecked last week near Barlow Junction, and which had among its passengers Mrs. Laura Pethwick-Jones, the widely known young divorcee. It makes no difference that Mrs. Pethwick-Jones lost her life in the accident and that Miss Periwinkle at the coroner's inquest testified she did not know the woman. The mere fact that Miss Periwinkle was on the same train with Mrs. Pethwick-Jones warrants the removal of her films from the local programs.

"Miss Wheeler's name appeared in connection with a fashion note in the columns of the *Clarion*, of this city, last Thursday, and in the same issue of the newspaper was the story of the Thompson dinner party. The Board learned that Mr. and Mrs. Harry Wilson, the principals in the Wilson-Walters elopement two years ago, were guests at the Thompson dinner and an examination of the newspaper disclosed their names listed. The article referring to Miss Wheeler's gowns was on Page Eight of the newspaper, the account of the dinner party on Page Ten. The Board deems it immoral for the name of a motion picture star to be within fourteen pages of that of a person or persons who have gained notoriety, therefore it has held that no picture featuring Miss Wheeler may be exhibited.

"As to Mr. Walker, the Board has determined that actors and actresses who appear on the screen here must be persons of strong character, honesty, and with morals above reproach. The fail-

(Continued on page 100)

**DIAMONDS-WATCHES CASH OR CREDIT**

**LOFTIS BROS. & CO. EST'D 1858**

**GENUINE DIAMONDS GUARANTEED**

**PRICES GREATLY REDUCED**

We invite comparisons. You will be convinced that you can do better with **LOFTIS**. Our IMMENSE BUYING POWER for our Chain of Stores and our large Mail Order House enables us to make lower prices than small concerns. Liberty Bonds accepted at par.

**SEND FOR FREE CATALOG**


Everything explained. Over 2,000 illustrations of Diamond-set Jewelry, Pearls, Watches, etc. Any article sent prepaid for Free Examination. Satisfaction guaranteed or money refunded.

**SELECTED FROM OUR "A1" BEST SELLERS:**  
Diamonds are dazzling, blue white, perfect cut. Mountings are all Solid Gold. Furnish at prices given, up to any price you wish. Order by Number:  
**DIAMOND RINGS:** 1—White Gold, \$100. 3—White Gold, or Green Gold with White Gold prongs, \$75. 5—White Gold, \$75. 10—White Gold, or Green Gold with Diamond set in White Gold, \$37.50. 11—Yellow Gold, Diamond set in White Gold, \$150. 6—WEDDING RING: Platinum, \$25; Green or Yellow Gold, \$10. 7—WATCH: 17-J., gold filled, guaranteed 25 years, \$27.50. 12—WRIST WATCH: White Gold, 16-J., \$36; 17-J., \$45. **Credit Terms:** One-fifth down, balance divided into equal payments within eight months.

**LOFTIS BROS. & CO. EST'D 1858**

**THE OLD RELIABLE CREDIT JEWELERS**  
DEPT. A-616  
108 N. State Street, Chicago, Illinois  
Stores in Leading Cities

## FOR THOSE EYES!



**SHIC** glorifies them by growing long, silky lashes and beautiful eyebrows. Three kinds—'Natural', 'Brown' and 'Dark'. Guaranteed pure and harmless. Use as directed.

**SOCIETE LA FRANCE TOILET GOODS CO., Dept. P.C., 15 W. 26th St., N.Y.C.**

**D-PLAYA SAW**

You can produce most wonderful, soft, sweet music from any common carpenter's saw with a violin bow or soft hammer. If you know how, No musical ability required—you need not know one note from another.

**Easy to Learn in 3 Weeks**

I absolutely guarantee to teach you to play popular music within three weeks. I will give you all the secrets and tricks I have learned in my ten years' success as a saw musician—secrets never before revealed and unknown to other musical entertainers. Very little practice required—it's all in knowing how. I furnish a specially tempered Musical Saw and complete course of instructions.

Send today for complete free information, "How to Play a Saw."


**C. J. Mussehl, 375 Mack Bldg., Fort Atkinson, Wis.**

**FREE AMBITIOUS WRITERS**

Send today for FREE copy of America's leading magazine for writers of Photoplays, Stories, Poems. Instructive, helpful.

**WRITER'S DIGEST, 622 Butler Bldg., Cincinnati**

## DEAFNESS IS MISERY



I know because I was Deaf and Had Head Noises for over 20 years. My lustrous Antiseptic Ear Drums restored my hearing and stopped Head Noises, and will do it for you. They are Tiny Megaphones. Cannot be seen when worn. Effective when Deafness is caused by Catarrh or by Perforated, Partially or Wholly Destroyed Natural Drums. Easy to put in, easy to take out. Are "Unseen Comforts." Inexpensive. Write for Booklet and my sworn statement of how I recovered my hearing.

**A. O. LEONARD,**  
Suite 53. - 70 Fifth Avenue, New York City

**Superfluuous HAIR all GONE**

Forever removed by the Mahler Method which kills the hair root without pain or injuries to the skin in the privacy of your own home

Send today 3 stamps for Free Booklet

**D. J. MAHLER CO., 40-B Mahler Park, Providence, R. I.**



**DAZZLING BRILLIANT SPARKLING DIA-GEMS** FULL OF FIRE AND RADIANCE

If you or your friends can tell a genuine DIA-GEM from an absolutely perfect sparkling white diamond, return it. DIA-GEMS stand all diamond tests. Set in men's or ladies' solid gold rings.

**Wear a DIA-GEM 30 Days Free**

Specify lady's or man's ring and give finger size. We'll send you a DIA-GEM. Take 30 days to decide. Deposit \$4.00 with postmaster and pay \$2.00 monthly for seven months if satisfied.

**DIA-GEM CO., Dept. 590, 628 World Bldg., New York, N. Y.**





Marie Prevost,  
Universal Film Star

### —For Long, Dark Lashes

Use Liquid Lashlux to bead and darken your lashes instantly. Moisture has no effect on this wonderful new liquid—it will not run or smear even after swimming.

Liquid Lashlux is pure and will not harm your eyes. One application daily is sufficient to KEEP your lashes and brows evenly darkened.

At night apply Colorless Lashlux to keep your lashes soft, well nourished and encourage their growth.

Liquid Lashlux, Black and Brown, 75 cents, Cream 50 cents, at Drug and Department Stores or by mail.

Send 10 cents for a generous sample of the new Liquid Lashlux

ROSS COMPANY

78 Grand Street New York

**LASHLUX**  
means luxuriant lashes

## Superfluous Hair

Can be permanently removed and  
DESTROYED ONLY BY ELECTRICITY  
But it can be done at your own home  
BY YOURSELF

I have perfected a portable electric battery and full equipment, whereby any person can learn in ten minutes how to use the electric needle with ease and success. Full directions with each battery. You cannot fail. Even if you do, you can do yourself no harm. No danger whatever. My method is simplicity itself. You can remove hair from any part of the body, and when you once destroy the roots, the hair can never grow again. Electricity is the only method known to science which

### Permanently Destroys Hair Growth

A child, almost, can operate this battery without danger. It cannot possibly go wrong. A good operator can remove over 100 hairs an hour without leaving the tiniest scar or discoloration.

Price complete, with full directions for use, \$20.00, prepaid.

EDWARD BRUESTEL - - Bound Brook, N. J.

## Perspiration

can be remedied without harm to the skin or clothing. There are several deodorants known to chemistry, but there is only one formula that possesses all these virtues:

1. Destroys all bodily odors.
2. Checks perspiration without discomfort.
3. Absolutely harmless.
4. Actually benefits the skin.
5. Serves as a vanishing cream.
6. A dainty, fragrant snow-white cream.

### "WONDER"

is a necessity for every lady (or gentleman) who perspires too freely. You will be in many hot, close rooms this summer and you surely want to avoid being unpleasantly conspicuous. No soap, powder or perfume can hide offensive perspiration.

Send 25 cents (stamps or coin) for a tube. If you send a coin, be sure it is well wrapped to prevent cutting thru envelope and getting lost in the mail.

**WILTON CHEMICAL CO.**  
Brooklyn, N. Y.

## OPPORTUNITY MARKET

### AGENTS WANTED

**AGENTS**—\$60 to \$200 a Week; Free Samples. Gold Sign Letters for Store and Office Windows. Anyone can do it. Big demand. Liberal offer to general agents. Metallic Letter Co., 431-R N. Clark St., Chicago.

### BUSINESS OPPORTUNITY

**\$15 TO \$30 PER WEEK.** Steady income. Either sex. Exclusive territory. No competition. Send 25 cents in once, for sample and particulars. World Registry Bureau, Cohoes, N. Y.

### FILMS DEVELOPED

**TRIAL OFFER**—20 cents for developing any film or six negatives any size, including six prints. Other charges proportionate. 24 hour service. Splendid work. \$20,000 plant. Roanoke Photo Finishing Co., 207 Bell Ave., Roanoke, Va.

### HELP WANTED

**Ambitious Men and Women:** \$40.00 to \$150.00 weekly. Become advertising writers. Students frequently earn \$20.00 to \$40.00 weekly while learning. Prepare quickly, home, spare time. We assist you to position. Write Applied Arts Institute, Dept. 322, Witherspoon Building, Philadelphia.

**All Men, Women, Boys and Girls Over 17,** willing to accept Government Positions, \$135. Write Mr. Ozment, 199, St. Louis.

### HELP WANTED—FEMALE

**AT ONCE**—Five bright, capable ladies to travel, demonstrate and sell dealers; \$40 to \$75 per week; railway fare paid. Goodrich Drug Co., Dept. 16, Omaha, Nebr.

**If You Are Going** into the beauty parlor business, get our wholesale catalogue. Everything from a hair pin to a permanent waving machine. Hair Specialty Co., 24 East 21st St., New York, Dept. B.

### MOTION PICTURE BUSINESS

**\$35.00 PROFIT NIGHTLY.** Small capital starts you. Outfits sold on installments. No experience needed. Our machines are used and endorsed by Government Institutions. Catalog free. Atlas Moving Picture Co., 426 Morton Bldg., Chicago.

### MOTION PICTURE MACHINES

Moving Picture Machines, Films and equipments for Homes, Schools, Churches and Theatres. Dept. C, Monarch Theatre Supply Co., Memphis, Tenn.

### NEWS CORRESPONDENCE

**EARN \$25 WEEKLY,** spare time, writing for newspapers, magazines. Experience unnecessary; details free. Press Syndicate, 560, St. Louis, Mo.

### PATENTS

**PATENTS.** Write for Free Illustrated Guide Book. Send model or sketch for free opinion of its patentable nature. Highest references. Prompt Attention. Reasonable Terms. Victor J. Evans & Co., 621 Ninth, Washington, D. C.

### PHOTOPLAYS

**Exchange Plots for \$8.** Photoplay ideas accepted any form; revised, typed, published, copyrighted, sold. Advice free. Universal Scenario Corporation, 263 Western Mutual Life Bldg., Los Angeles.

**Photoplays, Ideas, Wanted** for California Producers. Also Magazine Stories, etc., for publication. MSS. criticised free, sold on Commission. Submit MSS., or, if a beginner, write for Free Plot Chart and details. Harvard Company, 220 San Francisco.

### PRIZE CONTEST

**\$500.00 PRIZE CONTEST.** If you write the best third verse for our song "Empty Arms" you will receive \$500.00. Send your name and we will send you free the contest rules and words of this song. World Corporation, 245 West 47th St., Dept. 667-A, New York.

### SHORT STORIES

**STORIES AND PHOTOPLAY IDEAS WANTED** by 48 companies; big pay. Details free to beginners. Producers' League, 441, St. Louis, Mo.

**FREE TO WRITERS**—A wonderful little book of money-making hints, suggestions, ideas; the A B C of successful story and movie play writing. Absolutely Free. Just address Authors' Press, Dept. 14, Auburn, N. Y.

**STORIES, POEMS, PLAYS, ETC.,** are wanted for publication. Good ideas bring big money. Submit MSS. or write Literary Bureau, 134, Hannibal, Mo.

**EARN \$25 WEEKLY,** spare time, writing for newspapers, magazines. Experience unnecessary; details free. Press Syndicate, 560 St. Louis, Mo.

### STAMPING NAMES

**Stamp Names on Key Checks.** Make \$19 per 100. Some make \$10 daily. Either Sex. Send 25c for sample and instructions. M. Kertag Co., Cohoes, N. Y.

### VAUDEVILLE

**GET ON THE STAGE.** I tell you how! Send 6c postage for instructive illustrated Stage Book and particulars. C. LaDelle, Box 557, Los Angeles, Cal.

### WRITERS

**WANT TO WRITE?** Let writer of wide experience aid you. Advice, Criticism, etc. Correspondence Welcomed. Author, Box 186-B, Madison Sq. Sta., New York.



## This Soothing Clasmic Pack Brings Charming Beauty Without Massaging

Cover the face as illustrated and rest while this wonder pack brings your hidden beauty to light—making your skin soft and clear—freshening the complexion and giving it a radiant, natural color.

### Immediate Results

You don't have to wait to see results—the very first application shows amazing benefits—you can actually feel the wonder work going on—the gentle lifting sensation proves that blemishes are being banished and that all the facial muscles and tissues are being rejuvenated. Boncilla treatments are also given in beauty parlors for women and can be used in your own home.

**Boncilla**  
Beautifier

### DOES THESE DEFINITE THINGS FOR THE FACE:

1. Clears the complexion and gives it color.
2. Closes enlarged pores.
3. Removes blackheads and pimples.
4. Lifts out the lines.
5. Rebuilds drooping facial tissues.
6. Makes the skin soft and velvety.

On a guarantee of money back if you are not satisfied

### Send for Generous Introductory Set

The Boncilla "Package-O-Beauty" consists of the complete Boncilla Method—Beautifier, Cold Cream, Vanishing Cream and Face Powder enough for three or four facial packs. Obtain it from your dealer for 50c, or send the coupon to us with 50c and we will mail it postpaid. Regular sizes priced as follows:

Beautifier, No. 7 Tube..... \$1.00  
Creams and Powder, each..... .75  
These four in No. 37 set..... 3.25

**BONCILLA LABORATORIES**  
443 East South Street  
Indianapolis, Indiana

I enclose 50c. Kindly send your Package-O-Beauty to:

Name.....

Address.....

City..... State..... C

## "ZEE BEAUTIFUL GIRL PICTURES"

10 wonderful poses, \$1.00; 18 specials, \$2.00. Genuine "Taken from Life" Photographs. Money refunded if dissatisfied.

**BAIRART CO., Dept. 115, ST. LOUIS, MO.**

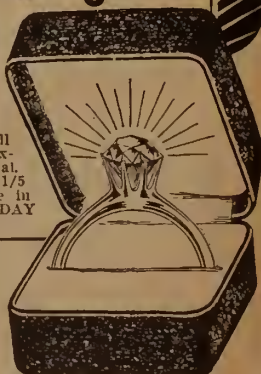
**DIAMONDS**  
ON CREDIT

### Free Book of

## Diamond Bargains

Send for the most complete catalog of Diamonds and Jewelry ever published showing exquisite gifts of every description—every article a rare bargain.

Anything you select will be sent for FREE examination and approval. If satisfied, pay only 1/5 purchase price—balance in 10 months. Send TODAY for catalog No. 492-L.



**SWEET Engagement**  
Ring set with perfectly cut, blue-white Diamond.

Price \$45

Terms: \$9 Down—\$3.60 a Month

Solitaires from \$25 to \$1000

"THE HOUSE OF QUALITY"  
**L.W. SWEET INC.**  
1650-1660 BROADWAY, NEW YORK



## CORLISS PALMER CREAMS

SOME LIKE A DRY CREAM—

others a greasy cream

SOME A CLEANSING LOTION

We have them all and also an EXQUISITE LEMON CREAM for general use.

Let Miss Corliss Palmer, who supervises the making of all her preparations tell you in her personal letter that is enclosed with these articles, just how she uses the creams and the lotion and the benefits that are derived.

**CORLISS PALMER VANISHING CREAM**—A light, dry cream of purity to be used in the morning or at any time to freshen the skin and make a foundation for the face powder. 75 cents.

**CORLISS PALMER CLEANSING OR NIGHT CREAM**—A heavier cream to cleanse the face at night and to soften and beautify the skin. 75 cents.

**CORLISS PALMER LEMON CREAM**—An exquisite cream of even texture, purity and loveliness. For general use on the face and body. 75 cents.

**CORLISS PALMER FOUNDATION CREAM**—A heavy, flesh-color cream that will hide all blemishes and make the powder stick on as will nothing else. To cover a pimple, or a red nose, or the whole face for an all day make-up, there is nothing like it. 50 cents.

**CORLISS PALMER BEAUTIFIER**—A lotion of the finest quality for those who do not care for creams as a cleanser. An absolute corrector of an oily complexion, a bleacher, an astringent, healer of blemishes, and a very great enemy of wrinkles. 60 cents.

YOU ARE GIVEN BEAUTY—

IT WILL NOT LAST UNLESS YOU CARE FOR IT

We will mail, post paid, any of the above preparations on receipt of price in stamps, cash, or money order. (In mailing coins wrap them carefully to prevent them cutting a hole in your envelope.)

**RICHARD WALLACE, Distributor**  
BROOKLYN, N. Y.

## Is It Coming To This?

(Continued from page 98)

ure of the First National Bank of Ballyhack two weeks ago, followed by the confession of the cashier that he had misappropriated \$900,000 of the bank's funds, was heralded thruout the country. The Board has learned that Mr. Walker was a customer of the institution and that on several occasions he had been seen conversing with the cashier. No further comment as to Mr. Walker is necessary.

"The case against Mr. Knight is a clean-cut one. It has come to the attention of the Board that since the adoption of the Eighteenth Amendment to the Constitution of the United States a brand of intoxicating liquor containing denatured alcohol and other deadly poisons is being sold under a label which proclaims it as 'Good Night.' It is self-evident that the exhibition of pictures featuring Mr. Knight, if permitted, might popularize this particular brand of intoxicant and result in deterioration of the morale of the good people of this community.

"The Board takes pleasure in announcing that it is determined to do everything within its power to protect the young and innocent, and the self-respecting citizens of Bohonkus."

## OUR ARMORY

By RENWICK TAYLOR

The green gold moon is rising.  
Behind the turreted towers  
That loom against the turquoise sky—  
Like castle walls  
Where whispers creep in and out,  
And in and out,  
And weave themselves  
Weird tales  
Upon the silent night.

But cars pass here!  
And clang and clang, and tear  
The darkness with their lights,  
As do the stores that line the streets.  
And only youths in khaki  
Stroll in and out,  
And in and out,  
Or lounge within the doorway,  
Passing words with girls  
Who pass  
Along the street.

Old romance fades. No romance here!  
Then looms again  
Against the sky,  
For Life is Life, and here  
All Life is found.  
Why should I ask that whispers  
Creep along the walls,  
And weave weird tales  
In and out, and in and out?  
Is not the moon green gold, tonight,  
Where the turreted towers  
Loom against  
The turquoise sky?

## BETTER THE NIGHT

By VIVIAN YEISER LARAMORE

Better the night with a half heart  
Alive to cloud-choked stars,  
Better the night with a dumb heart  
That beats against its bars,  
Better the night with no heart  
Than a noon revealing scars.

(One hundred)



"Your lines and wrinkles shall disappear for a day or two"

## William J. Brandt's RINKEL-ADE Jelly

No long process of treatments. Just rub in RINKEL-ADE at night—the lines aren't there when you wake up. Apply RINKEL-ADE in the afternoon, you'll have no wrinkles when you go out for the evening.

YOU CAN BE THERE WITH THAT YOUTHFUL FACE UNWRINKLED BY CARE! Won't harm any skin, no matter how delicate. In convenient tubes, mailed, \$1.00.

HAIR SPECIALTY COMPANY  
Dept. B, 24 East 21st Street, New York

Wm. J. Brandt's DANDERCIDE is guaranteed to keep the scalp free from dandruff. Tube (mailed) \$1.00.

Both Men and Women can use these preparations to advantage.

## LEARN TO FOX TROT

**No need to be a wall flower!** You can learn to dance at home and enjoy the popularity of a good dancer. My folio of simple instructions teaches fox trot in an easy way. Send 50c for this set of simple, fascinating instructions. R. S. Douglas, 206 Phelps Bldg., Binghamton, N. Y.

## MY TRIP ABROAD

By *Charlie Chaplin*

The most interesting and humorous  
book of the year . . . . . \$1.00

HARPER AND BROTHERS Est. 1817 New York

## Banish Excess Fat Without Exercise or Dieting!

**TEST** this safe, unfailing vacuo-vibration Fat Reducer for 11 days—money back on your say-so if it does not show actual reduction taking place. Reduce your waist-lines, hips, bust, ankles, as you will. Fat vanishes, and no wrinkles remain. Simply cannot fail to reduce you!

## Dr. LAWTON'S Fat Reducer Is Sure

Positive, self-controlled (not electric) self-massage subdues obesity, gently compels system to eliminate excess tissues. Enlivens circulation, revives muscles, tones the skin, improves whole system! Ten minutes twice a day—and you'll be amazed.

Keep Your Figure Young, Your Vigor Keen!

ONLY  
\$5

Dr. Lawton's Fat Reducer mailed in plain wrapper for \$5.00 (add 20c for postage and insurance). Use it 11 days at our risk.

**DEFINITELY  
GUARANTEED!**

DR. THOMAS LAWTON, Dept. 6, 120 W. 70th St., New York City







Photograph of Miss Garden

(C) by Matsene, Chicago.

# MARY GARDEN

*Has Written an Exclusive Article for*

## Beauty

MAGAZINE

"The woman of character, strength of mind and the will and courage to mold her destiny has the kind of beauty that appeals to me," says this well-known prima donna and impresario who is a famous beauty herself. Her article in the June issue will appeal to every woman.

*Other interesting features in the June number are:*

**THE SCALP AND ITS CARE**, a particularly timely article on an important subject by Walter A. Loops, M. D.

The first instalment of Montanye Perry's latest serial, called **VIOLETS AND SPICE**, begins in this issue.

**YOU CAN BE BEAUTIFUL** is the interesting title of an article by Bebe Daniels, the well-known moving picture star.

A new feature, which will be appreciated by our women readers will be the Fashion Articles with illustrations in color, entitled **FEMININE FADS, FANCIES AND FRILLS**, by Harriet Hunt.

There will also be the usual special department and many short, profitable articles written especially for the woman who wishes to be beautiful.

## Beauty for June

*On sale on all news-stands on and after May 6th—Price 25 cents*





## The Gorgeous East— *Transplanted to the Rugged North*

UP in the frozen Northland, on the very fringe of the law, lay an Oriental "Inn," a bit of Eastern color, in an incongruous setting.

There Fu Chang kept open-house for soldiers of fortune, outlaws and the like.

Into this amazing trap came an American girl. Luckily for her, a corporal of the Royal Mounted followed on her trail. See this wonderful story, a stirring tale of adventure and love,

acted by an all-star cast—"I Am the Law."

By the Northland's greatest storyteller, James Oliver Curwood, directed by Edwin Carewe, the master of outdoor photodrama.

"I Am the Law" has received more time, patience and study than most presentations, even on the legitimate stage. It is Belasco-like in its perfection. Don't miss it.

*C. C. Burr presents*  
Edwin Carewe's Production

# I am the LAW!

EDWIN CAREWE  
PICTURES CORP.  
B. P. FINEMAN, Pres.  
B. F. ZEIDMAN, V. Pres.  
*Distributed by*  
AFFILIATED  
DISTRIBUTORS, INC.  
133 WEST 44TH ST., N. Y.

A photoplay by Raymond L. Schrock adapted from "The Poetic Justice of Uko-San" by the author of "The River's End"

**JAMES OLIVER CURWOOD**

THE GREATEST GALAXY OF STARS EVER ASSEMBLED FOR ONE PICTURE  
ALICE LAKE KENNETH HARLAN GASTON GLASS ROSEMARY THEBY NOAH BEERY WALLACE BEERY



# Corliss Palmer Powder



CORLISS PALMER

is the result of scientific research and experiment. Miss Palmer, by winning first prize in the 1920 Fame and Fortune Contest, was adjudged the Most Beautiful girl in America, and her Beauty articles in the MOTION PICTURE MAGAZINE and BEAUTY MAGAZINE have attracted wide attention.

We have secured the exclusive American rights to Miss Palmer's Powder. We put it up in pretty boxes, which will be mailed to any address, postage prepaid, on receipt of price, \$1.00 a box. It comes in only one shade and is equally desirable for blondes and brunettes.

*Do not think of sitting for a portrait without first using this powder!*

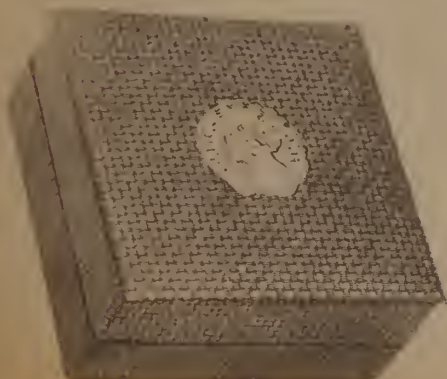
And it is equally desirable for street use, in the Movies and everywhere. Send a One Dollar bill or 1-cent or 2-cent stamps and we will mail you a box of this exquisite powder. Remember that we have the exclusive selling rights to

## CORLISS PALMER POWDER

Beware of imitations and accept no substitutes warranted to be "just as good." There is nothing else like it on the market.

## WILTON CHEMICAL CO.

BROOKLYN, N. Y.



### *Extracts from Motion Picture Magazine April, 1921*

I am often asked what kind of face powder I use. I have received more letters asking this question than I could answer, so I had a little circular printed stating that I make my own powder. And now they are asking me to tell them how I make it. Well, I can't tell *how*, but I can tell *why*. I have tried about every powder on the market and have done considerable experimenting on myself and on others. There is no denying that there are several very fine powders on the market, but I felt that none just suited me, and so I determined to make one that did. You see, in the first place, I had some very peculiar ideas about the complexion and was very hard to please. I am very particular about tints and staying qualities, and I want a powder that does not look like powder, that will not blow off in the first gust of wind, that is not too heavy nor too light, that will not injure the complexion, and that will not change color when it becomes moist from perspiration or from the natural oil that comes thru the pores of the skin. I also like a pleasant aroma to my powder, and one that lingers. After experimenting with powdered starch, French chalk, magnesia carbonate, powdered orris root, bismuth subcarbonate, precipitated chalk, zinc oxide, and other chemicals, and after consulting authorities as to the effects of each of these on the skin, I finally settled on a formula that has been tried out under all conditions and that suits me to a nicety. And, most important of all, perhaps, this powder when finally perfected had the remarkable quality of being equally good for the street, for evening dress and for motion picture make-up. I use the same powder before the camera for exteriors and interiors, and for daily use in real life. So do many of my friends, and they all tell me that they will use no other so long as they can get mine. As to the tint, it is a mixture of many colors. I learned from an artist years ago that there are no solid flat colors in nature. Look carefully at anything you choose and you will see every color of the rainbow in it. Take a square inch of sky, for instance, and examine it closely and you will find every color there. Just so with the face. Any portrait painter will tell you that he uses nearly every color when painting flesh. Nothing is white—not even snow, because it reflects every color that is around it. White face powder is absurd. White is not a color. The general tone of my powder is something like that of a ripe peach. I have made up a few boxes of it for my friends, and I feel justified in asking them to pay me what it costs me, which is about One Dollar a box. I am not in business and do not want to make a profit. If any of my readers want to try this powder, I will try to accommodate them, but I cannot undertake to put this powder on the market in a business way—that is something for a regular dealer to do if there is enough demand for it.

Cut out and mail today

### WILTON CHEMICAL CO. BROOKLYN, N. Y.

For the enclosed One Dollar please send me a box of CORLISS PALMER POWDER.

Name .....

Street .....

City and State.....





# ZIP

IT'S OFF  
because  
IT'S OUT

## Destroys Superfluous Hair and Roots

### Famous Actresses Endorse ZIP

**WILDA BENNETT**—Music Box Revue:  
*I am delighted with ZIP. It is wonderful; so much better than depilatories, electrolysis or shaving.*

**MARIE PREVOST:**  
*ZIP is marvelous for clearing the skin of superfluous hair and destroying the growth. I am truly grateful to you for it.*

**CARMEL MYERS:**  
*ZIP is certainly the best in its line, and nothing can take its place.*

**MITZI**—Of Lady Billy Fame:  
*ZIP is delightful—a method every woman has been waiting for. I am pleased to commend it.*

**RUBY DE REMER:**  
*After using ZIP, I am happy to say it is the only remedy that actually clears the skin and destroys both the hairs and the roots.*

**DESIREE LUBOVSKA:**  
*A skin free of hair is of paramount importance to an actress. ZIP destroys superfluous hair. I have found it most successful.*

No longer need ladies suffer from the embarrassment of superfluous hair, nor are they obliged to resort to painful electricity for attacking the roots. The discovery of ZIP has solved—without question—the most serious and obstinate of problems with which ladies must contend. By simply applying ZIP and easily removing it, the roots are eliminated as if by magic, and in this way the growth is destroyed.

Ladies everywhere are recognizing how far superior to ordinary depilatories is this simple process, and they are rapidly discarding the old dangerous methods for ZIP.

Ordinary depilatories or shaving merely remove surface hair, leaving the roots to thrive and often cause the hair to grow faster and coarser—but ZIP removes hair in an entirely different way.

ZIP temporarily opens the hair ducts, gently lifting out the roots, and in this way destroys the growth.

Easily applied at home, pleasingly fragrant, painless, quick, effective, absolutely harmless, ZIP leaves the skin soft and smooth.

Avoid imitations, many of which simply pull the hairs out, just as tweezers do, and thus strengthen the growth. Be certain to get genuine and original ZIP.

## Which of the Three Types of Superfluous Hair Have You?

Write for **FREE BOOK**, "Beauty's Greatest Secret," which tells you; or call at my Salon to have free demonstration.

*Prepared With the Same Care, Worthy of Similar Praise*



## ABSCENT

The Ideal  
Liquid  
Deodorant  
Cannot stain  
Nor Irritate  
Harmless

Large  
Attractive Bottle  
50c

**MADAME BERTHE'S**  
Massage and Cleansing Cream. Guaranteed not to promote the growth of hair.....60¢  
Antiseptic Talc. Delightfully fragrant.....25¢  
Emollient Balm. For the Hands and Face—Softens the skin—an excellent base for powder. Ideal for sunburn.....50¢  
Lash Life—Cleanses lashes and makes them long and lustrous.....50¢  
Antiseptic Solution.....25¢

At Better Stores or  
By Mail

*Madame Berthe's*  
Specialist

Dept. LB, 562 Fifth Avenue  
(46th St.), New York City



Not only removes hair—  
but checks its future growth

CREATIONS

JEAN JORDEAU INC.

NEW YORK



OCTOBER

25 C

# CLASSIC

A BREWSTER PUBLICATION







## Moments Which Count

When you are conscious of the scrutiny of interested eyes which appraise every detail of your appearance, can you sit serene, secure in the consciousness that there is nothing to criticize but everything to admire?

Happy is the girl who can answer "yes" in these all important moments. She is the girl who knows that her fresh, clear skin and smooth, white neck and arms are sure to command admiration.

The girl who is not so sure of her personal attractiveness, who is conscious that complexion defects may affect her popularity, should waste no time remedying these conditions. The secret is cosmetic cleanliness, which keeps the skin free from clogging accumulations.

### *Once a day, do this*

Once a day, preferably at bed-time, give your face a thorough cleansing. This doesn't mean a harsh, irritating scrub, but a cosmetic cleansing accomplished by the gentlest possible means.



Soap is necessary, but only the mildest soap should be used. This is Palmolive, blended from palm and olive oils.

Once you experience the mild, soothing effect of its smooth, creamy lather you will recognize daily cleansing as the surest complexion beautifier.

Removal, once a day, of the accumulations of dirt, oil, perspiration and the remaining traces of cold cream and powder is absolutely essential to a clear, fresh skin.

Neglect results in clogged pores, coarse texture and blackheads. When the accumulated soil carries infection, pimples are the result.

### *An ancient secret*

The value of beautifying cleansing was discovered long ago, in the days of ancient Egypt. It was Cleopatra's secret—whatever the embellishments she employed, they were applied after the daily bath with palm and olive oils as cleansers.

The great queen was famous for her beauty long after early youth was passed. She kept her looks with the aid of the

same gentle, stimulating cleansing which we recommend today.

### *Blended from the same oils*

Palmolive is blended from the same costly oriental oils which served Cleopatra as cleanser and beautifier. We import them from overseas in vast quantity to keep the Palmolive factories at work day and night. This is necessary to supply the world-wide demand.

This popularity has reduced price, as manufacturing volume permits economies which lower production costs. Thus we are able to supply Palmolive for only 10 cents a cake.

So while Palmolive ranks first as finest facial soap, you can afford to follow Cleopatra's example and use it for bathing.

Complexion beauty does not end with the face. Beautify your body with Palmolive.

*Volume and efficiency produce  
25-cent quality for*

# 10c



THE PALMOLIVE COMPANY, MILWAUKEE, U. S. A.

THE PALMOLIVE COMPANY OF CANADA, Limited, TORONTO, CANADA

*Also makers of Palmolive Shampoo and Palmolive Shaving Cream*

Copyright 1922—The Palmolive Co. 1561





Molly Malone, appearing in Goldwyn pictures. Miss Malone is one of many attractive women of the screen who use and endorse Ingram's Milkweed Cream for promoting beauty of complexion. From a photograph by Clarence S. Bull.

## To gain and retain the charm of a perfect complexion

EVERY day—regularly—treat your skin with Ingram's Milkweed Cream. More than a face cream, more than a cleanser, Ingram's Milkweed Cream, you will find, will soon soothe away old traces of redness and roughness—soon banish annoying little blemishes.

Ingram's Milkweed Cream has an exclusive therapeutic property which serves to "tone-up"—revitalize—the sluggish tissues of the skin. Used faithfully, it will bring to you, just as it has to thousands of attractive women, the matchless charm of a fresh, wholesome complexion. At your druggist's—50 cents and \$1.00.

FREDERICK F. INGRAM COMPANY

Established 1885

83 Tenth Street

Detroit, Michigan

Canadian residents address F. F. Ingram Company, Windsor, Ontario. British residents address Sangers, 42A Hampstead Rd., London, N.W.1. Australian residents address T. W. Cotton Pty., Ltd., 383 Flinders Lane, Melbourne. New Zealand residents address Hart, Pennington, Ltd., 33 Ghuznee Street, Wellington. Cuban residents address Espino & Co., Zulueta 36½, Havana.

## Ingram's Milkweed Cream

Send a dime, with coupon below, for Ingram's Beauty Purse.

FREDERICK F. INGRAM CO., 83 Tenth St., Detroit, Mich.

Gentlemen: Enclosed please find one dime in return for which please send me Ingram's Beauty Purse, a souvenir packet containing samples of Ingram's Milkweed Cream, Ingram's Rouge, Ingram's Velveola Souveraine Face Powder, an eiderdown powder pad and samples of other Ingram Toilet-Aids.

Name.....Street.....

City.....State.....



### Ingram's Rouge

Ingram's Rouge is now supplied in a new package—a thin, handsome, purse size metal vanity-box, with mirror and eiderdown pad. Ingram's Rouge is a safe, trustworthy preparation for delicately emphasizing the natural color—the coloring matter is not absorbed by the skin. It is prepared in a solid cake, alluringly perfumed. Furnished in four perfect shades—Light, Medium Rose, Medium Natural and Dark. At your druggist's—50 cents.

(Three)





# The Magic Difference

A few years ago any picture that moved on a screen fascinated people.

Remember your excitement the first time you saw a man actually walking in a picture, moving about!

Today, it is not bodies alone that you want to see moved, but hearts.

Here is Paramount's magic difference—the magic of the world's best picture-making that has made the Paramount mark a treasure-trove to find in any theatre lobby any day of the week when you are seeking entertainment.\*

Paramount stories, Paramount stars, Paramount directors, and all the sumptuous riches of Paramount equipment—this is the eternal name that makes a theatre a good place to go, and a reluctant one to leave!

\* Millions of dollars and months of concentrated artistic labor have been expended in making the Paramount Pictures released in October, as listed alongside.

Each one of them is a treasure mine of wonderful entertainment, of thrills, of romance, of warm, human heart-interest, of spirited action, of the last word in luxurious setting.

Find out when they will be shown at your theatre.

# Paramount Pictures

If it's a Paramount Picture it's the best show in town



FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR, President  
NEW YORK CITY



When are these coming?  
Use the 'phone!

## "The Old Homestead" with Theodore Roberts

Absolutely one of the greatest Motion pictures ever made. Don't miss it.

George Fawcett  
T. Roy Barnes  
Harrison Ford  
and  
Fritzi Ridgway  
Adapted from Denman Thompson's play by Perley Poore Sheehan and Frank Woods. Scenario by Julien Josephson. Directed by James Cruze.

## Wallace Reid in "The Ghost Breaker"

supported by  
Lila Lee and Walter Hiers

The scene is Old Kentucky. Wallace Reid is the last of an ancient family. Over in Spain there's a girl who possesses nothing but intoxicating beauty and a haunted castle. How and why she and he meet is the beginning of the plot, and thereafter it thickens into great adventure.

By Paul Dickey and Charles W. Goddard. Adaptation by Jack Cunningham. Directed by Alfred Green.

A new and striking type of melodrama set in the South African diamond mines.

A Penrhyn Stanlaws Production  
"Pink Gods"  
with Bebe Daniels,  
James Kirkwood  
Anna Q. Nilsson  
and Raymond Hatton  
By Cynthia Stockley  
Adaptation by J. E. Nash and Sonya Levien

## A George Melford PRODUCTION "Burning Sands"

with Wanda Hawley, Milton Sills

The man who directed "The Sheik" directed this picture. "Burning Sands" is a man's answer to "The Sheik." The lovers are Milton Sills and Wanda Hawley, and they dare everything for each other's sake.

By Arthur Weigall. Adaptation by Olga Printzlau. Scenario by Julien Josephson.

## A George Fitzmaurice production "To Have and To Hold"

WITH Betty Compson and Bert Lytell

supported by Theodore Kosloff, W. J. Ferguson  
Raymond Hatton and Walter Long

Action, love, suspense, fights, blowing up a ship, beauty, bloodshed, comedy, marvelous sets, a battle between a man-o-war and a pirate ship; great swordsmanship, gowns that it took sixty dressmakers a month to prepare, startling photography, more romance, more suspense, more action—

By Mary Johnston Scenario By Ouida Bergere

## "The Cowboy and the Lady"

WITH  
Mary Miles Minter  
AND Tom Moore

From the play by Clyde Fitch  
Directed by Charles Maigne

To set a new standard of thrills in a Western picture is a considerable achievement and that is exactly what you have here.

## "The Face in the Fog"

by Jack Boyle  
Directed by Alan Crosland Created by Cosmopolitan

The cast is the best indication of what to expect from this picture: It includes Lionel Barrymore as Blackie Dawson, the gentlemanly safe cracker. Louis Wolheim, Lowell Sherman, Seena Owen, Mary MacLaren, Geo. Nash, Gustave von Seyffertitz, and Marcy Harlan.

You may have seen all the great spectacle pictures made so far, but you still have something coming to you. 50,000 Indian natives in the cast.

## "Above All Law"

A  
HAMILTON THEATRICAL  
CORPORATION PRODUCTION



# CLASSIC

for

## NOVEMBER

"I remember . . . I painted my face clown-white. I painted my lips scarlet. I dyed my hair a violent crimson. I wore green gowns . . . green gowns that trailed . . . like snakes. I couldn't be seen by day, but by night I thought myself beautiful. We were magnificent Decadents . . ."

### Memoirs of Madame!

Alla Nazimova has talked of her childhood among the Swiss peasants and her girlhood at dramatic schools. In an interview of extraordinary frankness she has revealed much that has never been known before. The quotation above is a sample.

### Famous Camilles

Is the title of an article on the various actresses who have portrayed that frail heroine of a hundred romances, on the stage, opera and screen. A great list of names: Bernhardt, the immortal Duse, Galli-Curci, the Italian Piccolomini, Ethel Barrymore, Nazimova, and many lesser ones. FAMOUS TOSCAS in preparation.

### Omar the Tentmaker

Furnishes two pages of the most beautiful stills that have ever come into our office. Each one is a masterpiece of composition, lighting, poetry and beauty. This is the sort of thing we are proud to offer in—

*The Picture Book De Luxe  
of the movie world*

# CLASSIC

for November

A BREWSTER PUBLICATION

## CLASSIC CONTENTS

Vol. X

OCTOBER, 1922

No. 2

### COVER PORTRAIT—RODOLPH VALENTINO

Painted by Harry Roseland

PAGE

Maligners of the Movies.....	Jerome Hart	11
CLASSIC's Gallery of Photoplayers: Agnes Ayres, George Walsh, Anita Stewart, Betty Blythe, Colleen Moore, Betty Ross Clarke.....		12
The Uncertainty of Certainty.....	Rose Shulsinger	18
A Star In the Making, Norma Talmadge.....		20
Said Mr. Arliss.....	Faith Service	22
Here and There In the Theaters.....		24
Ye Olde Towne of Nottingham.....		26
Little Wildcat. A short story.....	Dorothy Donnell	27
Famous Salomés.....	Willard H. Wright	32
Marion Davies.....		35
Differences and Priscilla.....	Truman B. Handy	36
Great Paintings for Great Photoplays.....		38
Seen But Not Heard.....	Willis Goldbeck	40
The Second Generation.....		42
What Every Girl Would Choose.....		43
The Celluloid Critic.....	Lawrence Reid	44
Out of His Shell.....	Herbert Howe	46
The Revival of a Decadent Drama.....		48
A Madrigal of May.....		50
Iris In.....	Conducted by C. R. J.	51
The Darkest Hour.....	As Related to Maude Cheatham	52
CLASSIC Considers—the great and the near great.....		53
Omar the Tentmaker.....	Donald Calhoun	54
A Man of Parts.....	Susan Elizabeth Brady	59
Flashes from Eastern Stars.....		60
The Hollywood Boulevardier Chats.....	Harry Carr	62
The Vamp Revamped.....		64
Dilemma.....	Edgar Daniel Kramer	66
Week-Ends At Westchester.....		68
The Movie Husband.....	Charles Reed Jones	70
The Answer Man.....		72
"Merton of the Movies." A review by.....	Susan Elizabeth Brady	76
Wallace Reid Wins the Christmas Cover.....		81

Subscription \$2.50 per year, in advance, including postage, in the United States, Cuba, Mexico and Philippine Islands. In Canada and Foreign Countries \$3.50 per year. Single copies 25 cents postage prepaid. United States Government stamps accepted. Subscribers must notify us at once of any change in address, giving both old and new address.

PUBLISHED MONTHLY BY BREWSTER PUBLICATIONS, INC., AT JAMAICA, N. Y.

Entered at the Post Office at Jamaica, N. Y., as second-class matter, under the act of March 3rd, 1879. PRINTED IN U. S. A.

Eugene V. Brewster, President and Editor-in-Chief; Guy L. Harrington, Vice-President and Business Manager; L. G. Conlon, Treasurer; E. M. Heinemann, Secretary.

EXECUTIVE and EDITORIAL OFFICES, 175 DUFFIELD ST., BROOKLYN, N. Y.

Copyright, 1922, by Brewster Publications, Inc., in the United States and Great Britain.

SUSAN ELIZABETH BRADY, Editor

ADELE WHITELY FLETCHER, Managing Editor

Harry Carr.....Western Representative  
A. M. Hopfmuller.....Art Director  
Duncan A. Dobie.....Director of Advertising

This magazine, published monthly, comes out on the 15th. Its elder sister, the MOTION PICTURE MAGAZINE, comes out on the 1st of every month. SHADOWLAND appears on the 23rd of the month. BEAUTY is on the stands on the 8th.



## Play Piano by Ear Learn at Home in 90 days



## Be a Jazz Music Master

No matter how little you know about music—even though you "have never touched a piano"—if you can just remember a tune, you can learn to play by ear.

The Niagara School of Music has perfected a method of instruction which will enable you to play the popular song-hits perfectly by ear. All you need to know is how to hum a tune. Our method—only 20 lessons taken at home—which can be mastered in less than three months' time, will enable you to transform the tunes you hum into actual Jazz music on the piano. All by ear.

### A Simple Secret to Success

No need to devote years in study, to learn piano nowadays. Neither is special talent necessary. You learn a common bass accompaniment that applies to the songs you play. Every lesson is so easy, interesting and fascinating that you can't keep your hands off the piano. Just devote a part of your spare time to it for 90 days and you will be playing and entertaining your friends before you realize how this wonderful accomplishment has been acquired.

### Write for Free Book

Niagara School of Music, Dept. 477, Niagara Falls, N. Y. Without obligation to me, send your booklet, "The Niagara Method."

Name.....Age.....

City.....State.....

Ever take piano lessons?.....How many?.....

# Stage Plays of Interest

(Readers in distant towns will do well to preserve this list for reference when these spoken plays appear in their vicinity.)

**Astor.**—Marjorie Rameau in "The Goldfish," billed as a "comedy classic."

**Belasco.**—Lenore Ulric in "Kiki." David Belasco's production of his own piquant adaptation of André Picard's French farce. Miss Ulric scores one of the big hits of the season with her brilliant playing of a little gamin of the Paris music halls. You will love Kiki as you loved Peg—but differently. A typically excellent Belasco cast.

**Belmont.**—"Kempy," a comedy of laughs.

**Bijou.**—"The Dover Road." Sparkling English comedy of a rather different sort.

**Booth.**—"The Truth About Blayds." Winthrop Ames's production of A. A. Milne's newest comedy. Better than the same author's "The Dover Road" and "Mr. Pim Passes By." A fine melodrama, built about a famous poet of the Victorian era, who turns out to have been a colossal faker, and the problem his death-bed confession puts up to his surviving relatives. O. P. Heggie, altho on the stage but a few moments in the first act as the famous Oliver Blayds, fairly dominates the play, and excellent acting is contributed by Alexandra Carlisle, Ferdinand Gottschalk, Leslie Howard, Frieda Inescort and Gilbert Emery. This is a play well worth seeing.

**Century Roof.**—"The Chauve-Souris" of Nikita Balieff and his Russian entertainers from Moscow. Second bill. Superb aesthetic vaudeville done with a touch of genius. Be sure to see this. Morris Gest deserves a laurel wreath for bringing Balieff and his fellow-entertainers across the ocean. You will fall in love with the superbly perfect "Parade of the Wooden Soldiers," the stirring music-box polka, "Katinka," and the haunting melodies of the gypsies in "A Night at Yard's."

**Cort.**—"Captain Applejack," amusing melodrama delightfully done.

**Forty-eighth Street Theater.**—"The Plantation Revue." Florence Mills and her engaging colored crew in song and dance.

**Forty-ninth Street Theater.**—"Whispering Wires" with Olive Tell.

**Frazee.**—"From Morn to Midnight." Frank Reicher in an extraordinary characterization. A one-man show more interesting than enjoyable. It is a Theatre Guild enterprise.

**Fulton.**—"Able's Irish Rose," an amusing study in temperaments and the reconciliation of the irreconcilable.

**Garrick.**—"He Who Gets Slapped." The Theatre Guild's interesting production of the Andreyev tragedy of a circus clown, told with all the haunting overtones of the Russians. Basil Sydney has taken Richard Bennett's place as "He."

**Globe.**—"Good Morning, Dearly." Girl and music show that has survived nine months in a somewhat blasé New York.

**Harris.**—"Six Cylinder Love," with Ernest Truex. The season's biggest sell-out and a real hit. Presenting the amusing problems of a young couple trying to live up to their car. Plenty of laughs.

**Little Theater.**—"The Pin Wheel Revel." Second engagement. Mostly dancing of a very high order.

**Lyceum.**—"Shore Leave" with Frances Starr supported by James Rennie. Belasco's meticulous production of a sea-going comedy of American life.

**Morosco.**—"The Bat," hair-raising melodrama which had its premiere August 23, 1920. Still drawing crowds.

**Music Box.**—Irving Berlin's "Music Box Revue." The biggest musical hit of the year and a fast-moving entertainment, studded with clever comic hits. The fine cast includes Sam Bernard, Willie Collier, Florence Moore, Wilda Bennett, Mr. Berlin himself, Mlle. Marguerite, Emma Haig and Rose Rolanda. The staging is a credit to Hassard Short.

**National.**—"The Cat and the Canary." A tense and creepy melodrama that is a logical successor to "The Bat" as New York's favorite thriller. You'll hold the arms of your orchestra chair all thru this.

**New Amsterdam.**—"Ziegfeld Follies of 1922." "Glorifying the American Girl." More gorgeous, more elaborate, more expensive, more distracting, and a little funnier than usual.

**Palace.**—Keith Vaudeville. The home of America's best variety bills and the foremost music hall in the world. Always an attractive vaudeville bill.

**Republic.**—"Lawful Larceny," an absorbing comedy-drama, in which Lowell Sherman, Gail Kane, Margaret Lawrence and a perfectly balanced cast prove entertainingly that the vamping of husbands is just as wicked as the larceny of dollars. Well worth while.

**Scheyn.**—"Partners Again." Potash and Perlmutter, funnier than ever.

**Sixty-third Street Music Hall.**—"Shuffle Along." All-colored revue. Full of rhythm and typical music.

**Thirty-ninth Street Theater.**—"The Monster," by Crane Wilbur, a play of thrills and chills made possible by the success of "The Bat" and "The Cat and The Canary." Wilton Lackaye heads the cast.

**Times Square Theater.**—"Sue, Dear." Better class musical comedy.

**Winter Garden.**—"Spice of 1922." All the name implies. The spiciest moments of a spicy year.

**Loca's N. Y. and Loca's American Roof.**—Photoplays; first runs. Daily program.

**Loca's Metropolitan, Brooklyn.**—Feature photoplays and vaudeville.

**Capitol.**—Photoplay features plus a *de luxe* program. Superb theater.

**Rivoli.**—*De luxe* photoplays with full symphony orchestra. Weekly program.

**Rialto.**—Photoplays supreme. Program changes every week.

**Strand.**—Select first-run photoplays. Program changes every week.

**Camco.**—The Little Theater of the Movies. First- and second-run photoplays. Good music.

## TIMID MAIDENS

By HELENE MULLINS

Pale souls of maidens,  
Why do you stand still  
And feel the waters of life  
Ripping over your feet?  
You might be drowned,  
But it would be ever so much more sport  
Trying to swim against the tide . . .

(Six)

## HOW TO BECOME A PROFESSIONAL PHOTOGRAPHER

EARNING \$35 TO \$125 A WEEK

An interesting illustrated booklet (free) on choosing a vocation, the exceptional opportunities Photography offers you and how to avail yourself of these advantages.

### Motion Picture—Commercial—Portraiture

Three to six months' course. Practical instruction. Modern equipment. Day or evening classes. Easy terms. Ask for Catalog No. 18.

**N. Y. INSTITUTE OF PHOTOGRAPHY**  
NEW YORK CHICAGO BROOKLYN  
141 W. 36th St. 630 So. Wabash Ave. 505 State St.

## BE AN ARTIST

Comics, Cartoons, Commercial, Newspaper and Magazine Illustrating, Pastel Crayon Portraits and Fashions. By Mail or Local Classes. Write for terms and list of successful students. Easy method.  
ASSOCIATED ART STUDIOS, 477, Flatiron Bldg., New York

### Learn Cartooning

At Home—In Your Spare Time

from the school that has trained so many of the successful cartoonists of today earning from \$50 to \$200 and more per week. The London Picture Chart Method of teaching makes original drawing easy to learn. Write for full information and chart to test your ability. Please state age.

**THE LONDON SCHOOL**  
403 National Building, Cleveland, Ohio



## Big PAY for Women \$35 to \$100 a Week

Are you getting the salary you want or just skimping along on less than you need to really enjoy life? We have helped hundreds of women to well-paid positions in the steadily growing field of Mechanical Drawing. We can prepare you for such a position in a few months of your spare time at home. No need of giving up your present work—no previous training or mechanical knowledge necessary—no artistic talent required. Our practical easy-to-understand course in Mechanical Drawing makes an expert Draftsman of you and qualifies you to earn \$35 to \$100 a week as a trained, professional Draftsman with any of the many large concerns. Our graduates are always in demand, and are now employed at excellent salaries through the U. S. and Canada.

**FREE DRAWING INSTRUMENTS.** We furnish each student with modern drawing equipment, and a set of handsome drafting instruments in plush lined case. Write today for FREE BOOK telling how we have helped other women to success through drafting.

**ROY C. CLAFLIN, President**  
Columbia School of Drafting,  
Women's Dept. 1854 Washington, D. C.



# Do *YOU* Do Any of These Embarrassing Things?



The man in this picture has reason to be ill at ease. He has attended an informal dinner in conventional full dress. The Book of Etiquette would have told him how to interpret the word "informal" on the invitation—and would have revealed to him important things to know regarding an informal social function. The Book of Etiquette tells you what to wear on all occasions.



His friend has just introduced him to the young woman. Instead of waiting for her to offer her hand and make the acknowledgment, he has extended his hand first and mumbled confusedly something about being "Glad to meet you." By telling you how to make and acknowledge introductions, the Book of Etiquette prevents a great many embarrassing blunders.



She has just signed her name in the hotel register, and glanced at the names above. She sees, in these other signatures—that she has made a mistake—that she has registered incorrectly. Mistakes such as these can often be very embarrassing indeed. The Book of Etiquette prevents them, as it covers the whole subject of hotel etiquette completely and authoritatively.



Without realizing his mistake, the man in this picture has followed the head waiter, preceding the young woman. It is the wrong order of precedence, and he discovers it to his embarrassment only when he notices the entrance of another couple. The Book of Etiquette tells you about the mistakes that might be made, when entering the theatre, the street car, the drawing room. And it tells you how to avoid these humiliating blunders.



Every one knows that table manners are an index to breeding. The man in this picture has taken olives with a fork, and has just realized his error, as the others have taken them with their fingers. Too bad he didn't refer to his Book of Etiquette! It tells all about table manners—how to eat corn on the cob, lettuce, asparagus, frozen pudding.



The gentleman at the right does not know how to dance. Instead of doing what he should, under the circumstances, he is making himself conspicuous by standing alone while the others dance. The Book of Etiquette would have told him how to avoid this embarrassment—and would have told him also the complete etiquette of the dance and of dancing. It is a most fascinating chapter.

## The Book of Etiquette Sent for FREE Examination

If you do not already own the famous two-volume set of the Book of Etiquette, send for a set at once that you may examine it at our expense. Don't be without it another week. It solves many little problems that may be puzzling you, tells you the right thing to do, say, write and wear on all occasions.

It costs you nothing to examine the Book of Etiquette. You are not obligated to keep the set if you are not delighted with it. You be the judge—just mail the coupon and let us send you the Book of Etiquette for free examination. But do it NOW!

**NELSON DOUBLEDAY, Inc., Dept. 8210, Oyster Bay, N. Y.**

(Seven)

## NELSON DOUBLEDAY, Inc., Dept. 8210, Oyster Bay, N. Y.

I accept your free examination offer. You may send me the two-volume set of the Book of Etiquette free for 5 days. During that time I will examine the books, read some of the chapters, examine the illustrations. I understand that all phases of etiquette are covered—wedding etiquette; the etiquette of dress, of speech, of manners; dance, party, tea etiquette, etc. Within the 5 day free period I will either return the books or keep them as my own and send you only \$3.50 in full payment. I need not keep the set unless I am delighted with it.

Name.....

Address.....

City.....State.....

☐ Check in this square if you want these books with the beautiful full leather binding at \$5.00, with 5 days' examination privilege.



## OPPORTUNITY MARKET

### AGENTS WANTED

**AGENTS**—\$6 to \$12 a day easy; 350 light-weight, fast selling popular priced necessities; Food Flavors, Perfumes, Soaps, Toilet Preparations, etc. Agents Outfit Free; write today, quick, now, American Products Co., 7746 American Bldg., Cincinnati, Ohio.

### HELP WANTED—FEMALE

**AT ONCE**—Five bright, capable ladies to travel, demonstrate and sell dealers; \$40 to \$75 per week; railway fare paid. Goodrich Drug Co., Dept. 16, Omaha, Nebr.

### HELP WANTED—MALE

**BE A DETECTIVE.** Excellent opportunity; good pay; travel. Write C. T. Ludwig, 1415 Westover Bldg., Kansas City, Mo.

### MOTION PICTURE BUSINESS

**\$35.00 PROFIT NIGHTLY.** Small capital starts you. Outfits sold on installments. No experience needed. Our machines are used and endorsed by Government Institutions. Catalog free. Atlas Moving Picture Co., 426 Morton Bldg., Chicago.

### NEWS CORRESPONDENCE

**EARN \$25 WEEKLY,** spare time, writing for newspapers, magazines. Experience unnecessary; details free. Press Syndicate, 560, St. Louis, Mo.

### PATENTS

**PATENTS.** Write for Free Illustrated Guide Book. Send model or sketch for free opinion of its patentable nature. Highest references. Prompt Attention. Reasonable Terms. Victor J. Evans & Co., 621 Ninth, Washington, D. C.

### PERSONAL

**PEGGY ATHERTON'S** Flesh Reducing System. Permanently reducing flesh; no starvation, drugs or strenuous exercise. Book \$2. Peggy Atherton Co., 141 East Broad St., Columbus, O.

### PHOTO FINISHING

**SPECIAL TRIAL OFFER.** Any size Kodak film developed for 5c; prints 2c each. Over-night service. Expert work. Roanoke Photo Finishing Co., 207 Bell Ave., Roanoke, Va.

### PHOTOPLAYS

**Exchange Plots for \$5.** Photoplay ideas accepted any form; revised, typed, published, copyrighted, sold. Advice free. Universal Scenario Corporation, 263 Western Mutual Life Bldg., Los Angeles.

**Photoplays, Ideas, Wanted for California Producers.** Also Magazine Stories, etc., for publication. MSS. criticised free, sold on Commission. Submit MSS., or, if a beginner, write for Free Plot Chart and details. Harvard Company, 229 San Francisco.

**WRITE PHOTOPLAYS.** \$250 to \$1000 each paid beginners for ideas, plots and stories; experience unnecessary. Write for free plan. Manuscripts examined free. Los Angeles Photoplay Co., Drawer 996, Los Angeles, Calif.

### SHORT STORIES

**STORIES AND PHOTOPLAY IDEAS WANTED** by 48 companies; big pay. Details free to beginners. Producers' League, 441, St. Louis, Mo.

**FREE TO WRITERS**—A wonderful little book of money-making hints, suggestions, ideas; the A B C of successful story and movie play writing. Absolutely Free. Just address Authors' Press, Dept. 14, Auburn, N. Y.

**STORIES, POEMS, PLAYS, ETC.,** are wanted for publication. Good ideas bring big money. Submit MSS. or write Literary Bureau, 134, Hannibal, Mo.

**EARN \$25 WEEKLY,** spare time, writing for newspapers, magazines. Experience unnecessary; details free. Press Syndicate, 560 St. Louis, Mo.

### STAMPING NAMES

**Stamp Names on Key Checks.** Make \$19 per 100. Some make \$10 daily. Either Sex. Send 25c for sample and instructions. M. Kevtag Co., Cohoes, N. Y.

### VAUDEVILLE

**GET ON THE STAGE.** I tell you how! Personality, confidence, skill developed. Experience unnecessary. Send 6c. postage for instructive Illustrated Stage Book and particulars. O. LaBelle, Box 557, Los Angeles, Cal.

## THE OCTOBER SHADOWLAND

adds

**BURTON RASCOE** to the names of the foremost writers whose work will appear in this Magazine of the Arts. Mr. Rascoe will conduct a department of literary review.

*Concerning Music.*—Jerome Hart gives you an intimate sketch of Rachmaninoff. Read what the great pianist thinks of Musical Bolshevism.

*Concerning Drama.*—Sheldon Cheney discusses the passing of Stage Decoration. Just when America is doing so much that is original in this line, is stage decoration to disappear from the world's theaters?

*Concerning Caricature.*—Wynn sends you some inimitable sketches from the banks of the Rhine.

In addition, you will be enchanted by the reproductions of the etchings of Edward Hopper, and be intrigued by the story of Peterborough, that artistic town of the MacDowell Colony, by Edward Hungerford, the author of "The Personality of American Cities."

## SHADOWLAND

### SUPERFLUOUS HAIR

Can be permanently removed and **DESTROYED BY ELECTRICITY**

But it can be done at your own home,

#### BY YOURSELF

I have perfected a portable electric battery and full equipment, whereby any person can learn in ten minutes how to use the electric needle with ease and success. Full directions with each battery. You cannot fail. Even if you do, you can do yourself no harm. No danger whatever. My method is simplicity itself. You can remove hair from any part of the body, and when you once destroy the roots, the hair can never grow again. Electricity is the method known to science which

#### Permanently Destroys Hair Growth

A child, almost, can operate this battery without danger. It cannot possibly go wrong. A good operator can remove over 100 hairs an hour without leaving the tiniest scar or discoloration.

Price complete, with full directions for use, \$20.00, prepaid.

**EDWARD BRUESTEL**

Jamaica, New York



**A PERFECT NOSE FOR YOU**

**SPECIAL SIZES**      **FOR CHILDREN**

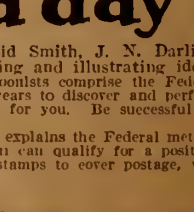

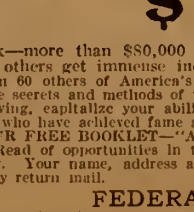
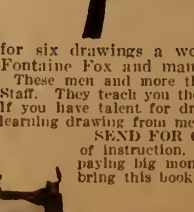
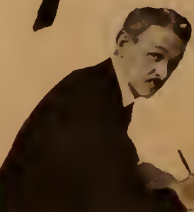
**SEND NO MONEY**      **BEFORE AFTER**

**ANITA—The Original—NOSE ADJUSTER**

**PATENTED**

If your nose is ill-shaped, you can make it perfect with **ANITA NOSE ADJUSTER**. In a few weeks, in the privacy of your own room and without interfering with your daily occupation, you can remedy your nasal irregularity. No need for costly, painful operations. **ANITA NOSE ADJUSTER** shapes while you sleep—quickly, painlessly, permanently and inexpensively. There are many inferior imitations, but the **ANITA NOSE ADJUSTER** is the **ORIGINAL** adjuster highly recommended by physicians for fractured or misshapen noses. Self adjustable. No screws. No metal parts. Gentle, porous, **FIRM** and **PERFECTLY COMFORTABLE**. Write today for **FREE** book, "Happy Days Ahead," and our blank to fill out for sizes. Return blank to us and your nose adjuster can be paid for when it reaches you.

**THE ANITA COMPANY, 829 Telephone Bldg., SOUTH ORANGE, N. J.**



**FONTAINE FOX** makes more than **\$200 a day!**

for six drawings a week—more than \$80,000 a year! Clare Briggs, Sid Smith, J. N. Darling, Fontaine Fox and many others get immense incomes from simple cartooning and illustrating ideas. These men and more than 60 others of America's leading illustrators and cartoonists comprise the Federal Staff. They teach you those secrets and methods of their success that took them years to discover and perfect. If you have talent for drawing, capitalize your ability. Make it earn big money for you. Be successful by learning drawing from men who have achieved fame and fortune through drawing.

**SEND FOR OUR FREE BOOKLET—"A Road to Bigger Things."** It explains the Federal method of instruction. Read of opportunities in the art world. Learn how you can qualify for a position paying big money. Your name, address and age, together with 6c in stamps to cover postage, will bring this book by return mail.

**FEDERAL SCHOOLS, INC.**  
1027 Federal Schools Bldg. Minneapolis, Minnesota.



# Face Pores Give Up Their Poisons To New Magnetic Clay!

**Men and Women Amazed as New Discovery Almost Instantly Reveals a Hidden Beauty**

**N**EVER before has the attainment of smooth, clear, beautiful complexion been as simple, as inexpensive as now. Anyone can now have a fine-textured skin, radiant with the fresh coloring of youth, smooth and firm as a child's. In only 30 minutes, mind you! In one short half-hour you can have a brand-new, beautiful complexion!

It seems almost magical. Tired lines, enlarged pores, sallowness—all vanish. Blackheads and pimpleheads are lifted right away. Hidden beauty that you never dreamed you possessed is brought to the surface.

## What Is This New Kind of Magic?

It's all very simply explained. The face is covered with millions of tiny pores, through which Nature intended impurities to be expelled. But when dust, bits of dead-skin, and other harmful accumulations clog these tiny pores, the impurities cannot escape. The skin becomes dull, coarse, colorless. Soon poisons form in the stifled pores, and blackheads and pimples make their appearance.

Ordinary methods cannot relieve this condition. Water clears the surface of the skin, but cannot get at the tiny mass of impurities and accumulations *beneath the surface*—the bits of poison that are hidden away in the pores and that are causing all the trouble. Massage may help temporarily, but stretches the skin and eventually causes wrinkles.

Only now, after years of research and experiment, has the positive, natural way been found to relieve the condition of clogged pores *at once*. Certain elements when combined in just-right proportions, have been found to possess a remarkable potency which acts on the face pores as a magnet acts on a bit of steel. These elements have been blended into a fragrant, creamlike clay, which is as easy and pleasant to use as a face powder.

## How to Use Domino Complexion Clay

That's what it is called, this remarkable discovery—Domino Complexion Clay. It is applied with the tips of the fingers, just as an ordinary cream would be applied. You may read or relax while it is doing its wonderful work. In a few moments it will dry and harden into a fragrant mask. There will be a cool, tingling feeling as the tiny pores awaken, and as the magnetic clay draws the clogged-up impurities to the surface.

In a half-hour, remove the clay. With it you will remove every blackhead and pimplehead,

every pore-poison and impurity, every bit of dust, dirt and dead skin. Your complexion will be transformed!

It will have the soft texture, the fine, delicate coloring of youth. You will declare that a fairy must have touched your face, gently removed the blemishes and impurities, and revealed a new beauty!

Each particle of this amazing new kind of clay is like a



tiny, invisible magnet. When you apply the clay to your face, it seems almost as though millions of tiny magnets were drawing the pore-poisons and accumulations to the surface, absorbing them, lifting away the blackheads and eruptions. The feeling is one of physical relief—refreshing and invigorating.

## No Money in Advance on Big Special Offer

To enable everyone to try Domino Complexion Clay, we are making a very special introductory offer. If you act at once, we will send you, without any money in advance, a full size \$3.50 jar of Domino Complexion Clay at the special low price of \$1.95. Or if you wish to take advantage of an even greater saving, we will send you *three* full size \$3.50 jars at the special *low price* of only \$5.00! Only one order, however, at this *greater reduction*, will be sent to a family.

Do not send a penny in advance. When the Domino Complexion Clay arrives, simply pay the postman \$1.95, plus postage, if you order one jar, and only \$5.00, plus postage, if you order three jars. If, within 10 days you are not delighted with Domino Complexion Clay, and what it has done for your complexion, simply return what is left of it and your money will be refunded at once.

Mail coupon, or postcard today—now. Don't miss this special offer. Indicate which offer you wish to accept, and the Domino Complexion Clay will be sent you in a plain, sealed package—no marks to reveal contents. Act at once, however—tomorrow may be too late. Mail coupon or postcard *now!* Domino House, Dept. 2810, 269 South St., Philadelphia, Pa.



## Special Introductory Offer

**One Jar Only \$1.95**

**Three Jars Only \$5.00**

(Only One Order to a Family at the Special Reduced Price of Three Jars for \$5.00.)

DOMINO HOUSE, Dept. 2810,  
269 South St., Philadelphia, Pa.

Without any money in advance I wish to try Domino Complexion Clay. I accept the offer which I marked (X).

You may send me one \$3.50 jar of Domino Complexion Clay at the special reduced price of only \$1.95, plus postage, which I will give to the postman on arrival.

You may send me three \$3.50 jars of Domino Complexion Clay at the special reduced price of only \$5.00, plus postage. (Only one order at this price to a family.)

It is understood that I have the guaranteed privilege of returning the jar, or jars, within 10 days, and you agree to return my money if I am not delighted with results in every way. I am to be the sole judge.

Name.....

Address.....

City..... State.....

If you wish, you may send cash with coupon.

## Our \$10,000 Guarantee

**Producers and Consumers Bank  
Philadelphia, Pa.**

### TO WHOM IT MAY CONCERN:—

The proprietor of Domino House has protected this Bank in the sum of \$10,000, so that we may in turn guarantee to the customers of Domino House that this firm will do exactly as they agree.

If they fail to do so, this Bank hereby agrees to return to the customers of Domino House the total amount of their purchases from them, said amount at no time to exceed in the aggregate the sum of Ten Thousand Dollars.

Yours very truly,

*B. B. Bummy*

ASST. TREASURER





Only a cream that your skin can absorb will give it that clear fresh look in an instant

## A cream to give your skin a special freshness

Something to make the skin look its best at a moment's notice. Every woman wants to know about it.

Something that will actually make your skin feel and *look* softer and smoother the moment you apply it.

Only a cream that your skin can absorb will do this instantly. This cream is Pond's *Vanishing Cream*—made of ingredients famous for their soothing effect on the skin and by a formula that combines these ingredients in such a way that the cream is absorbed immediately.

Always before you go out or whenever you want to appear especially well, smooth on a little of this light cream. You will notice the moment you apply it to your cheeks what a freshened feeling it gives you. That tired look disappears and your skin looks clear—it will feel firm and rested. It is indispensable for evening use as it makes your skin look its best immediately.

How many times, especially when you were danc-

ing, you have wished your face would not get shiny and that the powder would stay on! Powder put directly on the skin does not stay.

### *How to make the powder stay on longer*

Try powdering after you have used Pond's *Vanishing Cream*—the soft velvety surface it gives your skin forms the ideal powder base. The powder goes on evenly giving your skin a natural transparent tone and it stays on for hours. The cream cannot reappear in a shine because it contains not a drop of oil.

No one cream, however, can contain all the properties necessary to keep your skin in perfect condition. For thorough cleansing you need a cream with an oily base. Pond's *Cold Cream* has just the necessary amount of oil to remove every bit of dirt from the pores and not enough to overload them.

Use both these creams every day. Both are so fine in texture they cannot clog the pores. They cannot promote the growth of hair. You can get them in jars or tubes of convenient sizes at any drug or department store. The Pond's Extract Co., New York.

### GENEROUS TUBES—MAIL COUPON TODAY

THE POND'S EXTRACT CO.,  
163 Hudson St., New York.

Ten cents (10c.) is enclosed for your special introductory tubes of the two creams every normal skin needs—enough of each cream for two weeks' ordinary toilet uses.

Name.....

Street.....

City..... State .....

POND'S  
*Cold Cream* for cleansing  
*Vanishing Cream*  
to hold the powder





Photograph by John Ellis of a set from "Omar the Tentmaker"

## MALIGNERS OF THE MOVIES

By  
JEROME HART

THESE are times of trial for the motion picture industry, in more senses than one. It is on trial at the bar of public opinion, and is being more or less recklessly assailed by a number of individuals. They eagerly seized upon a few *causes célèbres* and added their verdicts to those in some cases pronounced by juries and judges, who, after long and patient hearing, have decided for acquittal.

Senator Henry L. Myers, of Montana, recently declared in Congress, without any reservation, that those who own and control the industry have "haunted the sensual and prurient," and that Hollywood is a colony "where debauchery, drunkenness, ribaldry, dissipation and free love are conspicuous."

How far this is from being the truth the Senator could prove for himself; first by frequenting the picture houses, and next by either visiting Hollywood or sending a competent and fair-minded emissary to that much maligned settlement. But apparently the last thing maligners of the movies wish to ascertain is the truth. Of course, there have been, and possibly always will be, a few isolated instances of offensive pictures and offending individuals, but one can no more condemn an industry or a community for the real or alleged misdeeds of a few than one can indict a whole nation.

Adolph Zukor, when launching his new motion picture stock company and school of acting the other day, had something to say by way of defense of a certain comedian who has been held up to widespread condemnation and opprobrium. Possibly that individual is not such a pattern of propriety as Mr. Zukor professes to believe him to be. But he has had a severe lesson,

for he has suffered heavily in mind, body and estate. Moreover, he has been acquitted and exonerated of the charge laid against him, and it is contrary to the spirit of fair play to keep on raking up the case and retrying him at the bar of public opinion.

As for the recent remarks of a certain Sir Charles Higham, an English advertising promoter, in which he assailed Hollywood as a sort of Sodom or Gomorrah, they are nothing short of impudence. To begin with, he has never been there, and therefore must have based his remarks on vulgar rumor and the exaggerations of a sensation mongering section of the press. Had he wanted to learn the truth about Hollywood, he might have gone to another British knight, Sir Gilbert Parker, the well-known Anglo-Canadian author, who spent several months at Hollywood, and who, on his return to England, spoke and wrote of the motion picture industry and the community in terms of almost unqualified commendation.

As for immoral or indecent pictures, there are so few of them and their circulation is so restricted that most sensible and unprejudiced people would prefer that the responsible heads of the industry now presided over by Mr. Will H. Hays, together with public opinion, should in future be the judges; that the pictures should, in fact, be certified at headquarters, and that all state boards or commissions be done away with. A board of censors can easily be capricious, prejudiced and narrow, and instances in proof of this could be multiplied. Anyhow, it is high time that wholesale attacks on the motion picture industry and some of its leading figures were stopped. Malice is a canker that should be cut out at the roots, for nothing can withstand its ravages.





Photograph by Edward Tayer Monroe

**AGNES AYRES**

Having just finished "Borderland," which the reluctant critics are all praising, Miss Ayres is now one of the distinguished cast of "Clarence"





Photograph by Abbe

GEORGE WALSH

This handsome Irishman is vacationing in the East. He sails for Europe shortly and contemplates swimming the English Channel . . . well, let George do it!





Photograph by Edwin Bower Hesser

ANITA STEWART

Miss Stewart has just finished "Rose O' the Sea" with her husband, Rudolph Cameron.  
She too has heard the East a callin' and is in New York for the summer





Photograph by Kenneth Alexander

**BETTY BLYTHE**

The beautiful Blythe has contracted to make six pictures for Whitman Bennett; the first of which, now completed, labors under the terrible title of "How Women Love"





Photograph by Clarence S. Bull

COLLEEN MOORE

This piquant little colleen is making "Broken Chains," the prize scenario in a recent contest for Goldwyn





Photograph by Edward Thayer Monroe

BETTY ROSS CLARKE

Little Miss Patriot Clarke is another screen star who can afford to spend her summer vacationing in New York



# The Uncertainty

By ROSE



Photograph by  
Binder, Berlin

Pola Negri is . . . a tropical flower cooled by the world a humming-bird poised. A superlative beauty in a full-blown sense. A purely Continental creature of intense appeal. A woman immediately arresting and sure of herself . . . an intensely vivid black and white woman



Photograph by W. J. Morlins, Berlin



one wondered? And, if so—why need they be more? So much uncertainty . . . But one was riding (if slowly) into certainty, after eight months of France—certainty in the shape of NO confusion at railroad stations and—a chat with Pola Negri! Ah, one thought, there was a woman and a workman!

The next day despite the express-ness of that express which recognized and promptly saluted every cow in its path and actually halted at the first, far-away suggestion of the Black Forest, a New York film man, then residing in London, came thru, doled out his German-made marks for the brew and soon thereafter promised to "see me thru in Berlin." I smiled. I do now. I was so sanguine of order, at least, there. We left that train one Sunday

(Eighteen)



# Of Certainty

SHULSINGER

afternoon and promptly descended—into babel. Never have I experienced such confusion, and noise. The Gare du Nord was as nothing compared to it. Somehow, someway we got away from it and into a German-made touring car. For three hours then, with our baggage, tagged, piled high in another funny motor following or just ahead of us, we rode, from place to place, searching for accommodations—any accommodations, altho wires had been sent days before and disregarded.

Finally, they found me a pension on the Charlottenstrasse. And minus one illusion I awoke the next morning, hot on the trail of the other. I immediately sought



Photograph by Wolter, Berlin

out Messrs. Blumenthal and Rachman to whom I had letters and who, at the time were sponsoring the Continental Circe, Pola Negri.

M. Blumenthal assured me that Madame Negri would feel keenly the honor of my visit. Still do I feel the German-made thrill of the concierge's, "Madame Negri awaits you at her hotel, the Esplanade tomorrow." And tomorrow, with the heavy dignity of the Prussian press oppressing me, I headed for the Esplanade as fast as a taxi with a German meter could carry one.

At the desk of the Esplanade where Pola Negri has lived for some time, one marched up righteously, bravely, importantly. One wanted

(Continued on page 74)



Photograph by  
W. J. Morlins, Berlin

She loves opera, rarely misses a night of it, and it is said if she had not given her time to the screen she might have developed a voice of possibilities. Below, is Pola Negri at her piano in her apartment in Berlin. Left, she is snapped with our own Charlie Chaplin while he was on his famous trip abroad







# A Star in the Making



1. Center, Norma Talmadge in the old Vitagraph days, when she was little more than fourteen

3. Above, in "Panthea" for Selznick, a tremendous rôle for such a young girl

2. Above, as she appeared in "The Battle Cry of Peace," her first important picture



Photograph © by Lumiere

4. Below, as a little Chinese maiden in "The Forbidden City"



5. Above, as "Poppy" in the photodrama of that name, another striking characterization



6. Left, in "De Luxe Annie," a thrilling crook melodrama, that we'd like to see over again





7. In "The Safety Curtain" Norma Talmadge reached her high-water mark in popularity



9. As an Indian girl in "The Heart of Wetona," a sympathetic impersonation



8. And after some indifferent stories came the beautiful and compelling "Passion Flower"

12. Her last picture — and Eugene O'Brien is back with her after many years, praise be, is "The Voice from the Minaret" (center)



11. Her adorable and endearing Moonyeen in "Smilin' Through"



10. As La Duchesse de Langeais in "The Eternal Flame,"





Photograph by Apeda

Above, is a portrait of George Arliss as his distinguished self; and below, as he appears in "The Green Goddess," a stage play

## Said Mr. Arliss . . . to Faith Service

ous fellows, with scarcely a smile from week to week. The lesser comedians, the chaps who have been told by their friends how funny they are and how obvious it is that they should be on the stage . . . they are the merry wags at all times. Their comedy is not of the best."

Said Mr. Arliss: "Audiences believe largely in what they see . . ."

Said Mr. Arliss: "When you talked to me last, I was younger, you know. Younger about the making of pictures, that is. I had not realized then what an enormously serious thing it is, what a number of problems it presents. Particularly the problem of the audiences. I find that problem the hardest one to solve I have ever encountered in the whole course of the varied problem of entertaining."

"Picture audiences describe curves. They rise and fall with sharp fluctuations. They run the whole range. When I am doing a stage play I have my own following and I seldom, if ever, have a gallery audience. On the screen, however, if I am to be successful, the fact of having no gallery following is much more against me than for me. That is the problem I must solve. My pictures will be shown in great cities, in the most rural of towns, and the question of attaining a common appeal is astounding to me."

"Pictures must appeal to persons of the most varying tastes and comprehensions. A common note must somehow be struck. The audiences and the pleasing of the audiences, of the fans, is the pressing question to me."

"It is difficult, too, because I especially want to do the best that can be done. There seems to me to be no

**S** AID Mr. Arliss: "You have seen me in 'The Green Goddess,' and you insinuate that I have a cruel streak . . . w-e-l-l . . . I am not defending myself, but I am not so sure that an actor need *be* the character he portrays, any more than he is influenced by the wearing of wigs and costumes. There are some persons so easily influenced as to be pathetic. I am not speaking of them. It seems to me that it is wholly a question of projecting one's self into the rôle one plays while on the stage and then projecting one's self out of the rôle with the final curtain."

"There should be but one limit to this—and that is physical limitation. I mean to say that an actor who is an actor should be able to throw himself veraciously into any characterization not too much at variance with his physical appearance. I, for instance, could not very well play Falstaff. I might have the artistry to understand a portrayal, but my appearance would bar me from ever being convincing."

Said Mr. Arliss: "Consider comedians . . . the best comedians are serious fellows in person. In fact, they are very often exceedingly seri-





excuse for any person doing less than that in any way.

"When I first went into pictures, my friends said of me, 'Ah, now we shall have "Hamlet" . . . "Macbeth" . . . things of that sort.' But I have first to win my fan-public, assuming I hankered after 'Hamlet' . . .

"I want my pictures to mean something more than the mere telling of a story. Don't quote me as saying I have 'a message,' . . . Heaven forbid! I have no 'message,' . . . It is difficult for me to make my meaning quite clear, save for the fact that I hope my pictures will go beyond the mere time they consume in being run off."

Said Mr. Arliss to Mr. Forrest Halsey, who is writing the continuity for Mr. Arliss' next picture: "Is there any secret about the picture now, Mr. Halsey?"

Said Mr. Halsey: "None whatever, Mr. Arliss."



Said Mr. Arliss: "It is to be called 'The Silent Voice'. Originally, it was a stage play, I believe, altho I never saw it. Mr. Otis Skinner played the leading rôle, I am told."

Said Mr. Arliss: "Oh, must you go! I am sorry that I have a business meeting but my time at present is divided accurately into quarter and half hours in order to make it go 'round.'"

Now, thruout this talk I have harkened to the admonitions of an Editor who shall go unnamed. This

Editor said to me, "I am sick and tired of the conventional interview inevitably starting out with precisely how the interviewee arrived at the point of destination, how much the taxi cost, what the apartment or corridor in which she sat looked like and what she, personally, thought about everything relevant and irrelevant during the process of the interview."

(Continued on page 85)



Perhaps George Arliss' greatest screen characterization is the immortal Disraeli pictured to the right and above. Left is his portrayal of The Devil. He says: "I want my pictures to mean more than the mere telling of a story . . . to go beyond the mere time they consume in being run off"





# Here and There in the Theaters



Photograph by White Studios, N. Y.

Above is a scene from that gory but delightful melodrama, "Captain Applejack." The pirates are Wallace Eddinger and Hamilton Revelle, and their victim is Mary Nash

Photograph © by Irabey, Paris



Above is Lada, or Mlle. Arneva, as she is known now, one of our Fame and Fortune Honor Roll girls who is dancing in Paris at the *Théâtre Femina* in a sort of feminine "Chauve-Souris." Left, are Charles Cherry and Winifred Lenihan in A. A. Milne's sparkling comedy "The Dover Road"



Photograph by  
Fifth Avenue Studio





Photograph by White Studios,

The magnificent radium lace ballet from "The Follies of 1922." The cost of this feature alone is said to exceed \$75,000. At the rate "The Follies" is packing them in, they'll have it all back in a few more weeks

Photograph by Apeda



Georgette Harvey and James Green in the sprightly colored revue, "Strut Miss Lizzie," laughing at

poor old Hamtree Harrington, who has rushed to the cold—er—arms of a marble statue for comfort



# Ye Olde Town Of Nottingham



It is something to have an era reconstructed for you on the screen, guiltless of a single anachronism. It is beyond question an easy way to learn history and a pleasant way to read the classics which are, alas, sometimes dull. "Douglas Fairbanks In Robin Hood" is furnishing us an accurate section of twelfth century English life, accurate in every detail: manners, clothes, customs, sports, architecture, and so forth



An enormous amount of research was involved in reproducing an early English town like Nottingham, but this picturesque result surely justifies it. At the top of the page is the courtyard of the old Inn where Robin Hood and his Merrie Men made frolic on their infrequent sorties from Sherwood Forest. Left, is the city Square where all important meetings, like hangings and witch burnings, were held. Above, is an ancient castle



# Little Wildcat

By

DOROTHY DONNELL

MAG O' THE ALLEY was in high spirits, having by expert cheating won two dollars, reluctantly, penny by penny, from Pete the Prowler and Slum Sam in a game of craps. A portion of her ill-got gains she invested in a limp dill pickle of a particularly poisonous green with which she refreshed herself as she picked her way fastidiously home among the refuse and strewn garbage of MacDougal Street.

"Some likes 'em fat, some likes 'em lean," sang Mag, "but, oh you fat, fat Fatima, you've gone straight to my bean!" She stopped before the window of an Italian grocery, using the reflective qualities of the glass to plaster her small, impudent face with powder from the ten cent store. Seventeen years old, Mag, wise beyond her years in the lore of the underworld, and yet her face still held the wistful innocence of childhood, and the red lips that could roll out curses and hold a cigarette seemed formed for pretty laughter—poetry, prayers.

Mag's tastes in dress were not for the inconspicuous evidently. From her pretty brown head, which was adorned with a bright crimson turban and dangled glass eardrops at the ears, to her slim dancing feet shod in absurd high heeled, suede pumps with buckles of brilliants, many of the stones missing and the whole of incredible dilapidation, she was as flagrant and garish as a Luna Park side-show. As she tripped onward along the broken pavement, she kept time to the snarling jazz rhythm of a neighboring hurdy-gurdy with a naive and passionate abandon.

At the foot of a filthy flight of stairs she paused warily. From somewhere above sounded a monotonous voice haranguing Fate—he was home then. With anything but a filial expression—if the truth be told Mag thrust out her tongue—the girl went on up the dark stairway until she reached a door on the third landing.

"—man s'old s' I am," Pete Baggot was whining, shedding tears of self-pity, "been hard worker all m'life—" here his wandering and watery eye fell upon Mag. He waved a reproachful hand, "Loo' at her! I shay loo' at her! Covered with jools, manif'cently dressed—"

"Oh, change the record on your phonograph," Mag interrupted impatiently. She stood in the doorway, hands a-hip, gazing contemptuously at her stepfather and his companion, a fat, soiled person in a jaunty belted suit which had evidently been slept in recently, "where'd you get the third rail? Prohibition? Hell!" She was turning away but Pete, heaving forward, detained her.

"Got any money?" He shook her absently as tho she were a cash box, and was repaid by a promising jingle. "han' it over! Han' it to your fasher—your loving fasher."

Mag pulled herself free. "Say, if nerve was a disease, you'd be an epidemic," she cried. "Leggo! I got to have this cush to pay my income tax, I have."

Pete aimed a blow at her in the fulness of his heart. "Gimme a dollar and this hell cat is yours," he said to his companion. Jack Wilding, ex-bar-tender, lounged forward, leering down at Mag. From head to foot he surveyed her,

then took a dirty bill from his vest pocket and handed it to Pete.

"I like a woman with a little devil in her!" he remarked pleasantly, and with anticipation as he gathered the small, gaudy figure into a gin-flavored embrace. With the noise of an enraged alley cat, Mag squirmed about and drew her sharp claws across the suety face. Spitting, snarling, biting, she freed herself, slammed the door behind her and ran down the stairs and into the hot sunshine. Before the Italian grocery with its festoons of spaghetti, its dried seaweed and garlic, she stopped mechanically, drew the pasteboard powder box from her dress and calcimined her flushed countenance. Then, tilt-







"She uses her claws on his map and Mulligan joins the scrap, and in the scrimmage she freezes onto the Boss's roll and Bull's watch and chain and ankles off, see?"

ing her crushed but still flaming turban defiantly over one eye, she moved on, ready for what the Fates might send.

At that moment, in the judge's chamber at the Police Court, two men were discussing Mag. They had neither of them ever seen her, they did not know that she was in the world, and yet they were discussing her.

"And I tell you that you're a moral dyspeptic!" Robert Ware was saying heatedly, "just because your business compels you to judge men and women, because you sit day in and day out listening to the story of their sins, you presume to take the place of God Almighty! What do you know of their struggles, their temptations, the blind gropings that lie behind their miserable mistakes?"

"Pure sentiment," said Judge James Arnold—who was younger than his title would lead one to believe, so young that in self-defence he adopted an elderly, worldly wise air that was trying to friends who had played mumble-peg with him in the not so long ago past. "A man isn't a criminal because he lives in the underworld, he lives in the underworld because he is a criminal—environment—pish." He waved an impatient and care-

you a subject to experiment on well worth your trouble."

He had expected Robert Ware to hedge but unexpectedly the other set his jaw. "I'll be there," he promised, "some day you'll admit that I'm right. Wait and see!"

The atmosphere of the courtroom the next morning led young Ware to reflect whimsically that the blindfolded lady who represents Justice in the cartoons must be afflicted with a permanent cold in the head or she would never linger here among the commingled odors of unwashed bodies, carbolic disinfectant, leaking gas and mustiness. With the others present he stood respectfully while Judge Arnold, portentous in his robes, entered and took his place behind the tribunal. Cases came and went, dingy sneak thieves, pickpockets in the splendor of furs and diamonds, an

evil-smelling procession of drunks and then—

Mag O' the Alley stood at bay before the hard, unsympathetic eyes of the courtroom, small chin tilted at the angle of defiance, as she listened to the burly policeman with the crimson scratches on his face tell his tale.

"If your Honor pleases, this here girl was in Bull Mulligan's dive yesterday afternoon, doing one of these here alpaca

#### LITTLE WILDCAT

Fictionized by permission from the Vitagraph production of the scenario by Bradley Smollen from the story by Gene Wright. Directed by David Devar and starring Alice Calhoun. The cast:  
 Mag O' the Alley.....Alice Calhoun  
 Judge James Arnold.....Ramsey Wallace  
 Robert Ware.....Herbert Fortier  
 "Bull" Mulligan.....Oliver Hardy  
 Jack Wilding.....Frank Crane  
 Captain Carl Herman.....Henry Hebert  
 Babette.....Maude Emery



dances, and a fellow called Th' Boss tries to get gay, see? She uses her claws on his map and Mulligan joins the scrap, and in th' scrimmage she freezes onto th' Boss's roll and Bull's watch and chain and ankles off, see? Th' Boss sticks his derby on his helmet holder and after her, and picks me up on the way, and we finds her a-standing before the winder of a wop grocery powdering her nose, see? She put up a fight before I could get the bracelets on her——" he rubbed his face ruefully. "Th' Boss entered the complaint. Bull, he's sweet on her, and says the watch and chain ain't his'n tho it's got his moniker on it, see?"

Mag tossed her head scornfully. "Dont listen to him, Judge," she said chummily, leaning one elbow on the desk, "I ain't no dip. Anybody with half an eye can see that. I hope whatever else I am I'm *refined*——"

Judge Arnold cleared his throat, opened his lips to thunder forth denunciation—and paused. Down the aisle came a tall, well-tailored figure, paused by the railing, frowned and nodded a beautifully barbered head toward the fantastic damsel lolling in the prisoner's box. "Ahem," said the Judge sternly, "young woman, Mr. Ware believes that he can make a lady out of you. I can send you to the reformatory, or put you on probation in his charge. Which shall it be?"

Mag straightened up. Her jaws ceased to punish the chewing-gum between them. Critically, her clear, candid blue gaze inspected Robert Ware; deliberately she voiced her verdict. "Him."

At Ware's side she tottered down the aisle on her towering heels, tittering and pulling at the wads of hair over each ear. To her limited viewpoint it was evident that she had made a hit with some rich guy. If he got fresh, she could beat it, couldn't she? Pretty soft, she'd tell the world!

But Robert Ware showed none of the familiar symptoms of getting fresh. As he helped Mag into the gleaming fawn-colored limousine before the courthouse, his touch on her elbow was purely scientific, not flirtatious. He looked upon this gutter girl as a Case, an Experiment. Mag was subtly chilled. She ceased to titter, and unostentatiously removed her gum, parking it under the seat as the car glided noiselessly down the Avenue, and stopped before a grey-and-gold specialty shop whose window displayed a waxen lady smiling unabashed above an exceedingly filmy chiffon *robe de nuit*.

At Ware's command, Mag O' the Alley followed him into the shop where she was delivered over to a stout lady with a pearl necklace lying on her black-satin bust and undulant crimson hair. Before her dazed eyes passed a procession of strange garments, woven of dreams, impossible. Frail chiffon creations, silks and satins, pale tinted, foamy with lace, trailing tentacles of ribbon, dripping with cascades of tinted beads. At last she of the expensively upholstered bosom brought a severe little schoolgirlish suit of blue serge, a small black sailor hat, trim pumps.

"Mademoiselle will make a *charmant ingénue*!" she purred, shedding smiles.

"Aw, change the record on your phonograph," Mag flared, with timid resentment, "quit calling me names, see?"

Her bewilderment and suspicion increased when, on reaching the handsome white granite house just off Central Park, she was handed over to three trim maids who conducted her to a room, all soft cream and blue tints, where they proceeded to remove her clothes. "Say," begged poor Mag, clutching her frowsy mop of hair, "will one of youse do me the favor of pinching me hard! This business is the cat's cuffs—what's *his* game? I ask you, what's *his* game?"

"Say," begged poor Mag, clutching her frowsy mop of hair, "will one of youse do me the favor of pinchin' me hard! What's *his* game? I ask you, what's *his* game?"







She stooped over the fallen man and thrust a hand under his foul coat, speaking in German to the three officers who had come up, "Dead! Another of the swine, thanks to you, my brave heroes!"

The three trim maids shrugged six trim shoulders, raised their eyebrows, waved their hands deprecatingly.

"Say it by radio!" Mag exclaimed disgustedly, "if I'd known that taking a bath was part of the sentence I'd of chosen the pen!"

The life in the great, silent house terrified the little girl of the gutters, accustomed to noise and the glare of sunshine, and the excitement of outwitting her natural and hereditary enemies, the police. The chairs were too soft, the carpets too deep, and everyone spoke in hushed voices as tho they were in court.

Robert Ware was kind, but as incomprehensible as all the rest of it. Mag had never known a man like him. Piqued by his indifference—tho at the first sign of freshness she would have flown into a fury—she

tried all her arts to win his approval. The apache dance that had made a hit with the patrons of Bull Mulligan's cafeteria seemed, even to her uncritical mind, a trifle out of place in

the great Queen Anne drawing-room overlooking Central Park; the songs she knew were hard to sing between these French-grey paneled walls, and her old attitudes of audacious insolence did not come natural to the girl she saw now whenever she passed one of the full-length, silver-gilt framed mirrors, a girl with soft hair, done without any style, Mag thought scornfully, a girl with unrouged, unpowdered face and springlike clothes—no pep! no pep!



Arnold remembered the look of her as she led the way thru the tunnel that had the smell of the grave, holding her tiny light high like some symbolic figure



—a dopeless girl that nobody would notice on the street. And then the lessons they made her learn—"and me old enough to have a fellow!" Mag thought bitterly. "a hell of a lot of good, learning is to a woman!" They taught her that the way she walked was wrong, the way she talked was wrong, the way she did everything was wrong. And one day, when her beloved gum was taken away, she decided to rebel.

"I caught her stealing away down the stairs at midnight," Ware told his friend, Judge Jimmy, ruefully, "said she was sick of trying to be stylish; cried, the poor little kid."

"If down the stairs were the only things she was stealing you were lucky," said the blasé Judge, "it's all very well to love one another, but it's best to count the spoons while you're doing it."

Robert Ware set his jaw quite savagely. "You're a fool, Jimmy! And if that's contempt of court, I can't help it. Far from taking anything that didn't belong to her, that little slum creature had actually made herself a costume out of newspapers so that she wouldn't have to take away any of the things I'd bought her!"

"Still," yawned James Arnold, "she proves my point. She didn't want decency and a wholesome environment."

"No!" Ware corrected, "she proves my point—for she stayed. After I comforted her, and told her how much her improvement had pleased me, she promised to stay and try to become the kind of woman I wanted her to be! What further proof is necessary?"

His friend glanced sardonically at the earnest and exceedingly handsome countenance before him, and suppressed a smile. "I wonder," murmured His Honor, "whether it was the environment that made her stay—"

Then he ceased to wonder on the subject and forgot all about it, the more so since he was soon after elected to Congress, and in the three feverish years when the war clouds dawned and grew thunderous with their import of woe over Europe, Mag O' the Alley was blotted out of his memory like a dust mote by a hurricane.

The tide of life caught up Judge Jimmy Arnold with millions of lesser ones, swept him irresistibly away from his old moorings and at the end of four tumultuous years tossed him, with his major's insignia and his judicial honors and his paragraph of impressive history in "Who's Who," contemptuously into a shell-hole somewhere in the wilderness of muck and ruin that was the French front. For all the respect Fate paid him, Judge Major Jimmy might have been only one of the grimy, bleary-eyed bums whom he had sternly sentenced in the old days as one called by Heaven to stand apart and judge mankind.

When the stars had picked out their accustomed places in

the reeling heavens, James Arnold, bereft of his titles and dignities, as well as of about a pint of good red blood, sat up in the slime and looked giddily about him, clutching at his torn shoulder and trying to reason with himself against a disconcerting tendency toward singing.

"Let's see," he muttered, "ta-ra-la-la! ta-ra-la-la!" the silly refrain of a long forgotten musical comedy persisted in getting between his thoughts and his brain, "let's see, the trenches lie north of that hill. No, hold on—I'm all twisted round. Confound that shoulder! I'm on the wrong side of the hill. I'm in the German lines!"

Judge Jimmy was no coward, but in his weakened, half-conscious

condition, fragments of tales he had heard ran like a crazy nightmare reel thru his mind—atrocities, shameful, unhuman, death with none of the dignity of dying—he struggled to his feet, prodded by sheer panic, sprawled over the edge of the shell-hole and pitched forward thru the blackness at a stumbling run without knowledge of whither he went.

Once in his unreasoning flight he found himself staring down into the dead face of a soldier he knew; once he fell into another hole filled with water that stunk. Overhead star-shells broke in bright showers of light, as tho they were peaceful

(Continued on page 78)

"Are you sure," she asked wistfully, "that you love—Mag O' the Alley?"





# Famous

By WILLARD



Photograph © by Mishkin, N. Y.

## MARY GARDEN

Mary Garden's name is the one most associated with Salomé in America. Her interpretation of the rôle is that of the matured and highly emotional wanton. Salomé in her hands is an evil product of the degenerate court of Herod

## THE DANCER'S REWARD

From a drawing by Aubrey Beardsley



Photograph by World Wide Photos

## MAUD ALLAN

Maude Allan's Salomé was tragic and sinister and fraught with the æsthetic beauty of rhythmic motion. Her performance based its appeal on the ocularly physical charm of her dramatic movements; but her portrayal was never without its sensuous attraction



**F**EW figures in history have so stirred the imagination as that of the wilful, sensuous Salomé.

This sinister and unnatural, yet dangerously beautiful, daughter of Herod and Herodias has ever been the symbol of wild, erotic and unbridled womanhood. She was at once the wonder and horror of the ancient world. Her excesses and caprices appeared extravagant even amid the riotous indulgences and decadent orgies which characterized her father's court.

But tho she has always been a colorful and fascinating figure of fable and history, it was Oscar Wilde who gave her immortality in the modern literary world.

Using her as his central character, he wrote the amazing and beautiful one-act drama, "Salomé," which many critics regard as his masterpiece. Its exquisitely poetical language is said to be due to the fact that it was first conceived in French and then transcribed by him into English.

The scene of the play is a great terrace in the palace of Herod, set above the banquet hall; and to the rear is an old cistern in which John the Baptist has been imprisoned and is awaiting execution.

Salomé, entering, hears his voice and is attracted by its beauty. Bribing a young Syrian officer, she has

## MARCELLA CRAFT

The Salomé of Marcella Craft is an almost purely intellectual performance. She makes of Salomé's love for Jokanaan an adolescent romance of great spirituality

Photograph by Grainer, Munich



# Salomes

H. WRIGHT

John the Baptist brought before her, and at once falls madly in love with him. She pleads with him to take her in his arms and kiss her; but he remains impervious to all her seductions, and rebukes her for her wantonness.

When Herod comes from the Palace and asks Salomé to dance for him, she demands the head of John the Baptist as her reward.

Then comes her famous Dance of the Seven Veils; and when it is ended, the grisly trophy of her rejected love is handed to her on a silver shield. Even Herod hides his face behind his cloak; and later, when Salomé kisses the dead lips of Jokanaan's head, he orders his soldiers to kill her.

Richard Strauss composed a remarkable musical score for the drama; and, as a result, "Salomé" has also taken its place among the foremost of modern grand operas. It has been given many times in Europe, and both Fremstad and Mary Garden have sung it in America.

"Salomé" has also been produced without music, as a straight drama; and many of the world's most notable dancers have given us their interpretation of Salomé's famous Dance of the Seven Veils.

Now "Salomé" has been made into a lavish and unique motion picture, with Nazimova in the title part. Thus another great classic has found its way to the screen.

Like Hamlet, Macbeth, Carmen, and

## HEDWIG REICHER

Hedwig Reicher played Salomé at the age of fifteen. She made her an innocently coquettish girl, who when denied her love became savagely vengeful



Photograph by White Studios

## MADAME YORSKA

Salomé as conceived by Madame Yorska was a girl outwardly calm and unemotional, driven to her excesses by an intellectual intensity. There were times when she appeared almost cynical; and she played the dance scene with a sort of passionate contempt for Herod



Photograph by Rice

## NAZIMOVA

Nazimova's Salomé is far more intimately developed and rounded out as to character than any of the dramatic or operatic Salomés. There is both fire and seductiveness in her characterization

## "THE CLIMAX"

From a drawing by Aubrey Beardsley





other famous figures of dramatic and literary history, this monstrous ancient Princess of Judea has been the center of much discussion and speculation as to just what type and character of person she was; and the great actresses and singers who have portrayed her, have given us many varying and highly contradictory interpretations of the rôle.

The name of Aubrey Beardsley will always be associated with Salomé, for it was he who made the original illustrations for Oscar Wilde's play.

Beardsley is recognized as one of the world's greatest masters of the grotesque and the bizarre. He sought always to portray the inner spirit rather than the outer aspect of his theme. His most famous series of drawings were the full page decorations he made for Wilde's dramatic version of Salomé.

He was a phantasmist rather than an illustrator, and his drawings were in the nature of æsthetic suggestions of their subjects. He was one of the greatest black and white artists of modern times and his weird, tho' oddly beautiful interpretations of Wilde's gorgeous, decadent drama, two of which are reproduced here, are as famous in the world of graphic art as the play is famous in the world of literary art.

Furthermore, numerous painters of world-wide reputation have projected their own individual conceptions of Salomé onto canvas; the greatest of which is, perhaps, the voluptuously

beautiful wanton of the French Regnault, which hangs in the galleries of the Metropolitan Art Museum in New York City.

History, literature, drama, music and art have all collaborated in the exploitation of this extraordinary personality, so that we now possess a complete gallery of portraits of Salomé, of which Nazimova's is the latest and in many ways the most startling and interesting.

Nazimova's Salomé is far more intimately developed, and more rounded out as to character, than any of the operatic or dramatic Salomés. There is both fire and seductiveness in her characterization; and a genuinely exotic atmosphere surrounds this new version of the ancient Judean Princess' love for John the Baptist. Moreover, Nazimova has brought an intelligently

unified conception of personality to the part, which gives her Salomé a consistently human, as well as a sensuous, appeal.

Mary Garden's name is the one most associated with Salomé in America. Her interpretation of the rôle is that of the matured and highly emotional wanton, who, having been denied John the Baptist's lips in life, found satisfaction in the kiss after death. Salomé, in her hands, is an evil product of the degenerate court of Herod; altho' Garden represses herself during the dance episode, in the final scene she registers the almost delirious joy and satiety of victory.

The Salomé of Marcella Craft is an almost purely intellectual performance. She makes of Salomé's love for Jokanaan an adolescent romance with much of the spiritual about it, and shows that her passion for the imprisoned martyr was the sudden development of the youthful sex emotion. At the end she conceives Salomé as going insane from the bitter disappointment of love. Her dance, however, is highly

emotional and seductive without being at all neurotic.

Maud Allan has given us a most noteworthy interpretation of Salomé thru her dramatic Dance of the Seven Veils. Her performance differed from the other Salomés in that it was tragic and sinister, and fraught with the æsthetic beauty of rhythmic motion. In fact, Miss Allan based much of her

(Continued on page 77)



Courtesy of the Metropolitan Museum of Art

The repellent fascination of the Regnault Salomé is apparent even in this uncolored reproduction. Olive skinned and dusky eyed beneath that vital mass of blue-black hair, she stands out from the gorgeous yellow satin curtain behind her, with startling intensity





MARION DAVIES

"As down she knelt for Heaven's grace and boon;  
Rose-bloom fell on her hands together pressed,  
And on her silver cross soft amethyst,  
And on her hair a glory, like a saint." —KEATS.



# Differences

By TRUMAN



All photographs by Freulich



IT'S such a different Miss Dean one sees nowadays. Such an entirely changed person that anyone who knew her a few seasons ago hardly recognizes her.

In the first place, there's none of the wild, flurry hair that was part of her in days when she did "The Wildcat of Paris." Now it's marcelled and has a permanent wave and is sleek and glossy and all that.

And, in the second place, Priscilla has seemingly parked her erstwhile chewing-gum and her harum-scarum personality. And she's quiet and reserved—sort of subdued, as it were, into a full-blown lady star with mannerisms and witty persiflage and everything that becomes a person earning a thousand or two per week.

But, underneath it all, it's just the same Priscilla as of yore. Just the same wholehearted, good-



natured girl with the twisted, spontaneous smile and the broad-minded outlook on life.

"Do you know," she mused, "I used to get fired from my studio job ever so often. They started me in comedies—and I lost my position at the end of the first reel. Then I came out to Universal and nobody wanted me around."

People outside the picture business have a lot of funny ideas about this girl. Some think she's terribly temperamental. Others—judging by excerpts from her fan mail—believe her a first-class female gangster because of her success in crook plays.

"Isn't it funny?" she mused. "People are always getting their ideas mixed. They take you so seriously if you're in pictures. Everything you are in a play, they figure, you *must* be in real life! They don't seem ever to separate your private life from the one you lead dramatically. Now, I'm told, nobody back in the Universal's New York office wants to meet me. They think I'll go in and tear their hair out or maybe smash up their furniture."

She smiled her twisted quirk. Her teeth are perfect and regular. "In the long run I wouldn't take the trouble to get temperamental. It never gets you anywhere. I never get mad. If anybody is peevish and wants to pick a row I start in to kid him. And if a leading man ever gets skittish and tries to hog all the



# and Priscilla

B. HANDY

camera we, my director and I, manage to ride him to death or else josh him to tears. But I'm not envious of anybody. I want to see everybody get along. Lord knows! I had a hard enough time getting started."

And she did! As I said, she came to Los Angeles from New York to play leads in pie comedies. The company was running on a shoestring and some high official eventually absconded with the cash investment—in fact, with all the cash, salaries and everything.

"I was broke, flat!" reminisced Miss Dean. "Not a cent in sight, either. My rent was due at the hotel and they were holding my baggage. But

*(Continued on page 79)*



Photograph by  
Melbourne Spizer L. A.



Photograph  
by Bird

Altho Priscilla Dean is intrinsically feminine in voice, in posture, in mental attitude, there is at the same time something peculiarly masculine about her. Perhaps it is her rugged, splendid health. Perhaps it is her unusual nerve force. At any rate, she moves with the vigor and agility of a young athlete



Photograph by Freulich





The Triart Productions have discovered something new under the sun that has never before been done in the movies. Briefly, their idea is to make photodramas with some great painting as their inspiration. Now this is surely a commendable enterprise. It should help to familiarize people with famous paintings; create a taste for better things; in short, bring Art with a capital A, to the masses



All photographs by Lejaren à Hiller



This movement is sponsored by a most distinguished group of men: Robert W. de Forrest, President of the Metropolitan Museum of Art; Francis C. Jones; Edwin H. Blashfield, President of the National Academy of Design; Charles Dana Gibson; Robert Aiken, President of the Sculptor's Society of America; Louis C. Tiffany and Daniel Chester French



The pictures on this page are from two of their releases, "Hope," based on the familiar painting by George Frederick Watts (left and directly above), and "The Beggar Maid" based on the painting by Sir Edward Burne-Jones and the poem of Tennyson (top of the page and below to the left). The girl is Mary Astor, one of our first Fame and Fortune Contest winners



# Great Paintings For Great Photoplays



The success of this artistic enterprise is due in large measure to Lejaren à Hiller, art director of the first three pictures and director of "Hope," the last. Twelve subjects are in course of preparation, one of them the immortal Mona Lisa of Da Vinci's



The studies on this page (top of the page and below to the right) are from "The Bashful Suitor"; its inspiration was the picture of that name by Joseph Israels



To the left, is a scene from "The Young Painter" by Rembrandt, which represents the great painter himself. In the circle is Mary Astor as she appears in this picture. The picturization of this series was the idea of a young southern girl, Miss Vera Royer







Baby Peggy is, with Jackie Coogan, one of the two kid stars who have justified stardom



Sturdy, dark-eyed, plump, she has won her way with an almost phenomenal swiftness into the hearts of film-goers. There is about her tiny person an aroma of freshness, a charming lack of artifice

BABY PEGGY received me with gravity; a gravity that could be no more impressively shown by my future pall-bearers.

I have trod in various wakes of stars, faded, foolish, fair, but never have I trembled in sidereal presence before.

Baby Peggy is the queen complete. She offered me a tiny hand politely, and quite politely then she forgot me. But I forgave her. She began immediately upon the destruction of the publicity man's typewriter.

Baby Peggy stands as many feet high, or perhaps six inches less, as she is old. She is barely three years of age.

Baby Peggy is, with Jackie Coogan, one of the two kid stars who have justified individual stardom.

They both started as protégés of famous comedians. Charles Spencer Chaplin gave Jackie his. Baby Peggy got hers from Brownie, the Century Wonder Dog. Having sponsored these, Charlie and Brownie have been hard put to keep up with them.

Baby Peggy lives in Hollywood, with Mam Montgomery and Pap Montgomery and her pony. But for all that, Baby Peggy enjoys a this-is-the-way-the-monkey goes as much and as sweetly as any young thing from Hoboken. I know. I gave her one. If you don't understand what this is all about, we are sorry for you; both Peggy and I.

But she did admit, to my sorrow, that she'd rather smash the publicity man's typewriter.

Amidst the roar of Peggy's destructiveness, her mother told me gently that Baby Peggy was beyond rule without her father.



## Seen But

The Littlest Star behaves established

By WILLIS



# Not Heard

in accordance with a well precept

## GOLDBECK

When he was present, she talked when he bade her; when he was away, she was slave only to her inclination. Not that Peggy is a roisterous child. Lord no! If I give that impression I do Peggy grave wrong. The destructive roar I have mentioned was, when analysed, no more than a few faint clicks when Peggy's chubby fingers alighted with soft emphasis upon the keys. She lived entirely, too entirely for the interviewer,

up to the old adage that children should be seen but not heard.

Baby Peggy started her cinematic career just about a year ago, playing little bits in the Wonder Dog comedies. But being an individualist, she asserted her individuality to such an extent that Brownie lost patience and, true to star temperament, ejected her from his company. Century immediately starred her in her own mirthmakers. At the time of this interview she had just completed a version of "Little Red Riding Hood."

Spasmodically Mama Montgomery would seize upon her offspring, and dragging her from the typewriter would seat her on a chair, bidding her sternly to talk to the gentleman. Baby Peggy stared about her vaguely as if to indicate that she was quite willing, but where was the gentleman?

It is thru her father too, Mrs. Montgomery, explained, that Peggy did all her work before the camera. She followed him absolutely, and thru him the director. A gesture, a glance from him,—these seem to be caught and comprehended instantly.

Peggy is quite untroubled by her success and fame. When I asked her how much she liked acting, she pointed gravely

(Continued on page 75)



Baby Peggy stands not quite so many feet high as she is not quite years old—that is, three



In a recent mental test, on a wide variety of subjects, of the child film stars, that included them all from Wes Barry to the inimitable Jackie, Baby Peggy easily carried off first honors







Photograph by C. Heighton Monroe

#### THE SECOND GENERATION

Posed by Frank Mayo and his wife, Dagmar Godowsky. The portrait above her head is her father, Leopold Godowsky, one of the greatest of living pianists





# What Every Girl Would Choose

THERE is an old fairy-tale about a maiden of mediæval days imprisoned in an isolated castle. One day a dove, pursued by a hawk, flew into her window. The maiden petted and soothed the frightened bird, and offered it a lump of sugar dipped in rose-dew. No sooner had the beak of the dove touched the sugar than she changed into a beautiful white fairy. The spell of her enchantment had all unwittingly been broken by the maiden. In gratitude, the fairy asked her rescuer what she wished most of all.

"To go out into the world," the girl answered.

"It shall be granted," promised the fairy; "and I will endow you with the greatest of wealth, or wit or beauty. What shall it be?"

The maiden did not hesitate. "Give me beauty!" she exclaimed.

"You have chosen well," said the good fairy. "The attraction of wealth is but temporary; wit has but a small following; but beauty wins and holds all hearts."

She waved her wand and the maiden found herself on a throne in a magnificent palace, the most beautiful girl in the world and the beloved of all.

The desire to be beautiful is as intense in the girl of today as it was in the mediæval maiden. And it is a desire that should be encouraged—never condemned.

We, the editors of The Brewster Publications, agree with the fairy that the imprisoned maiden chose well when she chose beauty, and we are trying to find her counterpart among the girls of America.

She may be living here in our own city; she may be hidden away in some small town of the South; she may be a girl of the golden West; or a hardy Northern flower.

She may be *you*.

Daily we are gathering together hundred of photographs of beautiful girls—slim, plump, fair, dark, wistful, merry, regal, petite. All types, all expressions, all poses. From these hundreds we select four for CLASSIC's Honor Roll.

This month we present to you:

Madelon La Varre, a young actress of French descent, who lives at 38 West 96th Street, New York City, heads the page. We have never seen Miss La Varre's work on the stage, but we prophesy that her dark, gypsy-like beauty will win her recognition on Broadway.

The wistful lady of the dainty profile and blonde curls is Alice Furnes, also of New York City. Her address is 1531 Broadway.

The mischievous miss smiling at you over her shoulder  
(Continued on page 94)



Left is Madelon La Varre of New York City. Below is Alice Furnes, also of New York City. At the bottom of the page is Betha Bowen of Marysville, California, and in the other oval is Hazel Johnson of New York City

Photograph by Daguerre, Chicago



Photograph (below) by Sackrider



Photographs (in ovals) by Apeda





# The Celluloid Critic

By  
LAURENCE REID



Above, Dorothy Phillips in "Hurricane's Gal," a new departure for her talents, tho under her old director, Allen Holubar, who is also her husband



Oval, Harold Lloyd in "Grandma's Boy," his most ambitious cinema offering. Below, Florence Vidor in a scene from "The Real Adventure"



WHENEVER Harold Lloyd or Charlie Chaplin looms up on the film horizon with a new effort, the occasion is momentous enough to warrant the anticipation of something extraordinary. Each carries his own individuality, which is stamped all over the achievement. Each is ambitious enough to eclipse a previous undertaking, no matter whether the preceding work has been called a masterpiece—and which, of course, taxes the star to explore constantly for undiscovered comedy jewels.

"Grandma's Boy" (Pathé) may in some respects be called Lloyd's greatest effort. Certainly he has well-nigh reached a millennium of his own if you consider the succession of ludicrous situations, all of which have been taken from an original mine and which are guaranteed to provoke the risibilities of the proverbial horse. Yet we must take gifted

Mr. Lloyd to task for daring to encroach upon the domains of his only rival—

Chaplin. He does not trespass in novelty of scene or the execution of some mirth-provoking incident, but in attempting to emulate Charlie as a tragic clown. Chaplin

is a sort of Pierrot of the silversheet. Every gesture, every expression, has for its inspiration the element of pathos. His comicalities come to the surface from tragic wells. Lloyd, on the other hand, is not gifted by nature to penetrate into the mockeries of life. His is an expression best suited to interpret

surface reactions—the little caprices and impulses of everyday humor—something akin to your own pleasant memories when you would be a Peck's bad boy.

There is too much flattery for Chaplin in Lloyd's effort to sound a tragic note. He would forget his unique comedy gesture to brood in the manner of the king-pin of them all. Perhaps we are doing him an injustice to say he is a trespasser. Perhaps after all the Chaplin touch is a development of the five- or six-reel idea—and with comedy moments spending themselves, he has been forced to balance it with a coating of pathos. The characterization, however, is serious. Consider that the comedian plays a coward whose reactions pass thru a crucible before he emerges with an adequate manliness. The point we make is that if given to Chaplin, he would make it a companion piece to "The Kid." The utter pathos of grandma's pet would have come mighty close to a tear in Chaplin's eyes.

Aside from this ambition to be serious, Lloyd is the rollicking fun maker of "A Sailor Made Man" and



## Being a Review of Current Photoplay Releases

other worthy expressions. The effort fairly scintillates when he gets down to the business of being Harold Lloyd. His boldest act, according to a caption is "to sing out loud in church." That's meekness for you! Space forbids enumerating the array of high jinks. Compressed into three reels, the picture would top anything of its kind ever presented. And that's where Lloyd is at his best—in the three reeler.

However, you are in for a merry time and your sides will ache with the amusement that the star gets out of the shrinking suit episode—just after he has been given a ducking. What of that other hilarious moment, when in donning grandpa's 1861 model he discovers the pockets loaded with camphor balls? And the following incident, no matter how fleeting, is rich enough to warrant the production of the story. Lloyd places a few of these moth balls in a candy box and then munches one by mistake. A true touch and spontaneously achieved. You have another laugh when grandma polishes his shoes with goose grease, which attracts a convention of cats who begin to lick it off as he tries to woo the girl. The fun goes on apace and the theme—character development—has its inning. Then forward to the chase—a faithful and sure device in all comedies.

You are bound to like "Grandma's Boy" immensely. But the star's not being endowed with a tragic countenance never penetrates into the psychology of the coward. Otherwise, he stands on his own feet in able fashion asking no quarter from anyone, but being flattered by a host of imitators. Stick to your last, Harold. You can no more be Chaplin, than Chaplin can be you.

Turning from Lloyd and facing a different kind of comedian—one who belongs to the lightly satirical school, we state emphatically, that Wallace Reid has in "The Dictator" (Paramount) a semi-humorous effort that does not suffer by comparison with the stage version in which Willie Collier starred so successfully. Comic-opera warfare has been done since the nickelodion days, but here it is treated with just the right proportion of absurdities—as to make it delightfully interesting. Wally Reid is in an actor-proof rôle. Make no mistake about that. A dashing American being pursued to South America by an unpaid chauffeur and running afoul of revolution always finds a response.

But in paying homage to Wally's nonchalance expressed so carelessly by his famous lifted eyebrow, we

(Continued from page 82)



Above, Claire Windsor and Richard Dix in a crook melodrama, "Fools First." Oval, Wally Reid and Lila Lee in "The Dictator"



Below, Thomas Meighan in "If You Believe It, It's So." Do you recognize the old man? It is Theodore Roberts!





# Out of His Shell

Harold Lloyd Spectacularly  
Unrimmed

By HERBERT HOWE

Sometimes he is so convincing that we come away proclaiming him "unactory." By unactory we mean, in a word, the ability to be a regular fellow despite all sycophantic adulation. I know a few such: Jackie Coogan . . . but their name is not legion.

Harold Lloyd, however, is revolutionary. He reverses completely the positions of star and interviewer. I found myself endeavoring to put him at his ease, to impress him with the idea that an interviewer felt in no way superior to a mere star. Mr. Lloyd is an excellent interviewer. His supply of question marks is inexhaustible. He wanted to know if I knew Chaplin.

I reluctantly admitted that I knew him very well, having met him twice.

This impressed him, just as it would impress any fan. He didn't break into praise of Chaplin as would a rival, conscious of rivalry. He wanted to know what I considered the qualities that made a great picture.

By his interrogations, rather than his statements, I learned that he would like to make a feature in five or six reels that would touch the

The personal virtue that distinguishes him  
and figures largest in his success is loyalty



Photographs by Gene Kornman

A MALE star who stammers and blushes in the presence of adoring females.

A screen star who refers to his pictures as "ours" without the affectation of modesty.

A star who asks your advice and *listens* to it.

A god of the cinema who refuses to make personal appearances because he knows very well that he is no god.

A young business man in the movies; a youth with a shy, boyish chuckle; a scientist in comedy distillations; a movie actor who has not yet lost the common touch.

I present you, Mr. Harold Lloyd.

A star, if sportsmanlike and cognizant of publicity values, will endeavor to convince them that he feels in no way superior. Of course, it cannot be denied that he *is* superior; the best that can be done about it is to conceal the fact, and that he does more or less effectively, depending entirely upon how good an actor he is.





heart as well as the risibilities—not just a string of laugh grenades, but a genuine theme with humorous situations.

Between his questions, I contrived the remark that his "Grandma's Boy" was about as big a comedy as one would require at a single sitting.

His reply was, "We have a great organization."

It was not a modest evasion. He believes emphatically that organization is everything. The motion picture is by nature a collaborative art, and the star or director who attempts to set up a one-man dictatorship is riding to a heavy fall.

Lloyd and his colleagues hold cabinet meetings before a picture is started. The director, scenario writer, title editor, business manager and star; each contributes ideas to the whole. They battle amicably over all points. When the picture is completed it is taken to some town near Los Angeles and tried out. All members of the council are on hand to watch its effect upon the audience. Like the Spartans, they offer up their brain-child to the elements. Lloyd avows they would scrap a picture if it failed to get over in the right fashion, and upon one occasion they did cast off an entire reel which represented an outlay of some twenty thousand dollars.

Enthusiasm is the high note of Lloyd's personality, but it is expressed quietly. He  
(Continued on page 90)



Photographs by  
Gene Kornman



Enthusiasm is the high note of Lloyd's personality, but it is expressed quietly. He is more the creative artist than the histrionic. His comedy character is not an eccentric pantaloon, but a human being in comic predicaments





Nazimova  
and  
Natsacha Rambova  
Conceive a  
Weird Salomé  
That  
Out-Beardsley's  
Aubrey  
Himself

The unique and bizarre background that Nazimova has provided for her much discussed "Salomé" is the inspiration and labor of Natsacha Rambova, the young wife of Rodolph Valentino

From a drawing by Victor Haveman



She took her inspiration in turn from Aubrey Beardsley, whose illustrations for the original drama of Oscar Wilde's are as well known as the play

Photographs by Rice





# The Revival of a Decadent Drama



Photographs by Rice

The four fantastic photographs on these two pages are minor distractions in a super-distracting photoplay. The background, as it is, often obtrudes upon the picture



V. HAVEMAN 1922  
AFTER BEARDSLEY

From a drawing by Victor Haveman

Nazimova has brought many of the great dramas of the world to the screen, not the least of which is her original interpretation of Wilde's "Salomé." For that, we are grateful, but we wish she would give us "The Sunken Bell" of Hauptmann; or Strauss's "Electra," or "Medea"; or some of the great Greek satires of Aristophanes







Photograph by Kendall Evans

#### A MADRIGAL OF MAY

Mae Murray is now being taken seriously. Her drawing power has shifted, so to speak, from the lower half of Mae to the upper. Her head is not only ornamental—it works! Her portrayals are ambitious, colorful, and constantly increasing in truth and power





Courtesy of Pauline Starke

Photograph by Abbe

#### THE CALL OF THE WILD

BEING a short scene which the Great Author, no doubt, intended as a bit of comedy relief in the Great Drama, "Life." Cast includes Phyllis Haver, Mildred June, Billy Bevan and Walter Anthony, publicity director at the Sennett Studios. Scene—A lonely spot on the Sennett lot. Time—Lunch Time. At curtain, if any, Walter Anthony and Billy Bevan are discovered in earnest conversation. They are talking quietly, but Billy suggests by his expression of intense interest that he is doing either of two things: bawling out Walter for neglecting him in publicity; or asking for a drink.

Phyllis and June enter on their way to the studio lunch room. Both look hungry, tho June not so much so as Phyllis. Phyllis, probably unintentionally, drops her handkerchief near the other two. Billy recovers it and returns it to her with a sweeping gesture.

WALTER: (wittily) Chivalry!

PHYLLIS: (earnestly, as they pass on) June, what's chivalry?

JUNE: (wisely, as they walk off stage) Dont you know, June. Chevrolet! He was killed in the race.

Walter and Billy exeunt other side, arm in arm, as tho to adjust the matter of publicity—or to have the drink.

(The curtain falls with a crash)

#### WHY?

Why are George Fitzmaurice and George Melford still among the Lasky feature directors? Why isn't Alfred Green?

Why does Charles Ray still fail to

(Fifty-one)

realize that it was Jerome Storm, director, who made Charles Ray, and that Charles Ray will continue on the down grade till he finds another just as good?

Why hasn't some one discovered that "Mike Grogan," the world's most beautiful continuity clerk, has as much charm and appeal as any star of the screen and ought to be working on the other side of the camera?

Why is Marjorie Daw, the sweetest of the sweet, still at large without a star contract?

Why is Cecil B. De Mille spelled that way and his brother, William C. deMille, spelled like this?

#### WHO'S WHO

Warner Brothers announce that they will produce F. Scott Fitzgerald's "The Beautiful and the Damned." What I would give for the opportunity to name my choices for the title rôles! Agnes Ayres, of course, would be "The Beautiful."

#### ABSENCE MAKES THE HEART—ETC.

The rush of screen players to the vaudeville theaters ought to be a good thing for motion pictures.

#### OH, BETTY BE CAREFUL!

Betty Blythe's next effort will be to show "How Women Love." Oh, Boy! Likewise, Oh, Lady, Lady!

#### ANNOUNCEMENT

Did you know that Billie Burke and Edward Earle won in a recent popularity contest in New York? Did you care?

(Continued on page 77)

#### SUCCESSFUL

By EDGAR DANIEL KRAMER

I went into the library,  
Not bent on getting books;  
I just trailed a flapper in,  
Because I liked her looks.

I found her in the reading-room;  
I did not hesitate;  
And tho she was a little peach,  
I came out with a date.



# The Darkest Hour

As Related to  
MAUDE CHEATHAM



Gloria Swanson has had more than her share of darkest hours, but she is still an optimist



Photograph by Donald Biddle Keyes

Even that favorite child of fortune, Rodolph Valentino, has had his unhappy times

EDITOR'S NOTE.—This is the fourth of an intimate series CLASSIC is running on the unhappiest period in the lives of well-known stars, and how they overcame it. We hope these stories will be an inspiration to all who read them.

"THREE very unhappy experiences stand out in my life," said Gloria Swanson. "These came when three different people in whom I had the utmost confidence and in whose loyalty I never for a minute doubted—failed me and proved false. This brought the greatest suffering, and each time the cut went so deep that the scar still burns.

"To lose faith, to see our illusions broken, is a terrible thing. It changes our whole thought and viewpoint and these disappointments have shaken me as nothing else could and—brought me my darkest hours. Sometimes I even wondered why we try to go on, for one can never find happiness without faith, and the greatest joy of living is the loyalty and confidence that comes from those we love.

"We are put to a severe test in the face of such experiences, for much depends on how we meet our troubles. When I am tempted to protect myself and try to grow indifferent, suspicious or skeptical, I see this means getting *hard*, and a hard woman loses all the sweetness that belongs to her womanhood. Now I do not want to lose any of that quality that I may happen to possess.

"So, each time I have determined to go right on believing. It simply resolves itself into a matter of intense feeling, if not actual conviction. Just *feel* strongly enough about a thing and that's one way of bringing it about. Something deep in my heart argues that even tho three have failed me there is still faith, trust, loyalty—somewhere! You know:

'God's in his heaven—  
All's right with the world!'"

"WITHOUT a moment's hesitation I can say my darkest hours came several years ago when I learned that my mother had passed away," said Rodolph Valentino.

"My sister, not having the courage to write me the truth, had sent word that mother was ill and every day when I returned to my little room on Sunset Boulevard I would run the last block, so anxious was I to see if a letter awaited me. One day I found a small black-bordered envelope with my sister's writing under my door. Tremblingly, I tore it open to read that my mother had been gone four weeks. There was also a farewell note she had written to me on her death-bed.

"Tho my sister had tried to break the news gently, it hit me squarely in the face; and I dropped on the bed in a spasm of grief, and in the hours that followed I touched the deepest sorrow I can ever know.

"Things had not been going very well with me and, oddly enough, that very day I had an appointment with George Fitzmaurice to talk over a part and I had to meet him with face swollen and a broken heart.

"After the first terrible grief I realized I must go on. The chief reason I had wanted to succeed was for my mother's sake; she had believed in me, encouraged and urged me on. There is no doubt that suffering deepens

our nature; it is bound to develop character, and in the weeks that followed I seemed to grow out of my careless boyhood and gain a new comprehension of our responsibility to the world. My greatest comfort came in rereading my mother's letters written during our four years separation, in which she wrote so confidently of

(Continued on page 87)



# Classic Considers—

## LADY DIANA MANNERS

Not because she is the daughter of the Duke of Rutland, nor because she is a gifted actress, but because she was the first prominent member of England's titled and territorial aristocracy to rise above prejudices of caste and class and seek to earn her living in the movies. She is a suitable selection for "Dorothy Vernon of Haddon Hall," inasmuch as that historic house is one of her father's ducal seats—which gives her a sort of preemptive right to the part of her high-spirited ancestress



## LEE SIMONSON

Because this artistic pillar of the Theatre Guild has recently turned his attention to the motion picture, with results even more gratifying and satisfactory than anything he has previously achieved—which is saying much. Lee Simonson is one of those sincere expressionists who seek to make the scenery an integral and important part of the play



Photograph by Marcia Stein



Photograph by Brown Bros.

## LEJAREN Å HILLER

In consideration of the fact, that he has turned from "stills," in which he had proved himself the paramount photographer of interesting and dramatic groups and a master of composition and lighting, to the motion picture, in which he is equally successful. His Triart productions, illustrating the stories of famous paintings, are among the most exquisitely pictorial and artistically educative things to be seen in the motion picture theater of today



## SIR JAMES M. BARRIE, BART., LL.D.

For many and important reasons, chief of which is that he bears no apparent animosity against motion picture directors, despite the fact that some of them have treated the exquisite creatures of his brain with ruthless stupidity. But perhaps he felt consoled and recompensed when he saw the admirable screen version of his "Sentimental Tommy"





# Omar, the Tentmaker

By DONALD CALHOUN

Illustrations by John Ellis

"**D**EATH to Omar, stitcher of tents! The bastinadoes for him who dares defy the Wise and Holy Ones of Islam! Death to the Saracen who harbors Christian dogs under his roof!"

Arms folded, face serene, he faces them. They have rent his robe to rags with their nails, torn his grey hair, spat upon him. On the one side lies Mahruss, his more-than-son and pupil, dead; on the other kneels the young Christian holding the Cross to his breast. Before them the fanatic rabble with their barbed whips and Hassan, Governor of Nishapur, weakly protesting to salve his conscience of the deed he means to commit.

"No whips your hands can wield can touch my Soul," says Omar, the Tentmaker, serenely. "This body is but the house wherein the Self lives, which is I; burn down the house and the Soul of me shall escape thru the ruins to the space beyond the farthest stars where I shall stitch the sky itself for a tent."

"He who tampers with the Koran shall not know the de-

lights of the Houris in Paradise!" barks the mob, surging closer.

"I would have saved you—hem—for the sake of our green days," Hassan says uneas-

ily, fondling his greasy beard with a hand ablaze with jewels, "but what can I do? You have been warned repeatedly, and now—to shelter a Christian who prays thru the nose—it is too much!"

Omar smiles quietly. "The winds of Life have blown us far apart since that day in Imam's garden close when we three clasped hands and swore to share good fortune, I and Nizam and thou. We are as the sand grains swept along the Waste. Yet in remembrance of those old days I would ask one thing of you, Hassan—let this youth go! By the memory of the taste of the Wine of Life on your own lips do not break the bowl before he drinks."

The uneasy fingers with the rubies set into the nails worry the pendulous lips. "What can I do?" shrugs Hassan, "am I Allah that I have the power to give life? Can I stay the whirlwind even if I would?"

## OMAR, THE TENTMAKER

Fictionized by permission from the Richard Watson Tully production, from his play of the same title. Directed by James Young and starring Guy Bates Post. The cast:

Omar Khayyam.....	Guy Bates Post
Shireen .....	Virginia Brown Faire
Nizam Ul Mulk.....	Nigel de Bruliere
Hassan Ben Sabbah.....	Douglas Gerrard
Shah of Shahs.....	Noah Berry
Mother of the Shah.....	Rose Dione
Little Shireen.....	Patsy Ruth Miller
The Crusader.....	Maurice Flynn
The Executioner.....	Walter Long
Omar's Father.....	Edward M. Kimball
Zarah .....	Evelyn Selbie
Mahruss .....	John Gribner
Little Mahruss.....	Jim Hatton
Emissaries of the Shah.....	George Rigas and Gordon Mullen



And now the mob closes in on them, a mangy mob, scabs on humanity's fair body, the riff-raff of the bazaars; the whips fall; rise, steeped in crimson; fall again. And Omar Khayyam sees his tormentors' faces no more, nor the dim-lit torture chamber. His Soul, free of the bleeding flesh but still earth-bound, runs eagerly along the paths that lead to the past where old roses pour out their fragrance from behind garden walls, and long-forgotten voices sing behind closed lattices. . . .

In a room webbed with grey shadows sit three youths, while an old man with reverend beard and rheumy eyes points out the signs of the Zodiac. Of the three, one, Nizam, listens intently; another, Hassan, adds and subtracts figures under the pretense of taking notes. The third stares hungrily at the bright sky framed in the pointed window where a bird wings across. From without comes a medley of sounds which his ear sorts out: the whoosh-whoosh of the camel drivers, the shouts of dragomen, the silver shower of a girl's laughter—

"Where are thy thoughts, Omar?" asks Imam sternly, Teacher of the Holy Word.

"Wandering in the taverns," Hassan sneers, "following a pretty ankle in the bazaars."

"Seeking the Answer of it all," says the youth addressed as Omar; "you are very wise, Master, but answer me one thing: Where did I come from and where am I going? Can all your books and globes tell me that?"

"Tut-tut! Folly, my son. Trust Allah and harken to His word."

The grey room, the scratch of pens and thru the open window, hot and spiced, the odor of the teeming bazaars and a throbbing voice singing of the love of women. . . .

And now, sharp and sudden as a white statue at the end of a long dark corridor, another scene. A garden with the cold fires of the moon raining down thru budding trees, the small, green moon of spring. Omar stands in the shadows with the daughter of Imam, and for the moment forgets to question, or finds

the Answer to the riddle of the Universe in the kiss of Shireen.

"How long, O Moon of my Delight, have you loved me?"

"From the moment I first saw thee from my high lattice, O Lord of my Heart's Kingdom! And with each of the poems which you sent me by my slave boy, Mahruss, I loved thee more."

"Then unveil, that my eyes may behold thy loveliness, Shireen."

Slim fingers, trembling, lift the veil. He draws the branches away so that the white light falls upon the face in its setting of rich dark hair—a little broken cry of tenderness—"Oh, beauty beyond all beauty I have ever dreamed."

**"Myself when young did eagerly frequent  
Doctor and Saint, and heard great argument  
About it and about: but evermore  
Came out by the same door where in I went"**





Footsteps! He feels her heart fluttering against his. "My father!"

Lifting her lightly in his arms Omar swings her to the top of the high wall that runs about the garden close, hears her alight upon the pavement outside, and turns to meet Imam's anger.

"You would defile my garden with the kisses of some wanton from the bazaars! Shame! No longer will I keep you for a pupil. Return to your father's house and learn to sew tents. It is of no avail trying to teach an earthworm to fly."

Should he speak of Shireen? He, a penniless poet with a head full of dreams? Nay, he must protect her whom he loved from himself. Omar turns without speaking, bows his head and is gone from the garden. Yon rising moon how often will you wax and wane and look for these two—and for one in vain?

Yet he had seen Shireen again, upon a night of stars that hung heavy over the desert like ripe fruit that one might stand a-tiptoe and pluck. A note brought by the boy Mahruss has bade Omar come to the Well of Asim "if he still remembers—"

The night is nearly gone when she comes. They cling and kiss. "Beloved," "Lord of my Soul!"

These tears upon his lips, salt and bitter, what do they mean? "Oh, my heart is breaking, is breaking! My father hath promised me to the Shah who has sent his servants to take me tomorrow to his palace."

Omar cannot believe that this is the ending of their dream. He paces the shrill sand crying out defiance to Fate, now a man maddened by Jealousy; now a boy flinging himself sobbing at her small white feet. "Thou, the Flower of the World, to wither in a harem! Let us

take each other's hands, my dear one, and leap together into the Well."

"He is old," Shireen shivers; "the skin hangs upon him like a shriveled fig. His hands—ah—his hands——"

The stars are very far away now, looking down like small, cold, pitiless eyes as they cling desolately. A wind from the desert brings the breath of far waste places, emptiness. They seem to be alone together on a dead planet, but they are not dead. Life sweeps over them like a tidal wave putting out the stars.

Forever is but a moment of Eternity, and Time, the Physician, heals all wounds. It is another summer in Nishapur. The sun streams like water from the roofs of minaret and tower; yard is murmurous with the sounds of kissing and low laughter.

At the door of the Tentmaker's sits an old man, drawing his and the small jewelled lizard scuttles rustling over the garden walk. At night strings quiver, and every high-walled court-needle in and out of the harsh cloth, glancing at the veiled

figures that pass with a dull, incurious gaze. They are not women to him now, but only troublesome creatures who get between him and the light, and fill the drowsy silence with silly clattering.

"Omar!" he shrills querulously, "Allah send a pest upon him. Where is the lad?"

From within a deep voice is chanting. "Ah, that the Spring should vanish with the Rose."

"Forever writing," whines the tentmaker, "forever thinking! Now, in the name of the Prophet, what did thinking ever do for a man? Can thoughts fill one's belly when it is empty? Can you drink thoughts when you are dry? Nay, I notice that when Omar is thirsty he resorts not to the philosophers but to the tavern where the fruits of my toil go bubbling down his throat. Omar."

From the



"Would but the Desert of the Fountain yield  
One glimpse—if dimly, yet indeed, revealed,  
To which the fainting Traveler might spring,  
As springs the trampled herbage of the field!"

(Fifty-six)



cool gloom behind him comes a tall figure, with a handsome face already blurred with wine-bibbing, parchment in his hand. "My father!"

"When will you give over this folly?" the tentmaker's voice cracks with rage as he spits upon the paper in his son's hand; "where are your sons who should be a pride to my old age?"

"Allah who doeth all things well knows," Omar Khayyam shrugs, tho a shadow of old pain falls across his face. Shireen! *Shircen*—oh, the velvet of your lips, the touch of your small hand—

"When you left off studying I had hopes that you might be worth something after all," the tentmaker continues, "but you do nothing but make marks upon paper all day and drink in the taverns all night, and what is more your strange ideas will get you into trouble yet. It is not lawful to differ with the Sages."

"What do they know of Life?" asks Omar scornfully; "they sit all day shut away from the World. One hour within the tavern or the bazaar where men live and work and suffer would teach them more than all their dusty tomes!"

The bells of the city begin to ring the hour of prayer. From the mosque the Muezzin calls the Faithful to give thanks to Allah, the only God. Omar Khayyam lifts his face to the blank bowl of the sky. "Why?" he asks bitterly. "Why!"

The old tentmaker is dead, the needle which he clutched until the last buried in his stiffened fingers, and Omar sits alone at the window of his house close to the Great Gate of Nishapur. It is night. The air seems to throb with the ecstasies of a thousand lovers. Some-



(Fifty-seven)

one sings to the beating of a lute. "The ringing of thine bracelets has taken away my senses——"

Along the street crawls a curious shadow, distorted in the light of the lantern hung above the door. A stealthy tap upon the panels, a whisper—"Dwells here Omar who was once a student of Imam, Teacher of the Holy Word?"

The oil lamp fills the room with soft glow, lights the face of the boy who has entered, and Omar gives a cry as he recognizes Mahruss, the page of Shireen. All the false composure of philosophy falls from the soul of Shireen's lover like a cloak as he questions hoarsely: "What of her? What of your Lady?"

Mahruss gives a whimper. He is only a child and very weary, his arms sagging under the weight of the strange looking bundle he carries. "She is dead."

Dead! Omar stands stricken. Dead—she

"Ah, Love! Could you and I with Him conspire  
To grasp this sorry Scheme of Things entire,  
Would not we shatter it to bits—and then  
Remold it nearer to the Heart's desire!"



who was the Meaning of things, the Life of Life; she who was the sweetness of the date, the fineness of amber, the warmth of the sun. Mahruss holds out the bundle, from which comes a strange, weak cry.

"This is her child. Its father, the Shah of Shahs, was angered because she did not give him a son. He ordered her and her babe to be tied in a bag and flung over the cliff into the sea——"

The flame of the lamp turns red before Omar's staring eyes; his hands clench fiercely. "May Allah turn his bones to water! May his eyes shrivel in their sockets and his tongue that gave such an order wither away! I will go tomorrow and strangle him tho he be surrounded by a thousand guards."

"What of the child?" asks Mahruss in a faint voice, staggering a little. "She sent for me the night before she died and told me to bring it to you and ask you to love the child for the mother's sake."

Omar holds out his arms. Wonder thrills him as a tiny hand no bigger than a flower petal touches his flesh. Was this the Answer to the riddle of the universe that he has sought so long? The tears fall upon the vague pink face. "Tell me," he begs Mahruss, "tell me more of her."

And so Mahruss speaks—of Shireen's coldness toward the withered Shah, her husband, of her long brooding in the gilded palace, unheeding the magnificent clothes the slaves brought her, the caskets of gems with their prisoned fires, the other wonders of her new life. "It angered the Shah that she never smiled," Mahruss whispers, "he devised a thousand surprises for her amusement. There were troupes of jugglers from Nubia, fountains that spouted wine, dancers from the desert, feasts, and thru them all my lady sat like a frozen thing, white as marble, not

seeming to breathe, tho I could see the hatred in her eyes when the Old One played with her hair before them all."

Her hair. Midnight on the weary eyes of him, fragrant darkness, sweet black rain about his face! Omar groans aloud with the thought of fat, wrinkled fingers touching those warm sacred coils. "Yes, yes, go on, my lad!"

"Then, when she would not love him he began to hate," Mahruss says simply; "if it had been a son—but he felt that she had thwarted him. I saw the sack thrown over the cliff with these eyes, as I hid with the child. The old Shah fell back when it was done. I think that he is dead, for he was very old, and full of days."

Omar looks down at the tiny scrap of life in his arms. "The Wind along the Waste," he murmurs—"water willy-nilly flowing——"

And now the pictures of the past grew vague and misty like things seen in dreams. Loud laughter and the clink of glasses in a tavern—the autumn sunlight gilding the tiles of the Mosque—dark hair falling about a small face leaning over

a pool to watch the goldfish darting among the lily stems. Little Shireen.

The years that bring her to her seventeenth summer make a young man into an older one. There is grey in Omar's hair now as he wanders thru his beloved Nishapur, sometimes sober, sometimes drunken, always seeking the Answer to the "why" of his Soul. Omar, the Tentmaker, they call him now, for he plies the trade of his fathers, sitting on his doorsill in the sun.

The seventeen years have brought other changes. Nizam has become the Grand Vizier, and mindful of his old pledge offers to share his good fortune with his one-time school-fellows. Hassan accepts the post of Governor of Nishapur, but Omar shakes his head toler-

(Cont'd on page 96)

(Fifty-eight)



"The Moving Finger writes; and having writ,  
Moves on: nor all your Piety nor Wit  
Shall lure it back to cancel half a Line,  
Nor all your Tears wash out a word of it"



# A Man of Parts

By  
SUSAN ELIZABETH BRADY

I WAS tempted to call this interview "And What Came After," because I waylaid Mr. Herbert as he was about to step aboard his train, and as we commute to the same Long Island port, I just interviewed him on the way home.



Holmes Herbert has played many parts in his movie career: from the rather stupid overfed English husband to the gay, the rollicking, the debonair Prince of Wales in "A Stage Romance"; from the handsome movie hero to the typical "heavy" villain; from the straight lead to the pronounced character part. Finesse, skill and conviction are the chief components of his portrayals

It was not quite fair, because when one talks for publication, one wants a little warning. Naturally, Mr. Herbert had none. Not that he needs any; for he is a man of wide experience and extensive traveling, and he is a not inconsiderable unit in a profession which conduces to variety and charm and assurance, and all that should go to make a successful conversationalist. But he only talked of the movies. Pleasantly and intelligently, in his not too English accent, he discussed its limitations and its possibilities, its many phases and characteristic difficulties its peculiar technique presents to a stage-trained aspirant.

(Continued on page 86)





# Flashes From

They twinkle in the East as

THE Eastern studios have revived in a gratifying degree, and their activities bid fair to rival the great Western enterprise. Someone is always getting up the excitement that the bulk of production is shifting eastward and that eventually New York will be the center. Be that as it may, the indubitable fact remains that a great many pictures are being made right now in and around New York.

Alice Brady is making "Anna Ascends," having just finished "Missing Millions" at the Famous Players studio on Long Island; Marion Davies has just completed "When Knighthood Was In Flower" for Cosmopolitan Productions and is already started on "In Little Old New York"; Betty Blythe is screening "How Women Love" at the Whitman Bennett studios in Yonkers; Will Rogers is finishing "The Legend of

"Sleepy Hollow," practically all of which was taken up at the historic old Tarrytown-on-the-Hudson; the Kenma Corporation has started work on "Dorothy Vernon of Haddon Hall" with Madge Kennedy; Hope Hampton is filming "retakes" at the Paragon studio over in New Jersey for her forthcoming production. "The Light In the Dark"; Elmer Clifton has just about finished "Down To the Sea In Ships" up at New Bedford, Massachusetts; at the old Biograph studios, the last scenes of "What's Wrong With Women" are being shot; Dick Barthelmess is in the

midst of his fourth picture for Inspiration Pictures, "Fury"; Triart is making the fourth of their great series, "The Bashful Suitor"; and so it goes.

Georges Carpentier, the French demi-god prize-fighter, has started to work on a picture in London for J. Stuart Blackton, American pioneer filmsman and producer of "The Great Adventure" with Lady Diana Manners. The picture is a costume comedy of the period of 1750, with Carpentier playing the dual rôle of a young and aristocratic dilettante and a picturesque vagabond.

Richard Dix and Mae Busch are also giving old London a treat by their presence. They are making "The Christian" for Goldwyn, supervised



Photograph by Personality Press, L. T. D., London

Above, Maurice Tourneur, Hall Caine and Goldwyn executives looking after the production of "The Christian." Left, Georges Carpentier and his new manager, J. Stuart Blackton. Below, Clara Bow objects to being murdered at close range. Scene from "Down To the Sea In Ships." Bottom of page, members of the Triart Productions Company snapped during the making of "The Bashful Suitor"





# Eastern Stars

busily as they do Out West

by Hall Caine himself. Maurice Tourneur is directing.

Priscilla Dean brought her entire company all the way to Coney Island last week in order to shoot some scenes in the famous old Eden Musee there. Our managing editor went down one night at about eleven o'clock to watch them, and after spending the remainder of the night with the freaks and the wax figures, death-masks and bally hoo-ers, snake charmers, and what-not, she'll never be the same again. Priscilla has gone back to her first love—the beloved and silk-lined crook, and in this picture she is an expert pick-pocket.

Percy Marmont is abroad for the making of "If Winter Comes." He strikes us as being a perfect choice for Mark Sabre, the protagonist of this superb story.

Violet Mercereau and her-sister-who-looks-just-like-her arrived a week or two ago from Italy, where Violet had been for weeks and weeks the persecuted Christian heroine of "Nero."

A wedding dress that weighs fifty pounds is worn by Marion Davies in the ambitious Cosmopolitan production, "When Knighthood Was In Flower." It is made of silvercloth trimmed with ermine and pearls, and is worth a fortune in its own right.

While Will Rogers was making the scenes of the thrilling race between Ichabod Crane and the Headless Horseman, in his newest picture, "The Legend of Sleepy Hollow," a belated party of revelers coming on them unaware signed the pledge then and there! They never dreamed it was only a moving picture. They were sure it was bad "hootch!"

Holmes Herbert has just returned from the Adirondacks where he was on location, supporting William Farnum in his latest picture for Fox.

Carol Dempster and Henry Hull are working at the Griffith studios at Mamaronek, completing the final episodes of "One Exciting Night," a mystery comedy. The stills have just been received at our office, and after looking them over we'll guarantee the excitement!

(Sixty-one)



Above, Jack Pickford and Marilyn Miller snapped just before they left for the West to be married. Right, Betty Blythe takes lessons from a celebrated Spanish dancer for her latest picture, "How Women Love." Below, Percy Marmont on the porch of his home in Beechurst, L. I. Bottom of the page, Lew Cody, Frank Borzage and John Powderface, chief of the Stoney tribe of Indians at Banff, Canada, while filming "The Valley of Silent Men"





# The Hollywood

Transcribed by



WELL, anyhow, the all-star production of "Carmen" in the Hollywood Bowl was not in vain. It cost somebody twelve thousand dollars in losses, but it resulted in the display to an awed and anxious world of the grandest pair of heels that a super-civilization has thus far produced. They belonged to Gloria Swanson.

Marguerita Silva came out from New York on purpose to play Carmen and there was a grand cast with a large orchestra playing fiddles and so on. All the motion picture folks in the world attended in their grandest clothes, but they were all as poor little brown moths compared to Gloria. She was a gorgeous dream, but the full tide of her magnificence was not at first apparent—not until an inquisitive small boy proclaimed in

an excited stage whisper, "Gee! Look! She's got diamonds in her heels!" Of course, the young person was not really referring to her heels: he meant the heels of her evening slippers, which indeed glittered with sure-enough diamonds. Her real heels were not to be seen: but there's no telling: there's no telling. Anyhow, she had them in her ears and around her neck and everywhere. It was a night of grand parade, and Gloria swept off the honors.

It was perhaps a reaction on her part from an unpleasant experience. Both Miss Swanson and her mother figured during the week previous to the "Carmen" performance in an unpleasant court case. A few years ago, Gloria's mother, then a widow, married a Los Angeles shoe merchant named Burns who left her his fortune. He died. The other heirs sued her on the ground that Mr. Burns had been unduly influenced by the lovely Gloria, as well as by the mother. Gloria's

mother lost the suit, but the court specifically acquitted Gloria of any blame in the matter.

That's all about Gloria, except that she has taken a flier as a newspaper writer. Recently she wrote a sprightly and interesting article for a California newspaper, picking out the ten women whom she considered to be the most famous in history. Gloria's choice was Joan of Arc, Florence Nightingale, Harriet Beecher Stowe, Betsy Ross, Nancy Hanks, the mother of Lincoln, Queen Elizabeth, Susan B. Anthony, Mary Baker Eddy, Rosa Bonheur, Jenny Lind. Gloria hesitated a little about including Cleopatra, but threw her out because she was a vamp.

\* \* \*

She is not the only screen actress who has turned to newspaper writing. Helen Ferguson, between pictures, has been writing some remarkably striking pen pictures of Mrs. Clara Phillips, the former chorus girl who is in prison in Los Angeles

Above, fine feathers don't altogether conceal Mabel Normand from view. She is still making "Suzanna." Center, Rodolph Valentino is out for another sort of championship. Here he is obliterating the "map" of Douglas Gerard. Below, Priscilla Dean as Cigarette, and John Davidson as the Sheik, in Ouida's classic, "Under Two Flags," which Universal is presenting on the screen



Photograph by Paramount





# Boulevardier Chats

HARRY CARR

accused of having beaten another girl to death with a hammer.

\* \* \*

Channing Pollock, the playwright, is no longer on the calling list of the film colony. He came to Los Angeles recently to produce a new play and gave out an interview in which he said that Los Angeles was noted all over the country for bad taste in plays. He said if a first night audience in L. A. liked a new play, New York and all the other towns had learned to know from experience that it was a punk play. As first night audiences here are composed of about eighty-five per cent. film stars, the remark was regarded as personal. Incidentally, they liked Channing's new play. In the circumstances was that a slam?

\* \* \*

Hollywood is always in a frenzy of enthusiasm over something: just now it is psycho-analysis. Everybody goes about in a state of nervous anxiety lest this subconscious mind, or this complex or something isn't properly adjusted.

\* \* \*

Charlie Chaplin has all the other comedians reduced to a state of nervous collapse on account of the secrecy of his future plans, now that he is thru with his First National contract and is launching forth on his career as an independent producer for the United Artists. They are especially anxious to find out if he intends to abandon the derby hat, loose flapping trousers, and big shoes which have been his badges of office, so to speak. At this writing, no one seems to know what he intends to do, further than that it is to be a play of his own writing. It is almost certain, however, that the screen has said good-by forever to the old Charlie Chaplin: that a new and wonderful Chaplin, in big and more or less serious dramas, will come forth. It has been generally supposed that Chaplin has it in mind to play Deburau, which David Belasco produced in New York last year. It is a rather tragic story about an old clown of whom the public grew tired. Konrad Bercovici, the Gypsy author from Roumania, has been commissioned to write a play for Chaplin.

\* \* \*

It happens that Mildred Harris, the former Mrs. Chaplin, has been playing a vaudeville engagement here. From the lofty and venerable heights of twenty-two years, she told the interviewers that Chaplin was "a very wonderful boy." She also said that in one year she lost the fat alimony that Charlie paid her when divorced. She said she was glad as she never wanted it anyhow.

(Continued on page 88)

(Sixty-Three)



Above, our Mary in an unrestrained moment in the re-making of "Tess of the Storm Country." Her vis-à-vis is Forrest Robinson. Center, here is a consummation long desired—Eugene O'Brien and Norma Talmadge are starring together again in "The Voice from the Minaret," Frank Lloyd is directing. Below, Charles Ray takes it easy, supported by Ethel Grandin, Jacqueline Logan and Charlotte Pierce





# The Vamp Re-Vamped



"A fool there was and  
he made his prayer  
(Even as you and I)  
To a rag and a bone  
and a hank of hair  
(We called her the  
woman who did not  
care),  
But the fool he called  
her his lady fair  
(Even as you and I)."  
—Kipling.



Fox has revived  
"A Fool There  
Was," with  
Estelle Taylor  
playing the rôle  
Theda Bara  
made famous





## Watch the ugly ragged cuticle instantly disappear

**N**OWADAYS it is no longer considered safe to cut the cuticle. For you cannot trim the dead cuticle around your nail rims without snipping through in places to the living skin which protects the delicate nail root.

Look through a magnifying glass at the cuticle you have been trimming. You will see the little cuts yourself that you have made.

In their effort to heal, these tiny cut parts grow more quickly than the rest. They become rough, dry, and ragged. Soon you have a thick, uneven edge at the base of your nails. Your whole hand will look ugly.

### *The safe modern way*

There is a safe, pleasant, dainty way to care for the cuticle. In the Cutex package you will find orange stick and absorbent cotton. Wrap a little cotton around the end of the stick and dip it into the Cutex bottle. Then gently work the stick around the base of the nail. Rinse the fingers in clear water, and at once the ragged, ugly cuticle will simply disappear, leaving a smooth, even nail rim. Then

work under the nail tips, to bleach them white and instantly remove stains.

No manicure is really complete without the jewel-like shine which is obtained from any of the Cutex polishes. These come in cake, paste, stick, powder and liquid forms.

The powder and liquid polishes have been recently perfected and are better than any heretofore appearing on the market. A light coat of Liquid Polish, used as a finishing touch, will make your manicure last just twice as long.

Cutex Sets come in four sizes; at 60c, \$1.00, \$1.50 and \$3.00. Or each article in the sets separately at 35c. At all drug and department stores in the United States and Canada.

### *Introductory Set—only 12c*

Send 12c in coin or stamps today for the new Introductory Set containing samples of Cutex Cuticle Remover, Cuticle Cream (Comfort), the new Liquid Polish, the new Powder Polish, orange stick and emery board. Address Northam Warren, 114 West 17th St., New York, or if you live in Canada, Dept. N-10, 200 Mountain St., Montreal.

MAIL THIS COUPON WITH 12 CENTS TODAY

Northam Warren, Dept. N-10,  
114 West 17th Street, New York.

Name \_\_\_\_\_

Street \_\_\_\_\_  
(or P. O. Box)

City \_\_\_\_\_ State \_\_\_\_\_







Posed by Pauline Starke in "My Wild Irish Rose"

## Dilemma

By Edgar Daniel Kramer

There's a little white house on a little hill  
 That ever whispers, *Stay!*  
 Yet the road that passes the little door  
 Calls ever, *Away! Away!*

There's a little sweet lass in the cottage door  
 Whose glad eyes bid me stay;  
 But always the road, as it journeys on,  
 Keeps murmuring, *Come away!*

There's a longing that lives in my heart of hearts,  
 A dream I shall never know;  
 For the cot and the lass would have me stay,  
 And the road would have me go.





# One woman in a hundred knows this secret

*and she is the envy of all the rest*

**I**N every gathering there is always one girl who attracts the attention of everybody.

And she isn't always the most beautiful woman there, either. But her hair is so exquisite—so full of life and radiance that it makes her seem different from all the rest.

And because she knows her hair is perfect—she really is different from all the rest.

The next time you are in any sort of a gathering, pick out the most attractive woman there and you will be selecting the one whose hair is soft, fluffy and perfectly arranged.

No matter if your hair is dull,

lifeless, hard to do up—or even full of dandruff—you can use this secret.

## *The Hairdresser's Secret*

You will be surprised to see how quickly you begin to get results—how light and silky and full of life your hair becomes—how easy it will be to arrange it.

These few simple directions will soon make a real change in your whole appearance.

Apply Wildroot Liquid Shampoo (either Wildroot Taroleum Shampoo or Wildroot Cocoanut Oil Shampoo), and wash as usual, rinsing three or four times. After drying, massage Wildroot Hair Tonic into the roots of the hair with the finger tips.

## *Send two dimes for three complete treatments*

Send in this coupon, with two dimes for enough Wildroot Hair Tonic and Liquid Shampoo (either Wildroot Taroleum Shampoo or Wildroot Cocoanut Oil Shampoo), to give you three complete treatments.

Wildroot Liquid Shampoo comes in two forms. If you prefer a shampoo with a tar and crude oil base, ask for Wildroot Taroleum Shampoo. Or if you prefer a cocoanut oil base, ask for Wildroot Cocoanut Oil Shampoo.

Or you can get Wildroot products at any good drug and department store, barber or hairdresser with a guarantee of absolute satisfaction or money refunded.

**WILDROOT COMPANY, Inc.,**  
Dept. D-9, BUFFALO, N. Y.

Please send me traveler's size bottles of the following; I enclose 10 cents for each bottle marked; (Check the ones that you want sent you):

Wildroot Taroleum Shampoo  
Wildroot Cocoanut Oil Shampoo  
Wildroot Hair Tonic

Name.....

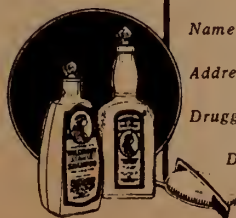
Address.....

Druggist's Name.....

Druggist's Address.....

# WILDROOT

Hair Tonic *and* Liquid Shampoo





# Week-Ends at Westchester

Dick Barthelmess and his wife, Mary Hay, spend most of their week-ends up in the picturesque Westchester hills for golfing. They both keep fit this way; for keeping physically fit is as necessary a part of their profession as keeping mentally alert



Dick Barthelmess is continuing his notable series for Inspiration Pictures. At present he is in the middle of "Fury." An interesting feature of this particular picture is the fact that Dorothy Gish will be his leading lady





# FREE Full Trial/

## A Full-Sized Jar of the Real ENGLISH Complexion Clay to Prove It Will Make Any Skin Absolutely Beautiful

**A** NEW SKIN *in half an hour!* Blemishes banished, full color restored—while you dress for the day. And this new, natural beauty will *stay*. We cannot ask you to *believe* it, so we are going to let you *see* it.

Your name and address, please, and this full-quantity jar of fresh Terra-derma-lax will be sent you by first post. This dressing-table test on your own complexion will tell more than pages of talk. Our offer sounds daring, but really is not; this English clay's peculiar powers are more than a match for any and every impurity that dulls the skin. Even the domestic clays inspired by the discovery of Terra-derma-lax are of benefit to most complexions. But wait till you try Terra-derma-lax! The English clay *laxates* the skin—any skin—renovates, restores, *remakes* it as you shall see.

### ASTOUNDING Things that Terra-derma-lax DOES

- Acts in half an hour with complete results.
- Flushes each minute pore of all impurities.
- Brings back the full color and skin health of rugged youth, and the benefits *last*.
- Keeps pores their normal size, because it is laid on, *not* rubbed in.
- Stifles hair growth on face.
- Leaves even a pimpled skin smooth in texture.

### Beauty While You Wait

A young scientist's search of three continents brought to light this clay of the British Isles. Then American ingenuity preserved its precious properties in a vacuum-closed earthen jar. The miracles this clay performs have been told in the public prints. First laboratory demonstrations caused a furore. The simple truths as stated by the press were scarcely believed. Perhaps *you* read, and doubted. So here is your chance to see for yourself. A full jar awaits your word that you want it, and will *try* it!

Spread this natural clay on face and neck—and forget it. In ten minutes, laxation starts; you can fairly feel the purging, purifying action

in every pore. The whole skin structure responds. Another twenty minutes, and the clay is wiped away—revealing a skin silky-soft, bright with color.

### Never Before, or Again, An Offer Like This

The regular price of Terra-derma-lax is \$5—but don't send it. Our broadcast public offer must have reasonable restriction, of course. We cannot gratify the merely curious, nor send expensive English clay to children. So a small deposit to cover actual cost is asked as evidence of good faith. We have figured this down to only \$1.95 plus postage. You need not trouble to enclose even this; the postman will accept your deposit. But please understand that it is a deposit—held to your credit, while you try the clay. Every penny will be returned to you unless your complexion is so marvelously and overwhelmingly improved you would not take many times its cost for the results obtained.

*In other words, we guarantee that Terra-derma-lax will make your skin beautiful, enamel-smooth and colorful!* You will see this new brightness and bloom with one application. But take five days, for an unhurried decision. Then, and only if you voluntarily keep it, will we consider your deposit of \$1.95 as a payment in full for your jar. Meantime, use a little of the clay, or use *all* of it. For we want you to know that the free trial is indeed free and unconditional.

We realize this announcement will bring a storm of applications. We are ready! Every one who accepts the offer here and now is assured a full jar of the freshly compounded, active English clay. So, away with the coupon—off with the cover—on with the clay that is fast making poor complexions as scarce in America as they are in England!

### Dermatological Laboratories 329 Plymouth Place · Chicago



Please send full sized jar of Terra-derma-lax for five-day FREE trial. I will deposit \$1.95 (plus postage) with the postman, as payment in full for the clay in case I decide to keep it. If the trial does not delight me with results, my full deposit to be returned.

Name \_\_\_\_\_

Address \_\_\_\_\_

If you expect to be out when postman calls, you may enclose \$2 as your deposit, and your jar will come prepaid, with the same guaranteed five-day trial offer.



# The Movie Husband

By CHARLES REED JONES

TWO or three recent announcements of coming motion picture weddings have convinced me of my duty. I must write to warn those stars of film constellations who are still single against marriage. And I must warn all other press agents and others against the movie husband.

A movie husband is all right in his place. But no one could be found who would accept the responsibility of keeping him there. In fact, it is doubtful if anyone knows just what his place is. If the past three years had carried feminism as far toward its ultimate as the three previous years, the movie husband would now present no problem. Then he would have taken his place in the home, and, as a wife he would have made an excellent husband—or rather, as a husband he would have made an excellent wife for any star.

Too much has been written of the movie mother, the reputed pest of the studios. Too little has been said of the movie husband whose pest-like qualities know neither the bounds of the studios nor any other. Knowing their mothers quite as well as I know them, I am still happy to count among my friends Bebe Daniels, Agnes Ayres, Alice Calhoun, Kathryn McGuire, Bessie Love, Irene Boyle and a flock of others. But a knowing-their-husbands-as-well-as-I-know-them parallel I have to omit for safety sake. Of course, I must admit that a husband presents a quite different problem from a mother.

There are exceptions who deserve mention. There are men married to movie stars who *do* work. But these are not, strictly speaking, movie husbands. Raoul Walsh is a director whose talent sets him far above Miriam Cooper, his wife, a lesser light of the screen. Marshall Neilan is married to a woman who we all regret must be included in the ever-growing list of screen has-beens. Demarest Lamson, husband of Virginia Vali, Universal's newest star, holds a production job of consequence with the same company. And there are others.

But I am speaking of the movie husband, the professional lover, whose sole source of income is his wife and whose source of diversion runs to golf, trap and crap shooting. Some of his kind are *actors*. These marry to support their star wives—and *vice versa*.

In a way, the movie husband is something good to look at. There are, I understand, certain circles in which he would be a much sought-after model of all that is desirable in the fast-weakening sex. But his big day has passed. He belonged to the late lamented era of the afternoon tea when Maurice and Nigel Barrie

were the heroes of a thousand cafés. The movie husband is an innate lounge lizard. Perhaps this fact explains how and why he is now a movie husband. Motion pictures have surely made the life of this race less precarious.

Invariably the movie husband wears a small, waxed and sharply pointed mustache. In the rare case where he has omitted this decoration, it is patent that something is missing from his face. For that matter, even when he sports that delicately trimmed and delicately scented mustache, much is still missing.

His tie, striped or spotted, is a maze of color. When it chances to be a bow, the ends are tucked neatly under the points of the collar, and the ever-present diamond pin—perhaps an engagement pin, who knows—rests just below the uppermost button on his shirt front. Tight suits with tight, high belts also distinguish him. He loves to wear knickerbockers and he tries to play golf. I am not sure, but I feel that he must wear spats. His cap is worn *vice versa* when he drives his wife's car. If the movie husband had been more energetic, he would have been a traveling salesman.

A few weeks ago, I had a 'phone call from a movie husband. Arthur Hatch, I shall call him; his wife is Lorna Lovely, one of the many popular misnomers of the screen.

"Miss Lovely," he told me, "has just completed a picture for Altrox. It is undoubtedly the biggest thing she has ever done.

She will be a star as soon as the picture is seen. But she needs publicity. We must strike while the iron is hot." (They know all of those splendid phrases.) "The success of this picture means everything to *me*. When can I talk with you?"

We talked things over that afternoon. I found him quite like all the others. He was willing—in fact, he was anxious to co-operate with me in every possible way. "We must spare no expense." Money didn't mean a thing to *him*. (Later I found that he had hoped to leave it out of our dealings entirely.) He had many splendid publicity ideas. He didn't exactly specialize in publicity, but everything he had suggested to any of *his* former press agents had gone over splendidly. "In fact, my ideas were all they ever did use."

In the ensuing week, among other things, I arranged with a national newspaper syndicate to take Miss Lovely to Coney Island to photograph her on the roller-coasters, the slides and in swimming. We planned to do the Island thoroly.

I was delighted with  
(Continued on page 93)

The one and only Valentino as an impecunious Spaniard in the early episodes of "Blood and Sand"



Photograph by Paramount



# The American Beauty Contest

*The American Beauty Mirror*  
Whose Face Will It Reflect?

"Mirror, mirror, on the wall,  
Am I the fairest of them all?"

We all know the famous fairy story of the Queen who thus addressed her mirror—and now there is a reason and an opportunity why every woman should seek similar counsel from *her* mirror.

Then—if her mirror is encouraging—she should send us her photo at once.

We are looking for beauty and only beauty. This is NOT a movie contest.



## The Loveliest Woman in America

You may think it's a tall order to find her among so many beautiful women. It *is*—but the Brewster Publications, read thruout the length and breadth of the land, are determined to find her—and find her they will!

Somewhere, as you read this page, that fortunate young woman may be reading the same page, unconscious of the fame and rewards that await her.

Is it you? Is it the girl next door? Is it that lovely girl you met last summer?

Read the simple rules, and the splendid rewards that await America's loveliest girl!

## These Will Be the Rewards of America's Beauty:

1. A trip to New York, properly chaperoned, and a chance to take in the pleasures which only that great city affords: the opera; the theaters; our wonderful library; the famous East Side; great museums; the celebrated Greenwich Village; all the luxurious and beautiful shops on the most luxurious and beautiful street in the world, Fifth Avenue; and so on.
  2. A well-known American artist will paint her portrait.
  3. A representative American sculptor will model her head.
  4. These works of art will be exhibited in one of the leading art galleries of New York City and elsewhere.
  5. She will have her picture on the cover of BEAUTY.
- There will be a second prize and a third prize, and possibly more. These will be announced later. In view of the fact that the American Beauty may be found in New York City, or its immediate vicinity, the prize in her case will be \$1,000, instead of the visit to New York. Just think of that—

## One Thousand Dollars! (\$1,000)

This is an unprecedented offer. Do not fail to take advantage of it. Send us your photograph. That is all that is required of you. Think what you may win—just because you happened to be born beautiful. Scrupulous care will be taken of every picture received. ALL of them will be examined by the contest judges.

## Notice

Photographs that are submitted to us in our Beauty Contest will be turned over to the *Metropolitan Magazine*, from which they will select photographs to be used on the *Metropolitan Cover Contest*.

## The Rules

1. No photographs will be returned.
2. No exceptions will be made to this rule.
3. Winners will be notified.
4. Snapshots, strip pictures, or colored photographs will not be considered. Outside of these, any kind of picture will be accepted; full length or bust, full face or profile, sepia or black. You may submit as many photographs as you wish.
5. Photographers, artists, friends and admirers may enter pictures of their favorites. Credit will be given photographers whenever possible.
6. Do not ask the contest manager to discuss your chances. He has nothing to do with that end of it.
7. Do not write letters. The close of the contest will be announced in

9. Such a coupon as the one below, properly filled out, *must* be PASTED on the BACK of every photograph submitted.
10. Be sure to put sufficient postage on your photograph.
11. The contest is open to any girl or woman sixteen years or older, professional or non-professional, in America. That means the whole continent!

NOTE.—Any infraction of these rules will cause a contestant to be disbarred from the contest.

Address your photograph: Contest Manager, Brewster Publications, Inc., Brewster Building, Brooklyn, N. Y.

MOTION PICTURE CLASSIC  
MAGAZINE  
SHADOWLAND and Beauty

- at least three months in advance. There will be a contest story every month in all four magazines, with all necessary news and information.
8. The most beautiful picture received each month thruout the operation of the contest, will be published in a monthly Honor Roll in all four magazines. These girls will be notified when, and in which magazine their picture will appear. This does not mean that they have necessarily qualified for the final award, nor that those whose pictures are not published have failed. The winner will not be decided upon until the end of the contest.

(Seventy-one)

## THE ENTRANCE COUPON

This is a portrait of:

Name.....

Address.....

Age..... Weight..... Height.....

Color of Eyes..... Hair..... Complexion.....

It is submitted to the American Beauty Contest, subject to the rules thereof, by:

Name.....

Address.....

Occupation (optional).....





## Even his wife wouldn't tell him

OF COURSE, she loved him—loved him dearly and looked to his future just as ambitiously as he did. There was nothing she wouldn't have done for him.

But they were both sensitive young people, and this subject seemed to be one she could not bring herself to discuss.

The position he held, with a firm of excellent standing, had promised much. Yet he did not seem to progress as he should have—as they had hoped. Other men constantly stepped ahead of him into the better positions. He seemed to be giving satisfaction, yet he was standing still.

The thing that held him back was in itself, perhaps, a little thing. But one of those little things that rest so heavily in the balance when personalities are being weighed and measured for the bigger responsibilities of business.

A big, little thing that even his wife never mustered courage enough to mention!

...

Halitosis (the medical term for unpleasant breath) never won a man promotion in the business world—and never will. Some men succeed in spite of it. But usually it holds them back. And the pathos of it is that the person suffering from halitosis is usually unaware of it himself. Even his closest friends don't want to mention it to him.

Sometimes, of course, halitosis arises from some deep-rooted organic disorder; then professional help is required. But usually—and fortunately—it will yield to the regular use of Listerine as a mouth-wash and gargle.

Listerine, recognized for half a century as the safest antiseptic, possesses properties that quickly meet and defeat halitosis. It halts food fermentation in the mouth, and leaves the breath sweet, fresh and clean.

Its systematic use this way puts you on the safe and polite side. Then you need not be disturbed with the thought of whether or not your breath is just right. You know it is.

Your druggist will supply you. He sells lots of Listerine. It has dozens of different uses as an antiseptic. Note the booklet with each bottle.—Lambert Pharmacal Company, St. Louis, U. S. A.

For  
HALITOSIS  
use  
LISTERINE



## The Movie Encyclopaedia by "The ANSWER MAN"

This department is for information of general interest only. Those who desire answers by mail, or a list of the film manufacturers, with addresses, must enclose a stamped, addressed envelope. Address all inquiries to The Answer Man, using separate sheets for matters intended for other departments of this magazine. Each inquiry must contain the correct name and address of the inquirer at the end of the letter, which will not be printed. At the top of the letter write the name you wish to appear. Those desiring immediate replies or information requiring research, should enclose additional stamp or other small fee; otherwise all inquiries must await their turn.

DON B.—So this is your first offense, is it? Anyway, we are glad to have you with us. And you are from Australia and say two of your natives are making good in America (why don't you make it three?). Clyde Cook and Enid Bennet. You know Sylvia Breamer is an Australian. They are very popular. You say "The Sheik" is breaking all records in Australia—that it has been running for four months in one theater. Well, I had always heard that Australia was a romantic country and they even like romance on the screen. Do write me again.

BOBBY.—John Doe and Richard Roe are two fictitious names used in law (they are not the only fictitious things in law), one represents the plaintiff and the other the defendant. In writs of ejectment these names are substituted when the real names of the parties are unknown or in doubt. By this kindly act the parties are saved much embarrassment. Lila Lee and James Kirkwood have the leads in George Melford's "Ebb-Tide."

BETSY B.—So you think I am a funny, little, old man. I admit I am funny. But, admit I am old? Betsy, you don't know men! You don't believe my whiskers are the real thing? Some day, after they have been nicely curled, I'll send you a strand with a blue ribbon on it. No, I don't give my age any more—passed, the eighty mark you know. Wallace Reid with Famous Players, 1520 Vine Street, Los Angeles, Cal.

VIOLA DANA ADMIRER.—Here I am, you know you get an answer in CLASSIC much quicker than you do in the MAGAZINE. Viola Dana is living in Hollywood, Cal., now. She is twenty-four, about four feet ten inches, and weighs ninety-eight pounds. Yes, it is true that Bobby Connelly passed away on July 7, 1922. He was a wonderful child and will be greatly missed. "Orphans of the Storm" was Lillian Gish's last picture.

TEULA H. GETTYSBURG.—Well, the first half of life is spent longing for the second, and the second half in regretting the first. So you had better do something in the first worth while, regretting in the second. That Pola Negri picture was taken abroad—all foreign players. I saw the Mary Miles Minter picture, but I cannot remember the name. But a woman laughs when she can and cries when she wishes. They both come easy for her, and the latter act usually make things come easier, as well.

HELME, DETROIT.—Thanks, you flatter me much. We should have very little pleasure if we did not sometimes flatter ourselves. I have a great deal of pleasure. Gloria Swanson was married to Herbert Sornborn. They are divorced. Lowell Sherman was playing on the stage in "Lawful Larceny."

M. G. N.—I don't know who said, "He who can govern a woman can govern a nation." But I do know who said, "I love the Ladies." Yes, Bert Lytell is still with Paramount. You want us to use an interview with Thomas Meighan. Susan Brady take notice.

BETTY BEAN.—Yes, we all like our friends

for different qualities. Some people with great merit are disgusting—others with great fault are agreeable. Come on with your faults. Theodore Kosloff is playing in "The Green Temptation." Alma Rubens in "The Face in the Fog."

EVANGELINE.—But growing old gracefully and complacently is one of the most striking exhibitions of feminine bravery. So you expect to go on the screen; that's another exhibition of bravery. I wish you luck. Wallace MacDonald is opposite Shirley Mason in "The Unexpected Wife." Yes, write to Viola Dana, I'm sure she will answer you. She is playing in "June Madness."

CLAIRE M.—You know I never have been married, so I can't help you very much, but they do say sweetness of temper, affection to her husband, and attention to his interest, constitute the duties of a wife, and form the basis of matrimonial felicity. Do I hear moans from my feminine readers? The sentiments expressed in the lines above may be all bosh, as far as I know. Anyway, I hear they are cutting "obey" from the marriage service. Corinne Griffith at Vitagraph Company, Brooklyn, N. Y. Gloria Swanson in California, playing for Lasky.

CUTIE O.—No, I am not here to give advice—just to answer questions. He is bad that will not take advice, but he is a thousand times worse who takes every advice. No, I really haven't the time to write personal letters to my readers. I wish I could. Yes, I still take my buttermilk. Thanks for the four-leaf clover.

ANXIOUS.—Where have you been keeping yourself that you do not know Rodolph Valentino's pedigree. Rodolph would be upset; please note he has changed the spelling of his name again. He is twenty-seven, weighs 154 pounds, stands five feet eleven and one-half inches. He is playing in "The Gay Cavalier."

VIRGINIA R.—Why, air or, rather, the oxygen, which it contains, was separated and oxygen was discovered to be an element by Priestley in 1774. Before that, air itself was thought to be an element. No, not every couple is a pair. Consider a Jack and a Queen. Some think wedlock is a padlock. Bessie Love opposite John Gilbert in "St. Elmo." No, I don't mind answering questions. That's what keeps me in food and drink.

RUSSEL H.—Mere oddity is often mistaken for originality. There are many odd people in the world. So you want to see more of Alice Maisen. Can't tell you about that maid. June Caprice and Harry Millarde are the proud parents of a baby girl, named June Elizabeth. Mr. Millarde is in Europe directing "If Winter Comes," while June Caprice is directing June Elizabeth.

BABS.—Yes, I dance, but I can't do the balconade, steeplechase or the pivot, however. I do the swivelchair very well. Tom Forman is directing Katherine MacDonald in "Money, Money, Money," with Jack Dorothy opposite.

THE GOAT.—So you really love me, do you? The more we love the more we fear to offend the object of our love. Lady Diana Manners'



second picture for J. Stuart Blackton is called "Youth's April." We understand that Georges Carpentier is going to play opposite her; sort of a Franco-Anglican alliance. Bessie Love will have the lead in "St. Elmo," Norma Talmadge in "The Garden of Allah," after that "The Voice of the Minaret."

JACQUELINE DOWNEY.—Of course, I believe in education. What sculpture is to a block of marble, education is to the human soul. Sometimes the chisel slips. No children for Mary Pickford. Alice Terry is twenty-six. Ethel Clayton played with Charles Meredith in "The Cradle." Her real husband was Joseph Kaufman.

TO M. R. . . . .  
By MIRA GREGORY

Perverse, pain frozen, all my young proud soul  
Amazedly foreswore its love for you,  
Because you talked of me to other men  
Where I would not have breathed your loved name.

Confused with subtleties, my woman's soul  
Was jealous in a spacious modern way,  
Insatiable with lusting for your mind,  
Distracted with anguish that you shared me thus.

Seeking for absolutes where there are none,  
Dead to the veiled challenge of half-gifts,  
Dully I tore you from my hope of life,  
And young, dogmatic, turned my face away.  
Since then I've learned how other people live,  
Discordant half-loves I too take, and give . . .

FEAR  
By EDGAR DANIEL KRAMER

Hold me close in your arms, pillow my head  
on your breast;

Wrap me warm in your cloud of hair, black  
as the night on the fen;

Make me a part of your heart, form me anew  
with your breath—

*But what if my ears should hear my first  
love calling again!*

Bruise my lips with your mouth, drink of my  
blood like wine;

We are alone with our love far away from  
the haunts of men;

Together we laugh with Life, together we  
mock at Death—

*But what if my ears should hear my first  
love calling again!*

YESTERDAY  
By ALEX PORTÉGAL

When life was young, we counted days  
Like beads upon a string.

Today is fair, that's well enough  
What shall tomorrow bring?

But we have learnt in later years  
To live along the way.

We cannot count tomorrow, dear,  
We only have today,

So put your hand in mine, dear heart  
Laugh with me and be free.

No dreary yesterday can take  
This hour from you and me;

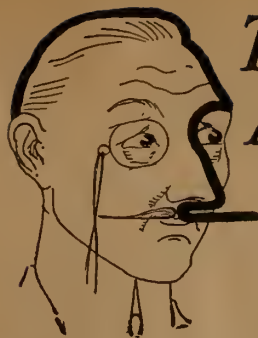
Then when night comes and shadows fall,  
We shall be glad and say,

"However dark tomorrow be  
We have had today."

IN THE MARKET PLACE  
JOHN R. MORELAND

The clouds are grey and the clouds are low  
And scatter softly their flakes of snow  
On the country earts in a huddled row . . .  
But I know the spring is here!

Across the street in a market stall,  
A woman wrapped in a red plaid shawl  
Is showing her wares in a window small . . .  
Pussy-willows and daffodils!



## The Magic Power of A Few Little Lines

Have you ever noticed a cartoonist draw? A short line here. Another there. A small curve. A splash of shading—and you have a wonderful picture! It was all so easy—because he knew how—he knew which lines to use and just where to put them. Through this New Easy Way to Draw you too can learn the Magic Power of a Few Little Lines and how to make big money in drawing them!

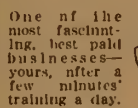


# New Easy Way to DRAW

### How Easy!



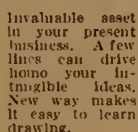
Note how these few little lines are transformed into a picture.



One of the most fascinating, best paid businesses—yours, after a few minutes' training a day.



Delightful pastime! Endless fun! Acquire the knack in your spare time.



Invaluable asset in your present business. A few lines can drive home your intangible ideas. New way makes it easy to learn drawing.

THIS wonderful new method makes it possible for **anyone** to learn Illustrating, Cartooning, or Commercial Art. Hundreds of our students are now making splendid incomes. And most of them never touched a drawing pencil before they studied with us.

The simplicity of this method will astound you. You will be amazed at your own rapid progress. You learn by mail—yet you receive personal instruction from one of America's foremost Commercial Artists, of 30 years' successful experience. Frank Godwin and Wynn Holcomb (Wynn), the famous artists, are but two of his many successful students. Get into this fascinating game, NOW. You can easily qualify and make big money. A few minutes' study each day is all that is needed.

Newspapers, advertising agencies, magazines, business concerns—all are looking for men and women to handle their art work. Car-

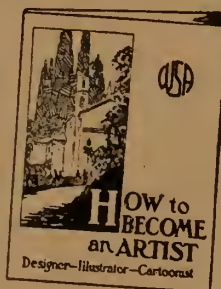
toonists and designers are at a premium. Dozens of our students started work at a high salary. Many earn more than the cost of the course while they are learning! YOU—with a little spare time study in your own home—can easily and quickly get one of these big-paying artists' jobs.

This amazing method has exploded the old idea that talent is an absolute necessity in art—that "it's all a gift." Just as you have learned to write, this new method teaches you to draw. We start you with straight lines, then curves. Then you learn how to put them together. Now you begin making pictures. Shading, action, perspective, and all the rest follow in their right order, until you are making pictures that bring you from \$50 to \$500 or more! Many artists get as high as \$1,000 for a single drawing!

Big money is gladly paid—and big money is waiting for anyone with foresight enough to prepare for this pleasant profession. Through our new easy method of teaching, YOU can earn big money as an artist, regardless of your present ability. Mail coupon today for interesting booklet telling all about it!

## Coupon Brings Fascinating Booklet

An interesting and handsomely illustrated booklet, "How to Become an Artist," has been prepared and will be sent to you without cost. It tells how you can easily become an artist in a few minutes' daily spare time and at the cost of a few cents a day. Explains about this amazing method in detail. Tells of our students—and their wonderful progress—and how we can qualify you for a high-salaried artist's position. Booklet gives full particulars about our "Free Artist's Outfit" Offer. This booklet will be sent free, and without obligation. Read all about this amazing New Easy Way to Draw and how you can quickly learn, at home in spare time. Fill out the booklet-coupon now. Mail it TODAY.



Mail coupon today for this fascinating booklet, and learn how you can become an Artist in a few minutes a day of your spare time. Cut out coupon and mail NOW.

THE WASHINGTON SCHOOL OF ART, INC.,  
1883 Marden Building, Washington, D. C.

Please send me, without cost or obligation on my part, your free book, "How to Become an Artist," and full details about your special Short-Time Offer.

Name . . . . .  
(State whether Mr., Mrs. or Miss)

Address . . . . .

Washington School of Art, Inc.  
1883 Marden Bldg., Washington, D. C.

### 'ZEE BEAUTIFUL GIRL PICTURES'

10 wonderful poses, \$1.00; 18 specials, \$2.00. Genuine "Taken from Life" Photographs. Money refunded if dissatisfied.

BAIRART CO., Dept. 115, ST. LOUIS, MO.

**Clear-Tone FOR PIMPLES**

Your skin can be quickly cleared of Pimples, Blackheads, Acne Eruptions on the face or body, Enlarged Pores, Oily or Shiny Skin. **\$1,000.00 Cold Cash says I can clear your skin of the above blemishes.**

**FREE** Booklet—"A Clear-Tone Skin"—telling how I cured myself after being afflicted for fifteen years.

**E.S. GIVENS, 223 Chemical Bldg., Kansas City, Mo.**



### PERSONAL APPEARANCE

Is now more than ever the key-note of success. Bow-legged and Knock-Kneed men and women, both young and old, will be glad to hear that I have now ready for market my new appliance, which will successfully straighten, within a short time, bow-leggedness and knock-kneed legs, safely, quickly and permanently, without pain, operation or discomfort. Will not interfere with your daily work, being worn at night. My new "Lim-Straitner," Model 18, U. S. Patent, is easy to adjust; its result will save you soon from further humiliation, and improve your personal appearance 100 per cent.

Write today for my free copyrighted physiological and anatomical book which tells you how to correct bow and knock-kneed legs without any obligation on your part. Enclose a dime for postage.

**M. TRILETY, SPECIALIST, 248-L. Ackerman Bldg., Binghamton, N.Y.**





## DON'T TOLERATE GRAY HAIR

DO NOT permit streaks of gray to mar your beauty. Watch those betraying locks. When the first gray appears call to your aid "Brownatone," the modern hair tint. You can apply it at home by following easy directions. "Brownatone" is sold by drug and toilet goods counters in two colors—golden to medium brown and dark brown to black—50c and \$1.50. Guaranteed absolutely harmless to hair growth, scalp or tenderest skin. Try it at home—trial bottle sent for 10c.

The Kenton Pharmacal Co.  
823 Coppin Bldg., Covington, Ky.  
Canada Address, Windsor, Ont.

## BROWNATONE

Use *Na Tone Lemonated Shampoo* to improve the natural gloss and fluffiness of your hair. At druggists or direct. Large Bottle 50 cents.

## 75¢ LE MYRES Exquisite FACE POWDER

### WHY DO WOMEN POWDER EVERY FEW MINUTES?

Because—they don't use EXQUISITE.  
The POWDER that CLINGS!

EXQUISITE assures woman's greatest attraction—personal daintiness.

A delight to men after shaving.

VELVETY REFRESHING HARMLESS  
White, flesh or brunette. Postpaid 75 cents.

MLE. FLORENCE LE MYRE  
631 West Eighth Street, Los Angeles, Calif.

## The Secret of New York



### On Broadway

Up and down famous Broadway, those smart looking girls and women you see, have found The Bobbed Hair Secret

## The National Bob

Whether you seek style or comfort, this permanently waved, bobbed hair effect is ideal for Ladies with Bobbed Hair who want to save the expense of constant and ruinous burning, curling and waving for Ladies with Long Hair who want to preserve it and save it from cutting or constant and ruinous marcelling for Ladies with Thin Hair who want to let it grow longer and more beautiful by wearing a National Bob over it. HOW TO ORDER: simply send strand of hair with \$10.00 or send strand of hair alone and pay postman. Satisfaction guaranteed or money refunded.

### NATIONAL HAIR GOODS CO.

368 Sixth Avenue Dept. 310  
National Hair Nets. Guaranteed perfect.  
Made of real human hair. State color and whether Cap or Fringe shape.

Ask your dealer or send

65c for boudoir box of six

National Artificial Eye Lashes  
\$1.50 pair



New York  
Agents  
Wanted

## The Uncertainty of Certainty

(Continued from page 19)

. . . in no uncertain terms . . . had an appointment with . . . an eleven o'clock appointment with . . . with Pola Negri! The clerk smiled. The assistant clerk smiled. The assistant's assistant . . . Then spoke "Out. Out! Out!" Final. Decisive. Just like that. One stammered, "But . . . I've an appointment . . . at eleven. It's just eleven o'clock!" Smiles. Then "She does that." They all do that . . . Herr Blumenthal was not nearly so aggrieved as he should have been, but he said suavely, "Soon . . . I telephone." I set my clock, a German-made Big Ben affair, and went—doomed to disappointment again. "She does that . . . forgets . . .," said the clerk. And no further speech was necessary.

Came the day when another appointment was made. Came me, past the desk, remembering my reportorial days, floor after floor, steps—such steps—after steps and knocked upon the door—Madame's suite, a bellboy in hushed whisper indicated. A *fräulein* admitted me. Flowers, flowers, everywhere. A baby grand piano, a picture of Dame Lubitsch on the walls. A glimpse thru to a bedroom, blue, white, gold. More pillows everywhere. A maid mending. A French companion in *chic* *chapeau*. No Madame.

Came another day. Comes always another day! The clerk was sure she was out. Herr Blumenthal came to my rescue; was sure she was in. The director was sure she was—I don't know where. We never knew.

Came the time we went to Dresden in search of her. Herr Blumenthal knew she was there for rest. I agreed—on rest. But Dresden was nice, and the rest place was nice. But, she wasn't there.

Came time at the studio of Famous Players-Lasky, in Berlin, presided over benignly by Al Kaufman, brother-in-law of Adolph Zukor. But, she had just gone, or was not to come. A chauffeur had seen another chauffeur take her . . . Days before the heroic sets of Ernest Lubitsch; of Pharaoh's wife in the burning hot sun of the UFA ranch (all outdoor stages in Germany are ranches), Pharaoh's wife about to make its Broadway debut one thought, but no Negri.

When one got tired of the distinction of riding thru the arch where once only the Kaiser could ride, and looking at the roses in the Kaiserin's gardens, where once no one could go . . . well then . . . came a day when one sauntered into a fur shop a few steps from the Adlon and neath those famed lindens of Unter den Linden. And as one merged oneself into a mole cape and stared at oneself transformed in a German made mirror, one saw—merging herself in a beaver skin of equal size, shape and dimensions—Pola Negri! One got out of the cape somehow, crossed the intervening space, made motions to her French companion, who accompanied her, and who made the in-

troductions. She clasped one's hand in a man's clasp, good, solid, warm. She looked at you squarely, thru you, with great eyes full of emotion and you knew she was sorry. Anyway that was long ago.

Pola Negri is an exceptional looking woman—exceptional any place. She is above medium height and beautifully made. Her skin is white, a deadly sort of oyster white which somehow seems to glisten at close range. Her face is round, rather large, tho not full; there are the deep, very large, dark eyes which you notice next to the pallor of that skin; a large well-formed mouth; perfect teeth not small; very dark hair, abundant and straight; a determined chin; an air at once executive and womanly; an intensely vivid black and white woman. A woman who plainly shows that she knows just what she wants and how to go about getting what she wants. A woman who comes straight to a point and sticks to that point. A woman who trusts her intuitions and has no time for details. A woman immediately arresting and sure of herself. A tropical flower, cooled by the world, a humming-bird, poised. A superlative beauty, in a full-blown sense. A purely Continental creature of intense appeal.

Her shopping finished, into her car we went, bowing, as we rode thru the streets, to persons she knew, waving here and there, to passing cars. Her rooms show as plainly as the clothes she wears the discriminating exotic. There is the baby grand piano, with its chaste gilded music rack; the single Spartan-like, severely plain silver frame, with its photograph; an upright bunch of crimson American beauties. There is a couch piled high with pillows soft, deep—no pastel ones here. There is beyond, a bedroom with lacy blue and white bed, pillows high again, of lace; pictures of family members on the walls; a canary in a gold cage. There is a boudoir, all perfume and mirrors and drapings particularly Oriental and rich, and on the walls in the living-room are pictures of Negri as a dancer, a Gypsy, a fun-loving girl, a sportswoman.

Of her work before pictures, she says little, altho she appeared on the stage in Poland and in Germany and the provinces before she sought the screen. She loves opera, scarcely misses a night of it, and it is said if she had not given her time to the screen she might have developed a voice of possibilities. She appears a person of extreme likes and dislikes; and the impression remains of a woman of character and decision; of exceptional executive ability and the sureness of a leader. She has an intuitive sense of drama, inherent and not adapted, one is sure. One sees in Pola Negri a rare quality—gratitude. Ben Blumenthal discovered her. She recognizes this and abides by this. She is grateful for the

(Continued on page 77)



## Seen But Not Heard

(Continued from page 41)

toward a large cage standing on the floor beside the desk and said, "Polly!"

When I suggested that perhaps she preferred light comedy to emotional drama, she seized upon pencil and paper, scrawled thereon, and presenting the result to me remarked, "Pig!"

"She loves to draw portraits," vouchsafed the publicity man eagerly.

"Um," I replied dubiously.

But more seriously: Baby Peggy, sturdy, dark eyed, plump, has won her way with an almost phenomenal swiftness into the hearts of film-goers. There is about her tiny person an aroma of freshness, a charming lack of artifice. That smug, irritating mien of the usual screen child has not yet laid itself, like an ugly mantle, upon her young shoulders. There is in her no apparent desire to show off, no other interests than those of a healthy normal baby girl. She likes her work well enough; she will be polite as possible to the big funny people who treat her with such solemnity and respect; but she is quite frank in her preference for typewriters and pigs.

In a recent mental test of the child film stars, that included them all from Wes Barry to the inimitable Jackie. Baby Peggy carried off first honors. The test, conducted I believe by the University of Southern California, consisted of oral questions and answers and covered a wide variety of subjects.

To the question, "What is health?" not an easy one for a three-year-old, Baby Peggy replied promptly, "The thing that makes you have to have your toothes brushed." To another, "What is a rule?" meaning the reign of a king, Peggy answered, "The thing you get spanked with." She went thru the remaining list of questions with equal promptitude and finesse, and in the final balancing of age and answers easily took the prize.

Baby Peggy seems singularly fortunate. She is blessed with sane parents who have maintained toward her an attitude that one might find in good parents the world round, unconstrained by the thought that they are guarding a child wonder.

Because she would not talk, Mama Montgomery put upon Peggy the ignominy of standing in the corner. She took the punishment bravely, with only a faint sniffle to betray her hurt, and when I went to her rescue smiled sweetly up at me.

"And now," I begged, "just answer me one question. What do you want to be when you grow up—an actress?"

She shook her head solemnly.

"No," she said gravely, "I want to be a lady."

"Hum," I said thoughtfully, glancing edgewise at her mother, who seemed to be a little alarmed, "and cant you be both?"

"I'm afraid," said Peggy, twisting a corner of her jacket, "I'm afraid I'm not big enough."

(Seventy-five)



## Good News

### That millions of women tell

Millions of women, all the world over, have found a way to prettier teeth. Some by dental advice, some by this ten-day test.

They have spread the news to others. Now wherever you look you see glistening teeth, and more smiles to show them.

We urge you again to accept this test and prove to yourself what they know.

#### Must combat film

That viscous film you feel on teeth must be combated daily. Otherwise it clings, enters crevices and stays. It forms the basis of cloudy coats, including tartar.

It also holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay. Germs breed by millions in it. They, with tartar, are the chief cause of pyorrhea.

Thus most tooth troubles are now traced to film, and very few escape them.

#### Why it remains

The tooth brush and the ordinary tooth paste cannot effectively combat it. So nearly everybody, however careful, had teeth discolor and decay.

Dental science has for years tried to combat this condition. Two ways have now been found. Able authorities have proved them, and leading dentists now urge their daily use.

A new-type tooth paste has been perfected, called Pepsodent. It corrects some old mistakes. These two great film combatants are embodied in it for daily application.

#### It does far more

Pepsodent does more than that. It multiplies the starch digestant in the saliva. That is there to digest starch deposits which may otherwise cling and form acids.

It multiplies the alkalinity of the saliva. That is there to neutralize mouth acids—the cause of tooth decay.

It omits soap and chalk, which now are known to bring undesired effects.

#### You'll know at once

Pepsodent brings quick results. A week will make them conspicuous. Once you see and feel them you will never go without them, or let your children miss them.

Send the coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear. Learn the delights of Pepsodent, with the added protection and beauty it brings.

Do this without delay. Cut out the coupon now. This is most important.

**Pepsodent**  
PAT. OFF.  
REG. U.S.

*The New-Day Dentifrice*

**Endorsed by authorities and advised by leading dentists nearly all the world over today. All druggists supply the large tube.**

#### 10-Day Tube Free

THE PEPSODENT COMPANY,  
Dept. 290, 1104 S. Wabash Ave.,  
Chicago, Ill.

Mail 10-Day Tube of Pepsodent to

.....

.....

Only one tube to a family.



# Merton of the Movies

A Review by  
SUSAN ELIZABETH BRADY

THE dual rôle of editor of a movie magazine and reviewer of "Merton of the Movies" is an extremely difficult one. We will manage to impale ourselves on the horns of a dilemma, whatever attitude we take. We must either reflect on our own magazine or on our own intelligence—since the book is largely concerned with poking fun at the kind of interviews, which have, alas, appeared in CLASSIC. But never again—never again! In the matter of interviews (we write them ourselves) Merton has ruined us, or rather reformed us. However, we cannot forbear saying this much: Mr. Harry Leon Wilson must have read us carefully and often in order to have satirized us so perfectly. Small comfort!

Another book reviewer, I believe on the *New York Tribune*, has already robbed us of the complete characterization of "Merton of the Movies." We can only repeat it, "The most joyful and gorgeous satire on the movies that has ever been written." At times the book is almost too good to be true. At others, one must confess, it grows rather tiresome. But why cavil at that when there is so much of pure enjoyment in it?

Briefly, it is the story of a screen-struck small town youth—and oh, the tragedy of Merton is that he is just like everybody else—except that he had a great will to do—and did! He literally dug his way thru the wall of resistance that the movies raise up before the clamoring aspirants—a wall of prejudice, of boredom, of ignorance, and of self-defence. There were times during the digging when our heart bled for Merton. He was such a boob! Forgive the vulgarity of the epithet, but that is what he was—just a poor simp.

To have enlisted the sympathy of a case hardened movie-ite—and mind you,

we were at one time head of a correspondence school which purported to teach these poor ignoramuses how to movie-act by mail, and had to answer a hundred requests daily of "How can I get into the movies?" until the very thought of one person more trying to get into the movies would have caused us to murder him on sight—well to have made one such weep a genuine tear over Merton taking both hands to his cup of coffee because he was too weak to hold it with one, is a triumph of no small dimensions for the author.

Indeed the whole thing is so skilfully conceived, and is executed in such a delicious pseudo-seriousness, that the reader forgets to marvel till the end of the book. It does not seem, however, so subtle as we had been led to believe, and it sometimes deteriorates into mere burlesque, but for all that it is a gorgeous performance.

Merton does succeed in digging in, deep enough to get a fat contract, but in a manner at which his top lofty soul revolted. Still he did get in. This seems to be the only desideratum.

Flips, the girl who helps him, is not so finely drawn as Merton. She is slightly labored—an obvious creation; but Merton is so real that he registers a distinct image at all times. One can literally see him struggling with the Hidalgo's spurs; or bidding his touching good-byes to the old Gashwiler delivery horse; or strutting across the set as Clifford Armytage.

"Merton of the Movies" is now in its third edition and is still going strong. Most people have already read it. Permit me to recommend it to producers, directors, actors, exhibitors, interviewers, scenarists; in short, the entire movie profession. They could learn a valuable lesson from it—if they would.

## NEIGHBOR

By EDGAR DANIEL KRAMER

There is no lass so fair as she,  
Who lives across the fields from me.

There is no lass to me so dear,  
As she who lives so very near.

And yet the space from her to me  
Seems wider than eternity.

## UNBRAID YOUR HAIR, BELOVED

By VIVIAN YEISER LARAMORE

There's a shadow on the meadow  
There's a shadow on the sea,  
And in my heart a shadow  
Is creeping silently.

Unbraid your hair, beloved,  
Your shining hair unbraid,  
And every single shadow  
In sun shall masquerade.

## AFTER TEN YEARS—

By C. ROUSSEAU

There is a barrier 'twixt you and me—  
It is a wall  
Of little kindnesses  
You've left undone—  
Piled year on year  
To slowly dim  
The glory of  
Love's setting sun.

## LOSS

By BERYL V. THOMPSON

There was a time life hurt me so,  
Hurt me and sneered the while;  
She cannot hurt me now I know,  
In her bold face I smile.

But—there are days—my thoughts will go,  
Back o'er the burdened years,  
God! If only I could know  
The tenderness of tears.

(Seventy-six)



**DeMiracle**  
Every  
Woman's  
Depilatory

**Only One  
Way to Tell  
which Depilatory is Best**

APPLY DeMiracle to one spot and any other depilatory to another. Wait a week and the results will prove that DeMiracle is the best hair remover on Earth. You need not risk a penny in trying DeMiracle. Use it just once and if you are not convinced that it is the perfect hair remover, return it to us with the DeMiracle Guarantee and we will refund your money. For your protection insist that any other depilatory is guaranteed in the same manner. DeMiracle is not a sealing wax, powder, paste or so-called Cream. You simply wet hair with this nice DeMiracle sanitary liquid and it is gone. DeMiracle is the most economical because there is no waste.

Three Sizes: 60c, \$1.00, \$2.00  
At all toilet counters or direct from us, in plain wrapper, on receipt of price.

**DeMiracle**  
Dept. N-28, Park Ave. and 129th St., New York



**Easy to Play  
Easy to Pay**

**BUESCHER**  
True-Tone  
**Saxophone**

Easiest of all wind instruments to play and one of the most beautiful. You can learn the scale in an hour's practice and play popular music in a few weeks. You can take your place in a band within 90 days, if you desire. Unrivalled for home entertainment, church, lodge or school. In big demand for orchestra dance music.

**Free Trial** You may order any Buescher Instrument without paying one cent in advance, and try it six days in your own home, without obligation. If perfectly satisfied, pay for it on easy payments to suit your convenience. 75% of all popular phonograph records are played with Buescher instruments. Ask for pictures of the Nation's Record Makers.

**Saxophone Book Free** After nearly 300 years' supremacy, string instruments are almost entirely displaced by Saxophones in all nationally popular orchestras. Our Free Saxophone Book tells which Saxophone takes violin, cello and bass part and many other things you would like to know. Ask for your copy. Mention the instrument interested in and a complete catalog will be mailed free. (59)

**BUESCHER BAND INSTRUMENT CO.**  
Makers of Everything in Band and Orchestra Instruments  
2059 Buescher Block ELKHART, INDIANA

**Sax Invented the Saxophone  
Buescher Perfected It**



## Famous Salomes

(Continued from page 34)

appeal on the ocularly physical charm of her dramatic movements; but her performance was never without its sensuous attraction.

Madame Yorska and the Washington Square Players produced "Salomé" as a drama four years ago at the Comedy Theater. Yorska gave a most unusual interpretation of the rôle, and the performance was much talked of. Salomé, as conceived by this actress, was a girl outwardly calm and unemotional, driven to her excesses by an intellectual intensity. There were times when she appeared almost cynical; and she played the dance scene with a sort of passionate contempt for Herod.

Alle. Eysolt created the rôle of Salomé in Berlin in 1902; and Hedwig Reicher (then only fifteen) alternated with her in the same performance, being the second ever to play the part. She made of Salomé an innocent, coquettish girl who unconsciously became spiritually enamored of John the Baptist, and who, when denied the first kiss of her ideal passion, turned frantically and savagely vengeful.

## The Uncertainty of Certainty

(Continued from page 74)

reception given her here and hopes soon to master the English tongue and to come here, at least to visit. Out of the maze of uncertainties surrounding her, you are certain of Pola Negri as great potential womanhood.

## Iris In

(Continued from page 51)

HENCE, LOATHED PUNNING!

They are still playing on the words "reel" and "real"—thus showing that the standard of American humor isn't all that it is wise-cracked up to be.

IF ANYTHING?

How does Roy Neill expect to show "What's Wrong With Women" with two such perfect specimens as Constance Bennett and Barbara Castleton in his cast?

## THE PUBLIC DEBT

It seems a shame to name Viola Dana "The Five Dollar Baby." But it was quite as much a shame to refer to Gladys Leslie's "Million Dollar Smile."

## THE MAIDEN

By HELENE MULLINS

This is my life  
That no one knows—  
A passionate dream  
Of a kiss at dusk,  
A breath of love  
In my motionless hair,  
And a steal of hands  
'Cross my lonely soul—  
This is my life  
That no one knows . . .

(Seventy-seven)



## As if across a desk

"New York is calling!" says the operator in San Francisco. And across the continent business is transacted as if across a desk.

Within arm's length of the man with a telephone are seventy thousand cities, towns and villages connected by a single system. Without moving from his chair, without loss of time from his affairs, he may travel an open track to any of those places at any time of day or night.

In the private life of the individual the urgent need of instant and personal long distance communication is an emergency that comes infrequently—but it is imperative when it does come. In the business life of the nation it is a constant necessity. Without telephone service as Americans know it, industry and commerce could not operate on

their present scale. Fifty per cent more communications are transmitted by telephone than by mail. This is in spite of the fact that each telephone communication may do the work of several letters.

The pioneers who planned the telephone system realized that the value of a telephone would depend upon the number of other telephones with which it could be connected. They realized that to reach the greatest number of people in the most efficient way a single system and a universal service would be essential.

By enabling a hundred million people to speak to each other at any time and across any distance, the Bell System has added significance to the motto of the nation's founders: "In union there is strength."



"BELL SYSTEM"

AMERICAN TELEPHONE AND TELEGRAPH COMPANY  
AND ASSOCIATED COMPANIES

One Policy, One System, Universal Service, and all directed toward Better Service

We have prepared a booklet entitled

## Record Book and Criticisms of Picture Plays

which we want you to have. It tells *how* to criticise and enjoy the movies. If followed carefully, it will add to your powers of discernment and make you a first-class critic. It also contains a code, and many pages on which you can mark down every play you see and tell just why you liked it or didn't like it. When you have filled the book you will prize it very highly and you will send for another. We want every reader to have one, so we have made the price just what it costs us to produce, 10 cents. Think of it, only 10 cents! It will be worth many dollars to you!

## You Must Have This Booklet

It will help you to remember who the great players and directors are, and then you will look for them again, and want to read about them.

Send us a 10 cent piece (stamps will do) and we will mail this valuable booklet to you at once. Don't wait, do it now. We assure you you won't be sorry.

BREWSTER PUBLICATIONS - Brewster Building - Brooklyn, N. Y.





Diana Allen, well-known film star, uses Garda Face Powder

**D**ISCUSS Face Powder wherever women are gathered, and you will find staunch admirers of Garda. Why? The One-Week Garda Sample gives the answer: a wonderful new fragrance—unusual fineness—and soft, clinging smoothness. There's a fresh, clean puff with every box of

## Watkins GARDA FACE POWDER

Garda Toilet Requisites—and over 150 other Watkins Products—are delivered to the home by more than 6,000 Watkins Dealers. The Watkins Dealer is a business person of integrity—it pays you to patronize him. He saves you time and money. He brings you real Watkins Products, known for quality for more than 50 years and used by more than twenty million people today! If a Watkins Dealer has not called recently, write us and we'll see that you are supplied.

### One-Week Sample FREE!

Send today for liberal One-Week Sample of Garda Face Powder, perfumed with dainty new Garda odor; also attractive booklet on beauty and Garda products.

Territories open for live salespeople. Write!

**THE J. R. WATKINS COMPANY**

Winona, Minn.  
Dept. 230



Established 1868  
The Original

**10 Buys**  
**Engel**  
**Art Corners**

Millions Billions in use today

**Use them** to mount all kodak pictures, post cards, clippings in albums

No PASTE NEEDED

Made in Square, Round, Oval, Fancy and Heart of black, gray, sepia, and red gummed paper. Slip them on corners of pictures, then wet and stick. QUICK-EASY-ARTISTIC. No mess, no fuss. At photo supply, drug and stat's stores. Accept no substitutes; there is nothing as good. 10c brings full pkg. and samples from Engel Mfg. Co. Dept. 80-K, 4711 N. Clark St., CHICAGO

**New Discovery Clears Skin**

No more freckles, blackheads or pimples! No more redness, roughness, sallowness or "muddy" complexion! Science has made a new discovery that clears and whitens your skin with amazing quickness. As if by magic your skin imperfections harmlessly vanish—and your complexion takes on that clear, smooth beauty that every one envies and admires. There is hidden beauty in your skin. In an amazingly short time you can bring it out.

### Make This 3-Minute Test

You have always wished for a smooth, white skin, free from all blemish. Now thru this new scientific discovery you can quickly have it. Make this 3-minute-before-bed-time test. Smooth this cool, fragrant cream upon your skin. The very next morning look into your mirror. Note the results. See how the skin has already begun to clear. Notice how quickly freckles give way to unblemished, milky whiteness. Blackheads and other imperfections have already started to vanish. Get this magic key to renewed beauty. Order a jar of Golden Peacock Bleach Cream—this harmless new discovery. If within five days you do not already see satisfactory results your \$1 will instantly be refunded. Ask your dealer—or enclose a \$1 bill with your order and mail direct to the Paris Toilette Co., Dept. 510, Paris, Tenn.

**SELL YOUR SPARE TIME**

You can earn \$15 to \$50 a week writing show cards in your own home.—No canvassing.—A pleasant profitable profession easily and quickly learnt by our new simple graphic block system. Artistic ability not necessary.—We teach you how, and supply you with work.—Distance no object. Full particulars and booklet free.

**WILSON METHODS LIMITED—DEPT. E**  
64 East Richmond, Toronto, Canada.

## Little Wildcat

(Continued from page 31)

rockets at some celebration back home; the night was full of hideous odors, and sounds that mingled the peaceful and warlike grotesquely. Somewhere in the pitchy dark a lost cow moaned plaintively, frogs croaked complaint against the invasion of their ancient reign, a bird called with a flutelike note, and always the bark of guns, the detonation of bursting shells, shouts—

Ahead of him James Arnold saw dim blobs of deeper darkness against the sky, roofs with something ghastly about them which proved, as he came closer, to be jagged rents and ruined chimneys. He had come upon a deserted French village behind the enemy lines. And now, as he staggered on, he became aware that he was not alone. Burly shadows were hot on his trail, three shadows, the foremost pricking the sky with the spike of its helmet—they called out to him gutturally, commanding him to stop, but Jimmy only laughed aloud, drunken with pain and desperation, and ran on.

A rifle spat viciously. Jimmy paused, appeared to cogitate, and then with a solemn gait walked to the doorway of the nearest cottage, rapped and fell in a limp huddle of limbs across the threshold as the door opened quietly. The woman who had opened it was young and, even in the faint light, beautiful. Under the flaxen braids bound about her head and surmounted with a nurse's cap her face was sweetly curving, woman-compassionate, girl-shy. She stooped over the fallen man, thrust a hand under his foul coat and straightened, speaking in German to the three officers who had come up. "Dead! Another of the swine, thanks to you, my brave heroes!"

The three uttered exclamations of satisfaction, kicked the fallen man heartily while the nurse stood by with unmoved face, like a pink mask thru which her eyes smouldered with strange fires. Then, stepping stiffly, like wooden mannikins they marched away thru the dimness, shoulder to shoulder, singing a rowdy drinking song that brought the blood to the girl's cheek. Not until they had quite disappeared did she stir, then, swiftly stooping, she dragged the loose huddle of limbs at her feet inside the cottage and barred the door.

"Swine!" she said again, but this time she did not use the same tongue. The German stolidity, too, seemed to slip from her like a cloak hastily flung aside. She moved swiftly about the work of disinfecting and binding up the wound in James Arnold's shoulder, and was just finishing adjusting the bandages when he opened his eyes, surprisingly blue, like a small child's.

"You are better?" she held a glass to his lips, "you've lost a good deal of blood—"

"So," said Jimmy Arnold laboriously, "so the angels speak English! I've always hoped I wouldn't have to learn another language when I got to Heaven—

never could manage the verbs. Pleased—to meet you—"

He hovered between consciousness and delirium for many hours, in a world that was like a dim-lit room with candles flickering in the wind and the smell of white roses somewhere nearby. The illusion of the roses persisted even when he was quite sane again, and could sit up on the rude bed in the back room of the cottage and feed himself with the broth she brought him, with hands that seemed to belong to someone else.

"Tell me," he asked her, on the third day, "who are you? Not German, I know that. Are you English or American?"

The girl shook her head. "There are a thousand listening ears," she whispered rapidly, "what use are names? I am I, and you are you. There is not much else that counts in a world gone mad, a world that has forgotten the past and has no thought for the future."

"You are right," he nodded, "it does not matter how we came here to this place, all that matters is that we did come, that we are here together, that I love you—"

Her face flooded with tender color, as if a white rose should blush pink and open into full bloom before one's eyes. "Hush," she breathed, "you are still out of your head! Lie down and sleep. I must go now. It is my hour to go—"

He seized her hand. "Go where? I have a right to know—loving you gives me the right."

But she would not say more. Every afternoon she slipped out of the cottage, and returned at midnight, just when his tortured brain had decided that she must have been killed, that she would never return again. James Arnold was hard hit by more than a German bullet. In all his solemn, rather priggish years he had never been in love. He had danced with women, complimented them, and forgotten them. Now all the heartaches he had ever caused returned to torment him. When his mysterious protector returned one night to tell him that she had arranged to have him smuggled across to the Allied lines he forgot caution and demanded loudly, passionately that she should come with him. "I won't go without you! You won't let me—because you love me, too! Look at me in the eyes and deny it if you can!"

He drew her close, held her strongly, exulting to see the way the white lids fell over the swift confession of her gaze. But after a moment she drew away. "I love you because you are the man you are," she said gravely, "if you did not go you would not be the man I love. Your place is with your regiment—my place is here—" she broke off, making a signal for silence. On the outer door thundered a rude knock, and voices sounded—German voices, commanding Fräulein Schmidt to open.

"If you speak or try to interfere, no

(Continued on page 80)



## Differences and Priscilla

(Continued from page 37)

somebody staked me to a few dollars, and pretty soon my mother came out."

It was then the harrowing and hectic life at Universal began for her. She managed to get onto the lot and played parts in some one-reelers. Finally the moguls gave her a contract for forty dollars a week, but, suddenly one day, she was called into the imperial chamber and informed that she was no longer on the payroll.

But when the powers-that-were found out that she had no intention of relinquishing her position, they came to terms and put her in a certain screen actor's pictures as his leading woman. He used to get temperamental. When he saw Priscilla, with her frizzly hair and her bombastic personality, was to play opposite him he refused to do the picture. Again she was fired.

"When it was all over, I went around to his set," she said. "By that time he had a new leading woman and everything was smooth. So I just looked at him and said 'I'm not sore at you, F——, but just wait. Maybe one of these days you'll play *extra* in one of my pictures.'

"And do you know," she leaned forward and there was a twinkle in her eye. "It wasn't long afterward that I'd been signed as a star. And, one day, he got his notice, and they sent him around to play in a crowd in one of my first productions! But doesn't that go to show you how things come howling around at your door when you least expect them?"

"I wouldn't do a mean trick for anything. The best spite you can get out on people, particularly in the show business, is by being nice to them and showing them up. I haven't a single kick. I don't hate anybody, and it's always been a mystery to me how people want to *pay* to see me."

During this conversation Miss Dean and I sat, sweltering in the hot California sun, under a canopy-like effect that projected from one of the sets being used in her picture, "Under Two Flags." Miss Dean as Cigarette is a character novelty.

"I can't picture you being a vampire!" I remarked bluntly. "And Cigarette, I believe, is a siren?"

"She *was*," piped Priscilla, "but she's *not*—not now. How would I look playing a vamp? I'm not built right, in the first place, and in the second place I'd rather play her more vivaciously; as a flirt, for instance; as sort of up-to-date Mohammedan flapper."

Ever since she found her stride, she's stuck to a certain type of dynamic characterization. Not long ago a critic said she was one of the "six real actors" of the screen. Typically so. Altho she is intrinsically feminine, in voice, in posture, in mental attitude; there is at the same time something peculiarly masculine about her. Perhaps it's her rugged, splendid health. Perhaps it is her unusual nerve force. At any rate, she

(Continued on page 85)

(Seventy-nine)

# She Wears Her Priscilla Dean Tam

## For Every Occasion



And you will, too, when you see how practical it is and how well it looks on you. Priscilla Dean designed this tam for the girl who wants a snappy, well fitting and charmingly attractive hat for outdoor wear.

There's a color to match any sweater or any costume—and the price is so little—\$1.50—that every girl should have at least one besides her regular hat. Makes a wonderful gift for any woman or little girl.

Priscilla Dean Tams are made of the finest quality suede cloth—a soft, pliable material that drapes so gracefully at any angle. Always has that trim, tailor-made look because the inner elastic band makes it fit any head comfortably. A neat band of grosgrained ribbon and a cute little bow complete the picture.

**Priscilla Dean Tams Are Sold  
At All the Best Stores**

Get yours today. If your dealer cannot supply you, send \$1.50 with coupon or letter and we will send you a Priscilla Dean Tam **Postage Paid**. Be sure to state color and whether for young lady or child.

Priscilla Dean Tams come in two sizes—one for young ladies, the other for children.

**Twelve Popular Shades**  
Red, Pheasant, Copenhagen, Navy, Black, Sand, Jade, White, Orange, Brown, Orchid, Coral.



**It's  
Tam Time**

**Look  
for the  
Priscilla  
Dean label**

BAER BROS. MFG. CO.,  
900 W. Lake St., Chicago, Ill.

Enclosed is \$1.50 (Canada \$2.00) for which please send me a PRISCILLA DEAN TAM

In \_\_\_\_\_ For \_\_\_\_\_  
Color Miss or Child

Name \_\_\_\_\_

Address \_\_\_\_\_  
Money refunded if desired.

**BAER BROS. MFG. CO.**  
MFG'S OF PRISCILLA DEAN HATS

## Three Reasons for Reading the

# November MOTION.PICTURE. MAGAZINE

- I—For the sparkling one-act interview-playlet, "The Return of the First Screen Vampire," by Gladys Hall and Adele Whitely Fletcher, and featuring Theda Bara.
- II—For the discussion between those popular screen stars, Gloria Swanson and Antonio Moreno, on whether or not Women dress to please Men.
- III—For that smart and informative article, "The Story of the Sub-title." Do you know the origin of the art title? Do you know just why IS a sub-title?

# November MOTION.PICTURE. MAGAZINE

ON ALL NEWS-STANDS OCTOBER FIRST





## You Needn't Have Gray Hair At Any Age

The smart hat you choose won't make you seem any younger if your hair is gray, which it needn't be. Science has perfected a safe, sure and easy way to stop graying hair and bring back and keep the natural color. This you can learn for yourself by accepting our free offer.

You take no risk, for the test is made on a single lock and results tell their own story. When you see how even and beautiful is the restored color and how easily accomplished, you will start at once to restore and beautify all your hair.

### A clear, colorless liquid

Mary T. Goldman's Hair Color Restorer is a clear colorless liquid, clean and clear as water. Applied by combing—no skill or outside aid required.

No danger of the streaking or discoloration, which is worse than gray hair. There is nothing to wash or rub off—no interference with shampooing.

### Beware of experiments

If you try to restore your hair with some unknown product and it doesn't turn out well there is nothing to do. The streaked, discolored hair which is so mortifying will have to grow out again and this is a slow process.

You take no risk when you use Mary T. Goldman's, which is a tested laboratory product, every bottle efficient and reliable, results always the same. Remember this when you are urged to try something just as good.

### Mail the coupon

Don't accept any statement on faith, but judge for yourself by results. Fill out the coupon carefully, and if possible enclose a lock of hair in your letter. Send no money—this test offer is absolutely free.

When you have judged by this test, get a full-sized bottle from your druggist, or direct from us.

MARY T. GOLDMAN  
1267 Goldman Bldg., St. Paul, Minn.

Please send me your FREE trial bottle of Mary T. Goldman's Hair Color Restorer. The natural color of my hair is jet black.... black or dark brown.... medium brown..... light brown, drab or auburn.....

Name.....

Address.....

Please print your name and address plainly

## Secrets of Beauty Parlors Revealed

Formerly Closely Guarded Secrets, Now Yours We make you expert in all branches, such as muscle strap, mud pack, dyeing, marcel, skin work, manœuvring, etc. Earn \$40 to \$75 a week. No experience necessary. Study at home in spare time. Earn while you learn. Authorized diploma. Money-back guarantee. Get FREE book, *Oriental System of Beauty Culture*, Dept. 410, 1000 Diversy Blvd, Chicago

### Superfluous HAIR all GONE

Forever removed by the Mahler Method which kills the hair root without pain or injuries to the skin in the privacy of your own home

Send today 3 stamps for Free Booklet

D. J. MAHLER CO., 400-B Mahler Park, Providence, R. I.



## WATER-WAVE YOUR HAIR

### Water-Maid Wavers

Produce a natural, beautiful ripple wave that remains in straightest hair a week or more, even in damp weather or when perspiring. If the hair is fluffy only use the wavers once after every shampoo.

Send for Water Wavers (patented) today—stop burning hair with hot irons or twisting with curlers which breaks the hair. Absolutely sanitary—universally successful—endorsed by society leaders. If your dealer doesn't handle them send \$2 for set of 6 mailed with full directions.

WATER-MAID WAYER CO.  
117 E West Seventh St. Cincinnati, Ohio

## Little Wildcat

(Continued from page 78)

matter what happens, you will be doing a great wrong to your cause and mine," she whispered, catching his hand with white entreaty before she slipped out of the room, closed the door which was of plain planks and left no trace in the plank wall, and called cheerfully in German to the importunate visitors. A rush of loud sound told Arnold that she had unbolted the door. He clenched his hands till the nails made prints in the palms as he stood rigid, listening to the noise of clinking glasses, the boorish, drunken laughter, and presently the sound of an untuned piano playing dance hall tunes.

For an hour or more he listened, hardly breathing, until the shuffle of feet spoke to his tortured ears of departure. It hardly seemed possible that she could have managed to control a dozen drunken brutes and yet—they were actually going. He could hear the clatter of their swords against their boots, the crunching of the gravel under heavy feet, the receding growl of their voices. And then—with a strangling shock he became aware that one had remained behind.

"I go with the others, my pretty one," it was said in German, but the ears of the man who listened translated its meaning, tho the words were unfamiliar, "I will return, and we shall be very happy for a little hour, *hein?*"

Arnold heard the catch of her breath. "You know the orders!" she said trembling. "I am to be left unharmed! Is it not so commanded by the Office at Berlin? In return for my remaining and entertaining the troops with singing and dancing, I am to be safe——"

Again, without understanding the words, Arnold understood the terror in her tone. Violently shouldering aside the hidden door he stood before the two in the next room, a haggard young figure in his Allied uniform, face seamed and bitter with the acid of rage. The leer still on his face, the young German officer turned stupidly toward this unexpected interruption, and fell like a log from the impact of James Arnold's fist. Stooping with an effort that started his wound bleeding, the American lifted the prostrate figure, carried it to the door and flung it outside. Then, closing the door behind him, he turned to the white-faced girl.

"So," he said thickly, "that's what you are—a German camp follower! You, an American girl. Well, what's your game with me? My life is in your hands."

She laid a swift hand to her heart as if his words had been a weapon that stabbed thru and thru. But her voice was steady. "It has been for some time," she said quietly. Moving to the rear wall of the cottage, she pressed a nail head and a panel swung aside from a yawning black hole. She spoke a few words, and voices answered her, Amer-

ican voices from the darkness. Very wearily, as tho her soul more than her body were tired, the girl whom the Germans knew as Fräulein Schmidt lighted a taper, and motioning him to precede her, stepped down into the pit that had been dug in the bank on which the cottage stood, swinging the panel to behind her.

In the firefly light of the taper Arnold saw several wounded soldiers sitting about on bunks formed of the hard clay. They sprang up as they saw his rank and saluted respectfully, but their eyes were for his companion, worshipping her as men kneel before white plaster saints in niches and say their prayers to them. "Tonight?" one asked eagerly, "do we go thru the lines tonight?"

Long after he knew the heroism of this unknown girl who dared insult, nameless horrors and a firing squad in order to care for refugee Allied soldiers and smuggle them back thru the lines to their own regiments, James Arnold remembered the look of her as she led the way thru the tunnel that had the smell of a grave, holding her tiny taper on high like some symbolic figure.

He could not discover more of her than this. She was an American girl in the Secret Service who had volunteered gladly for a task which it seemed impossible that she could perform in safety. Thru her efforts three hundred wounded and stray Americans had been returned to their own lines.

"God forgive me," Major Arnold said, "I can never forgive myself. And I shall never see her again to ask her forgiveness."

For he thought, as everyone thought, that "Fräulein Schmidt's" heroic folly could have but one end.

"There will never be any other woman for me," he told his old friend Robert Ware, on his first evening after disembarking. "I knew that the first moment I looked at her."

Ware's gaze was quizzical. "Are you sure you knew that," he asked, "*the first moment you saw her?*" He rose, and stood looking down at his old friend in the stained, worn uniform. "You've changed, Jimmy! You're a human being now, the same as the rest of us. You used to be a bit of a Little Tin God, you know." He turned toward the doorway into the next room, "I've heard your story before you told it, man——"

"Before—I told it——" Major Jimmy stared. He rose slowly, too, shaking from head to foot, "but how—there was no one else could have told you! No one—except——"

He did not finish the sentence. His incredulous eyes were fixed on the lovely young figure standing in the doorway, smiling shyly. His arms went out yearningly, but still she hesitated.

"Are you sure——" she asked wistfully "—that you love—Mag O' the Alley?"



## Wallace Reid Wins the Christmas Cover

THE perennially popular Wally Reid walked away with CLASSIC's Christmas cover, closely pursued by Viola Dana, a newcomer in the lists. We are glad to give Wally the December cover, as it has been a long time since he has been there, and any one with the continued drawing power of this star surely deserves that recognition.

The first ten are as follows:

Wallace Reid .....	975
Viola Dana .....	939
Thomas Meighan .....	933
Antonio Moreno .....	897
Richard Barthelmess .....	885
Norma Talmadge .....	843
Gloria Swanson .....	821
William Farnum .....	761
Constance Talmadge .....	724
Mae Murray .....	711

It is rather surprising how little the personnel of the first ten changes. It simply means that sooner or later these stars will all have their turn on our covers, and then the lesser lights will be given their chance. So don't lose hope.

January's winner will be announced in the next issue of CLASSIC. This month you must vote for the February cover. *You must submit your vote for the February cover between September tenth and October tenth.*

Start the new year right!

Go out and gather in votes for your favorite.

All that is necessary is a post card with this written on it:

I would like to see a portrait of ..... on CLASSIC's cover for February.

Sign your name and address as an evidence of good faith. You may submit more than one vote on the same postal or in the same letter—just so there is a name and address for every vote.

Address your vote:

CLASSIC COVERS,  
Brewster Buildings,  
Brooklyn, N. Y.

IN DREAMS

ALIX THORN

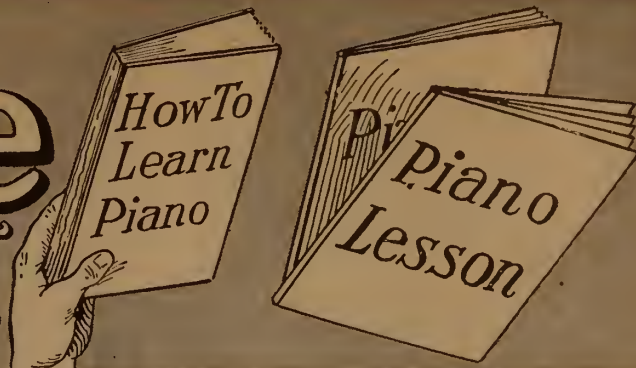
You are a part of every dream I dream;  
You follow every winding path I go.  
With me you stand in misty spaces far,  
With me you meet each mystic joy and woe.

You are a part of childhood's vanished days,  
Of memories I yearn to live again,  
Of girlhood's hours with April's smiles and tears,  
And sunshine sudden gleaming thru the rain.

I would not, could not, lose you from my dreams;  
In memories I ask that you will stay.  
Yet long to lead you from the shadow land,  
To share with me the homely dear today.

(Eighty-one)

## Free Booklet & Sample Lessons



## Stop Wondering How I Teach Piano; I'll Show You, FREE!



Year after year you've seen my advertisement in all the leading publications, offering to teach you piano in **quarter** the usual time. Year after year my school has grown and grown until now I have far more students than were ever before taught by one man. In 1921 over a thousand students **graduated** from my Piano or Organ course and received their diplomas.

Yet when I first started giving piano and organ lessons by mail in 1891 my method was laughed at. Could my conservatory have grown as it has, obtained students in every State of the Union and, in fact, practically every civilized country of the world, unless it produced very unusual and satisfying **RESULTS** for its students? See for yourself what it is that has brought my method so rapidly to the front. Write for free booklet and sample lessons.

Now, for the first time, you can obtain sample lessons without charge. In the past, I have always been opposed to sending out free lessons, even to persons who were seriously interested in my course. But my friends have insisted that I give everybody a chance to see for themselves just how simple, interesting and **DIFFERENT** my lessons are, and I have consented to try the experiment **for a short time**. Simply mail the coupon below or write a postcard, and the 64-page booklet and sample lessons will go to you at once absolutely free and without obligation.

**Within four lessons** you will play an interesting piece on the piano or organ, not only in the original key, but in all other keys as well. Most students practise months before they acquire this ability. It is made possible by my patented invention, the Colorotone. Another invention, obtainable only from me is my hand-operated moving picture device, Quinn-dex. By means of Quinn-dex you actually see my fingers in motion on the piano, and can learn just how to train your own fingers.

When I say that I can teach you piano in **quarter** the usual time, do not think that this is too good to be true. Modern inventions and improved methods have accomplished just as great wonders in other branches of education. You at least owe it to yourself to **investigate**. Send coupon or postcard at once, before the offer of free sample lessons is withdrawn.

**FREE BOOK COUPON**  
QUINN CONSERVATORY STUDIO, M1-50  
598 Columbia Road, Boston, 25, Mass.  
Please send me, without cost or obligation, your free booklet, "How to Learn Piano or Organ," free sample lessons, and full particulars of your method.  
Name..... Address.....

## BATHASWEET

TRADE MARK REG.

Bathe with Bathasweet. It adds the final touch of dainty luxuriousness to your bath—cools, refreshes and invigorates. Bathasweet keeps the skin soft and smooth.

**PERFUMES YOUR BATH**

**SOFTENS HARD WATER INSTANTLY**

Three sizes, 25c, 50c and \$1. At drug and department stores. Send 10c for miniature can. Bathasweet imparts the softness of rain water and the fragrance of a thousand flowers.

THE C. S. WELCH CO., DEPT. A-B, NEW YORK CITY

### 7 Diamond Solitaire Cluster

**Special Price \$55**

Seven perfectly cut, blue white Diamonds are so closely set in Platinum, and so exquisite is the workmanship that the solitaire resemblance is actually startling. Looks like a single 2 ct. Diamond. Don't send us a penny—we'll send the Ring entirely FREE. If satisfied, pay \$5.00, then send the balance in ten months, \$5.00 a month. If not satisfied, return.

**FREE**

De Luxe Diamond Book showing over 2,000 Bargains in Diamonds, Watches and Jewelry—ten months to pay on everything. Write to Dept. 492-R.

**Capital \$1,000,000**  
"THE HOUSE OF QUALITY"  
**L.W. SWEET INC.**  
1650-1660 BROADWAY, NEW YORK



## The Celluloid Critic

(Continued from page 45)

**ONLY \$2 DOWN GENUINE DIAMOND Wrist Watch**

**30 Days FREE TRIAL**



**14 KARAT SOLID WHITE GOLD**      **15 JEWELLED ADJUSTED REGULATED**

This beautiful wrist watch is 14 Kt. solid gold, set with 4 genuine blue white brilliant diamonds, at a price that we believe to be the lowest ever offered in the U. S. Send only \$2.00 down as a guarantee of good faith and we will send this bargain to you. The 14 Kt. case is HAND ENGRAVED and will stand U. S. Government assay. Silk grosgrain ribbon of the finest quality, with 14 Kt. clasp attached. The movement is 15 jeweled lever, adjusted and regulated and is guaranteed to give you complete satisfaction.

**Genuine Blue White Diamonds**  
Sparkling, brilliant, full cut, genuine diamonds make this the greatest bargain ever advertised. If you can duplicate it for less than \$65.00 we will refund every cent you paid. Buy on our 30 days free trial plan—you can't lose.

**Pay Only \$3.00 Per Month**  
for twelve months. Total price only \$38.00. Send your order and we'll send the wrist watch. We have only a limited number, so don't put it off. Write for our big catalog of bargains in diamonds, watches, jewelry, on easy payments.

**B. GUTTER & SONS**  
Wholesale Jewelers & Diamond Importers  
172 NASSAU ST., DIV. 520, NEW YORK



Note the remarkable improvement in the same face


**You, Too, May Instantly Beautify Your Eyes With**

**MAYBELLINE**

Just a wee touch of "MAYBELLINE" will make light, short, thin eyelashes and brows appear naturally dark, long and luxurious, thereby adding wonderfully to your beauty, charm and expression. Unlike other preparations, absolutely harmless and greaseless, will not spread and smear on the face or make the eyelashes stiff. The instant beautifying effect will delight you. Used by beautiful girls and women everywhere. Each dainty box contains mirror and brush. Two shades, Brown and Black. 75c AT YOUR DEALER'S or direct from us, postpaid. Accept only genuine "MAYBELLINE" and your satisfaction is assured. Tear out this ad now as a reminder.

**MAYBELLINE CO. CHICAGO**  
4750-56 Sheridan Road

**"DON'T SHOUT"**



"I hear you. I can hear now as well as anybody. 'How?' With THE MORLEY PHONE. I've a pair in my ears now, but they are invisible. I would not know I had them in, myself, only that I hear all right."

The Morley Phone for the **DEAF**

is to the ears what glasses are to the eyes. Invisible, comfortable, weightless and harmless. Anyone can adjust it.

Over one hundred thousand sold. Write for booklet and testimonials. **THE MORLEY CO., Dept. 792, 26 S. 15th Street, Phila.**

**High School Course in 2 Years**

You can complete this simplified High School Course at home inside leading professions. This and thirty-six other practical courses are described in our Free Bulletin. Send for it TODAY.

**AMERICAN SCHOOL**  
Dept. H-762, Draxel Ave. & 58th St. CHICAGO

must not forget to award first honors to Walter Long. The latter is sufficiently serious, in a brow-beating way, to lift him clear into the spotlight. Bull Montana could not have done any better.

There is a quota of Fairbanksian thrills and no mean supply of comedy gestures. Long's heavy earnestness when he is about to be executed—an earnestness carrying bewilderment, as if asking—"what's all the shootin' for?"—is an uproariously funny moment. Melodrama and the balancing romance figure in giving the picture its correct shading.

Wally has lost some of his dash, but the picture is complete with action and photographic appeal—thanks to James Cruze and his cameraman, so the star's being off form is nothing to make an irritable fuss over. Richard Harding Davis' story makes good film reading.

Another Paramount, "If You Believe It, It's So," attempts to be a blood relative to "The Miracle Man," and naturally succeeds in only being a poor stepchild. There is the same bid for humanity, the spiritual flavor, the powerful love theme and impressive symbols, but Perley Poor Sheehan's story nowhere approaches it. True a picture of a crook's regeneration hits a popular note and in all probability this one will interest those who are not searching for the perfect jewel.

One feature—the conspicuous one, incidentally, is its fine cast containing Thomas Meighan, than whom there is no better disciple of crookdom on the screen, Charles Ogle, Pauline Starke with her wistful expression, Joe Dowling, who appears to have been employed to portray a mild sort of patriarch, and Theodore Roberts. The resourceful Theodore, playing a part similar to the charlatan of the old-time medicine show, carries off the humor as usual. He is an itinerant preacher here, his top-hat, Chesterfield coat, and a full-grown crop of flowing whiskers giving him a fit masquerade of his real profession—a crook of yesterday. Those whiskers are not to be brushed aside lightly. He is qualified to become a member in good standing of the House of David.

The plot? Merely a crook reforming too early—without any motive apparently, transplanting himself to the honest soil of the country and possessing enough confidence in himself to believe in the virtues. Hence the title. Some homely touches compensate for a story which carries no driving power behind it.

Anyone blessed with a good memory will recall Theda Bara's version of the vampire in Fox's adaptation of Porter Emerson Browne's play, "A Fool There Was," inspired from Kipling's poem. And the new expression which Fox has made falters in its inaccurate psychology. Can you imagine a level-headed business man—one wrapped up in his family—falling for the eye-play technique of a coy flapper? Yet that's what happens

here, with the result that the plot is marred by false motivation.

Estelle Taylor is a censor-proof adventuress, and before the story is completed you feel like putting the intrigued financier in the class of foolish "fall guys." He gives up everything; in fact, becomes a sodden drunkard, for no purpose apparently, inasmuch as scenes which should be relevant to his disgrace are never shown. There is too much suggestion. And several gaps do not help matters any.

The wife stalks back into her husband's life—then conveniently leaves him for a moment so that the seductive girl may continue her *amour*. She tips him over a banister and the wife becomes a widow. Flirtatious girls would need to have more variety to catch the cagey man that Lewis Stone represents. The sets are lavish enough, but why the depth? Why build them as big as a convention hall? There is dignity here and there and a few compelling moments. The Bara picture was far more impressive.

Marshall Neilan has advanced further the past year than any of his contemporaries which come to mind. You, who see "Fools First," will admit that he can get more out of plain, bottle-in-bond, unadulterated melodrama than any director on the screen. This First National picture is a gripping, absorbing tale which crashes thru like a surging tide, carrying the spectator thru a series of scenes undeniably dramatic and compelling. It is a maelstrom of emotions inspired from witnessing the "open sores" of life—treated sometimes crudely, but more often subtly with ever an eye upon the melodramatic thrills.

It features much physical action and the "gas-house" killings could be eliminated without robbing it of its vitality and vividness. It is a graphic realism particularly in its revelation of underworld life. Two conspicuous incidents? Watch for the propped-up corpse who is camouflaged as a live crook when the police enter the door! Watch for the novel manner in which the crooks carry their tools—in musical instruments. Marion Fairfax wrote the scenario from a magazine story by Hugh McNair Kahler. And it is a compact, ever progressive piece of writing.

The interpretation is adequate and more than adequate in Claude Gillingwater's character portrayal. Here is an actor to be trusted with any rôle. And Raymond Griffith's "Wofi" is a perfect study.

Another melodrama bearing the First National trademark is Allen Holubar's "Hurricane's Gal." Curious fellow this Holubar. He believes in crowding in every conceivable melodramatic device for the sake of giving you a three-ring circus and all the attractions of the side-shows, to say nothing of the menagerie.



The jungle is represented by a monkey here. It's a hurricane picture and, therefore, is properly named.

From the moment that Dorothy Phillips inherits her father's smuggling enterprises, a schooner and a cut-throat crew, there is a smash-bang, hit or miss style of action, with most of the appeal centering upon the photographic display. Silhouettes are caught of marine views and the pictorial quality of the opus is highly effective thruout.

The improbabilities mount and nearly engulf the players, which, of course, makes their interpretation unconvincing—even with Wallace Beery lending his graphic deep-dyed villainy to the rôle of a first mate. The feature is crammed with fistic mêlées, mutinies and constant conflicts between the fair skipper and the revenue officers. Yet love conquers and, true to form, romance knocks on the door of her cabin in the form of the government agent. She would yield to her impulse to kill him—in vain.

"Hurricane's Gal" is a deep sea melodrama largely filled with hokum. It is of the stuff of which serials are made. And every detail is in its customary place. To give you a sample of its unconvincing incident, let us say that the polished officer, played in the matinee manner by Robert Ellis, punishes the cut-throats with one fell swoop of his arm. This is contrary to pugilistic ethics. A good, big man can whip a good little man any day. Wally Beery weighs two hundred pounds, Robert Ellis, a hundred and sixty. Yet the latter conquers him with ease.

It is a source of wonder to us why Paramount titled the Joe May entry "The Mysteries of India," instead of keeping the working title, "The Indian Tomb." The latter seems more appropriate for the plot—a tale of Hindu marital infidelity—an Oxford prince planning a diabolical scheme of revenge for his unfaithful spouse and giving expression to his cruel nature in torturing the interloper and his erstwhile friends.

The present title certainly emphasizes all the magic hocus-pocus that is bound up with Indian magicians. It is weird; it is uncanny and interesting at times. But you see the scissors and blue pencils approaching as early as the third reel and once the half-way mark is reached the picture drops from sheer weight of its excess baggage. What to leave in and what to take out has been the problem of the editors. Yet they have bridged the gaps so that the spectator does not lose the thread of the story. One fault it has—the titles predicate the action with the consequent loss of suspense.

This German production is the work of Joe May, the director of the serial hoax, "The Mistress of the World." There is no comparison between the two pictures insofar as interpretation is concerned. Conrad Veidt, the curious freak of "Dr. Caligari," gives a highly interesting bit of pantomime as the barbaric prince. Take notice of his eloquent hands, his mobile face, and mark the

(Eighty-three)

# How YOU Can Write Stories and Photoplays

By ELINOR GLYN

Author of "Three Weeks," "Beyond the Rocks,"  
"The Great Moment," Etc., Etc.

FOR years the mistaken idea prevailed that writing was a "gift" miraculously placed in the hands of the chosen few. People said you had to be an Emotional Genius with long hair and strange ways. Many vowed it was no use to try unless you'd been touched by the Magic Wand of the Muse. They discouraged and often scoffed at attempts of ambitious people to express themselves.

These mistaken ideas have recently been proved to be "bunk." People know better now. The entire world is now learning the TRUTH about writing. People everywhere are finding out that writers are no different from the rest of the world. They have nothing "up their sleeve"; no mysterious magic to make them successful. They are plain, ordinary people. They have simply learned the principles of writing and have intelligently applied them.

Of course, we still believe in genius, and not everyone can be a Shakespeare or a Milton. But the people who are turning out the thousands and thousands of stories and photoplays of to-day for which millions of dollars are being paid ARE NOT GENIUSES.

You can accept my advice because millions of copies of my stories have been sold in Europe and America. My book, "Three Weeks," has been read throughout the civilized world and translated into every foreign language, except Spanish, and thousands of copies are still sold every year. My stories, novels, and articles have appeared in the foremost European and American magazines. For Famous Players-Lasky Corporation, greatest motion picture producers in the world, I have written and personally supervised such photoplays as, "The Great Moment," starring Gloria Swanson, and "Beyond the Rocks," starring Miss Swanson and featuring Rodolph Valentino. I have received thousands and thousands of dollars in royalties. I do not say this to boast, but merely to prove that you can be successful without being a genius.

Many people think they can't write because they lack "imagination" or the ability to construct out-of-the-ordinary plots. Nothing could be further from the truth. The really successful authors—those who make fortunes with their pens—are those who write in a simple manner about plain, ordinary events of every-day life—things with which everyone is familiar. This is the real secret of success—a secret within the reach of all, for everyone is familiar with some kind of life.

Every heart has its story. Every life has experiences worth passing on. There are just as many stories of human interest right in your own vicinity, stories for which some editor will pay good money, as there are in Greenwich Village or the South Sea Islands. And editors will welcome a story or photoplay from you just as quickly as from any well-known writer if your story is good enough. They are eager and anxious for the work of new writers, with all their blithe, vivacious, youthful ideas. They will pay you well for your

ideas, too. Big money is paid for stories and scenarios to-day—a good deal bigger money than is paid in salaries.

The man who clerked in a store last year is making more money this year with his pen than he would have made in the store in a lifetime. The young woman who earned eighteen dollars a week last summer at stenography just sold a photoplay for \$500.00. The man who wrote the serial story now appearing in one of America's leading magazines hadn't thought of writing until about three years ago—he did not even know that he could. Now his name appears almost every month in the best magazines. *You don't know whether you can write or not until you try.*

I believe there are thousands of people who can write much better stories and plays than many we now read in magazines and see on the screen. I believe thousands of people can make money in this absorbing profession and at the same time greatly improve present-day fiction with their fresh, true-to-life ideas. I believe the motion picture business especially needs new writers with new angles. I believe this so firmly that I have decided to give some simple instructions which may be the means of bringing success to many who have not as yet put pen to paper. I am going to show YOU how easy it is when you know how!

Just fill out the coupon below. Mail it to my publishers, The Authors' Press, Auburn, N. Y. They will send you, ABSOLUTELY FREE, a handsome little book called

"The Short-Cut to Successful Writing." This book was written to help all aspiring people who want to become writers, who want to improve their condition, who want to make money in their spare time. Within its pages are many surprises for doubting beginners; it is crowded with things that gratify your expectations—good news that is dear to the heart of all those aspiring to write; illustrations that enthuse, stories of success; new hope, encouragement, helps, hints—things you've long wanted to know.

"The Short-Cut to Successful Writing" tells how many suddenly realize they can write after years of doubt and indecision. How story and play writers began. How many rose to fame and fortune. How simple plots and ordinary incidents become successful stories and plays when correctly handled. How new writers get their names into print. How one's imagination properly directed may bring glory and greatness. How to WIN.

This book and all its secrets are YOURS. You may have a copy ABSOLUTELY FREE. You need not send a penny. You need not feel obligated. You need not hesitate for ANY reason. The book will be mailed to you without any charge whatever.

Get your pencil—fill out the coupon below. Mail it to The Authors' Press before you sleep to-night. This little act may be the turning point of your whole career. Who knows?

THE AUTHORS' PRESS, Dept. 221, Auburn, N. Y.  
Send me ABSOLUTELY FREE "The Short-Cut to Successful Writing." This does not obligate me in any way. (Print your name and address plainly in pencil.)

Name .....

Address .....

City and State.....



Elinor Glyn



# Corliss Palmer Powder



CORLISS PALMER

is the result of scientific research and experiment. Miss Palmer, by winning first prize in the 1920 Fame and Fortune Contest, was adjudged the Most Beautiful girl in America, and her Beauty articles in *BEAUTY* and in the *MOTION PICTURE MAGAZINE* have attracted wide attention.

We have the exclusive American rights to manufacture Miss Palmer's Powder. We put it up in pretty boxes, which will be mailed to any address, postage prepaid, on receipt of price, One Dollar a box. It comes in only one shade and is equally desirable for blondes and brunettes. It is a powder that *does not look like powder*—"art that conceals art."

***Do not think of sitting for a portrait without first using this powder!***

And it is perfected for the photogallery, for evening functions, for street use, in the Movies and everywhere. Send One Dollar or 1-cent or 2-cent stamps, and we will mail you a box of this exquisite powder.

Beware of imitations and accept no substitutes warranted to be "just as good." There is nothing else like it on the market.



## Extract from Motion Picture Magazine

I have tried about every powder on the market and have done considerable experimenting on myself and on others. There is no denying that there are several very fine powders on the market, but I felt that none just suited me, and so I determined to make one that did. You see, in the first place, I had some very peculiar ideas about the complexion and was very hard to please. I am very particular about tints and staying qualities, and I want a powder that does not look like powder, that will not blow off in the first gust of wind, that is not too heavy nor too light, that will not injure the complexion, and that will not change color when it becomes moist from perspiration or from the natural oil that comes thru the pores of the skin. I also like a pleasant aroma to my powder, and one that lingers. After experimenting with powdered starch, French chalk, magnesium carbonate, powdered orris root, rice powder, precipitated chalk, zinc oxide, and other chemicals, and after consulting authorities as to the effects of each of these on the skin, I finally settled on a formula that has been tried out under all conditions and that suits me to a nicety. And, most important of all, perhaps, this powder when finally perfected had the remarkable quality of being equally good for the street, for evening dress and for motion picture make-up. I use the same powder before the cameras for exteriors and interiors, and for daily use in real life. So do many of my friends, and they all tell me that they will use no other so long as they can get mine. As to the tint, it is a mixture of many colors. I learned from an artist years ago that there are no solid flat colors in nature. Look carefully at anything you choose and you will see every color of the rainbow in it. Take a square inch of sky, for instance, and examine it closely and you will find every color there. Just so with the face. Any portrait painter will tell you that he uses nearly every color when painting flesh. Nothing is white—not even snow, because it reflects every color that is around it. White face powder is absurd. White is not a color. The general tone of my powder is something like that of a ripe peach, and I therefore call it "Corliss Palmer Peach Bloom Powder."

## WILTON CHEMICAL CO.

BROOKLYN, N. Y.

Cut out and mail today

WILTON CHEMICAL CO.  
BROOKLYN, N. Y.

For the enclosed One Dollar please send me a box of CORLISS PALMER POWDER.

Name.....

Street.....

City and State.....

wily cunning of the Oriental in every gesture.

There are some gorgeous sets and these coupled with the waving of the magic wand by Herr May, who introduces studio legerdemain at every turn, compel some attention from the spectator. Frau May is occasionally in the foreground, effacing in these moments the atmospheric trimmings in the background. Veidt's acting and the bizarre sets are the redeeming qualities in this curious conglomeration.

The most human document of the "excitement eating" restless sex which has graced the screen is "What's Wrong With the Women?" (*Equity*). Heretofore authors and directors have merely skirted the question—never catching the true psychology of the independent, pleasure-loving girl. Daniel Carson Goodman, however, has torn a leaf from Scott Fitzgerald. He proceeds to answer the query in a manner recognizably real. Jazz, excitement—too much indulgence by doting males, a craving for masculine conquest—these are all woven into his dramatic fabric—a story which strikes deep chords, yet never encroaches upon arbitrary grounds.

What is depicted is taking place nightly in New York and also in other large cities. A wilful daughter, thoroly "Ritzy," starts this plot on its restless journey. And before she has learned humility and adopted a spirit of fair play toward her father, her house is torn asunder, while in a counterplot, a home-loving wife has listened to the cooing voice of the temptress. The big game is a wealthy, idle philander. Jazz is unmasked in a thoro manner. If Mr. Goodman caters toward a happy ending nevertheless his moral is well established in doing so.

The intervening episodes are charged with interesting slices of the false Bohemia. The only error discernible is the introduction of a Christly figure whose faith in himself and humanity restores health to a stricken child. This touch is picturey, tho it doesn't actually jar upon one's sensibilities.

The picture carries a finely balanced cast with Constance Bennett, Montagu Love, Rod La Rocque and Helen Roland, a tiny tot of wholesome, charming personality walking away with first honors. Miss Bennett, the daughter of Richard Bennett, is an ideal choice for the giddy, independent girl. Verve, vivacity and poise are hers in a large measure. There are some genuine shimmy experts employed, too—for atmospheric purposes.

Closing our eyes like a medium and peering over into Borderland, we find that the picture of that title issued by Paramount, while carrying an inane story—the easiest of the triangles—has its expressive moments. These arrive in its fantastic and highly picturesque scenes of the soul's wanderings in the first plane after death. This wraith or spirit or angel or ghost has erred upon the earth's sphere. Before she can ascend to

(Continued on page 92)



## Differences and Priscilla

(Continued from page 79)

moves with the vigor and agility of a young athlete.

"Every director I've had has taught me something," Priscilla went on. "Elmer Clifton taught me to work quietly in a close-up and to have pep in a long shot. Joseph de Grasse taught me always to work in the center of the stage, while from Lois Weber I learned camera angles and the use of my hands and feet."

Undoubtedly it was "The Wildcat of Paris" that put Priscilla on the dramatic map. And she laughs now when she remembers how she got the part. Joseph de Grasse had seen her around the studio, doing anything at all merely to keep her shaky foothold. "If you weren't so crazy, I'd like to try you in 'The Wildcat,'" he told her, "but I don't know."

"Say, do you know, I trailed him like mad, and started in to take the permanent wave out of my disposition. Finally he gave me the chance, and . . ." She concluded with a snap of her fingers and a shrug of her shoulders.

"And now—what next?" I interposed.

"Oh, nothing!" she half sighed. "Guess I haven't any real ambition. It used to be my craze to have a fine car in which I could ride down the street like Ritz people. I've got the car now, and more than two dresses. And I'm married—and quite settled and happy. In fact, my husband (Wheeler Oakman) is out in Beverly now helping them build our new house."

But in "Under Two Flags" she is more the old Priscilla. She expressed a hope that the public will like it.

"If they don't . . . !" she declared, ominously. "Well, it'll mean a lot of hard work gone wrong. Oh, boy! those sandstorms! And those horseback rides! I'm still sore—and art is long!"

Said Mr. Arliss . . .

(Continued from page 23)

With feelings justly hurt I have herein endeavored to give the floor, the whole floor, to Mr. Arliss, quoting him, *sans* comment . . .

And it has been a task . . . a task, I admit! For I *might* have remarked that he wore informal slippers and his monocle . . . that he is so quintessentially a gentleman, that had he appeared in the costume of an African head-hunter it would have made little difference . . . and that, when I departed, business meeting and quarter hours notwithstanding, he took me down in the elevator himself—operated the elevator, I mean. It was a rôle in which I had never aspired to see him . . . informal slippers . . . monocle and all . . . *running an elevator for me* . . . with the *savoir faire* of the Rajah and the kindness, the charming courtesy that is Arliss.

(Eighty-five)



## Your Figure

Has Charm Only as You Are Fully Developed

## BEAUTY OF FORM

can be cultivated just the same as flowers are made to blossom with proper care. Woman, by nature refined and delicate, craves the natural beauty of her sex. How wonderful to be a perfect woman!

## Bust Pads and Ruffles

never look natural, or feel right. They are really harmful and retard development. You should add to your physical beauty by enlarging your bust-form to its natural size. This is easy to accomplish with the NATIONAL, a new scientific appliance that brings delightful results.

## FREE BEAUTY BOOK

If you wish a beautiful, womanly figure, write for a copy of the treatise by Dr. C. S. Carr, formerly published in the Physical Culture Magazine, entitled: "The Bust—How It May Be Developed." Of this method Dr. Carr states:

"Indeed, it will bring about a development of the busts quite astonishing"

This valuable information, explaining the causes of non-development, together with photographic proof showing as much as five inches enlargement by this method, will be sent FREE to every woman who writes quickly. Those desiring book sent sealed, enclose 4c postage.

THE OLIVE COMPANY, Dept. 210, Clarinda, Iowa

## DISCOVERED!

The One Magazine No Woman Can Afford To Miss

## Beauty

IT is the last word on matters of physical beauty, charm, mental poise, good taste in dress.

Its articles are by experts and written not only to inform but to entertain.

It is a pictorial treat. It reproduces the work of the best artists and photographers.

It gives you the latest news of the Stage, of Society, of the world of Fashion.

It is conducting a nation-wide search for America's loveliest girl.

It gives you one extra-special feature in each number. But there will be TWO such features in NOVEMBER:

I—"The Place of the Beauty Specialist in the Community," by that internationally recognized authority on beauty, Mme. Helena Rubinstein.

II—The first of a series of articles on the "Rejuvenation of the Middle-Aged Woman," by another well-known expert, Carmita de Poleus Jones.

## Beauty for NOVEMBER

YOU HAVE A BEAUTIFUL FACE  
BUT YOUR NOSE?

IN THIS DAY and AGE attention to your appearance is an absolute necessity if you expect to make the most out of life. Not only should you wish to appear as attractive as possible, for your own self-satisfaction, which is alone well worth your efforts, but you will find the world in general judging you greatly, if not wholly, by your "looks," therefore it pays to "look your best" at all times. Permit no one to see you looking otherwise; it will injure your welfare. Upon the impression you constantly make rests the failure or success of your life. Which is to be your ultimate destiny?

My latest *Nose-Shaper*, "TRADOS Model 25," U. S. Patent, with six adjustable pressure regulators and made of light polished metal, corrects now ill-shaped noses without operation, quickly, safely and permanently. Diseased cases excepted. Is pleasant and does not interfere with one's daily occupation, being worn at night.

Write today for free booklet, which tells you how to correct Ill-Shaped Noses without cost if not satisfactory.

M. TRILETY, Face Specialist 1742 Ackerman Bldg., Binghamton, N. Y.  
Also For Sale at Riker-Hegeman, Liggett's and other First-Class Drug Stores.







Latest photograph of Earle E. Liederman  
Taken Feb., 1922

## If you were dying tonight

and I offered you something that would give you ten years more to live. Would you take it? You'd grab it. Well, fellows, I've got it, but don't wait till you're dying or it won't do you a bit of good. It will then be too late. Right now is the time. Tomorrow, or any day, some disease will get you and if you have not equipped yourself to fight it off, you're gone. I don't claim to cure disease. I am not a medical doctor, but I'll put you in such condition that the doctor will starve to death waiting for you to take sick. Can you imagine a mosquito trying to bite a brick wall? A fine chance.

### A Rebuilt Man

I like to get the weak ones. I delight in getting hold of a man who has been turned down as hopeless by others. It's easy enough to finish a task that's more than half done. But give me the weak, sickly chap and watch him grow strong. That's what I like. It's fun to me because I know I can do it and I like to give the other fellow the laugh. I don't just give you a veneer of muscle that looks good to others. I work on you both inside and out. I not only put big, massive arms and legs on you, but I build up those inner muscles that surround your vital organs. The kind that give you real pep and energy, the kind that fire you with ambition and the courage to tackle anything set before you.

### All I Ask Is Ninety Days

Who says it takes years to get in shape? Show me the man who makes any such claims and I'll make him eat his words. I'll put one full inch on your arm in just 30 days. Yes, and two full inches on your chest in the same length of time. Meanwhile, I'm putting life and pep into your old backbone. And from then on, just watch 'em grow. At the end of thirty days you won't know yourself. You're whole body will take on an entirely different appearance. But you've only started. Now comes the real work. I've only built my foundation. I want just 60 days more (90 in all) and you'll make those friends of yours that think they're strong look like something the cat dragged in.

### A Real Man

When I'm through with you, you're a real man. The kind that can prove it. You will be able to do things that you had thought impossible. And the beauty of it is you keep on going. Your deep full chest breathes in rich pure air, stimulating your blood and making you just bubble over with vim and vitality. Your huge, square shoulders and your massive muscular arms have that craving for the exercise of a regular man. You have the flash to your eye and the pep to your step that will make you admired and sought after in both the business and social world.

This is no idle prattle, fellows. If you doubt me, make me prove it. Go ahead. I like it. I have already done this for thousands of others and my records are unchallenged. What I have done for them, I will do for you. Come, then, for time files and every day counts. Let this very day be the beginning of new life to you.

### Send for My Book "MUSCULAR DEVELOPMENT"

It is chock full of large size photographs of both myself and my numerous pupils. Also contains a treatise on the human body and what can be done with it. This book is bound to interest you and thrill you. It will be an impetus—an inspiration to every red blooded man. I could easily collect a big price for a book of this kind just as others are now doing, but I want every man and boy who is interested to just send the attached coupon and the book is his—absolutely free. All I ask you to cover is the price of wrapping and postage—10 cents. Remember, this does not obligate you in any way. I want you to have it. So it's yours to keep. Now don't delay one minute. This may be the turning point in your life today. So tear off the coupon and mail at once while it is on your mind.

### EARLE E. LIEDERMAN

DEPT. 1810 309 BROADWAY, NEW YORK

EARLE E. LIEDERMAN,  
Dept. 1810, 309 Broadway, New York

Dear Sir I enclose herewith 10 cents for which you are to send me, without any obligation on my part whatever, a copy of your latest book, "Muscular Development." (Please write or print plainly.)

Name.....

Address.....

City..... State.....

## A Man of Parts

(Continued from page 59)

But of himself and the manner of man he was, he would not speak. Now this I knew to be the well-known English reticence—a baffling sort of attribute for a stranger to combat. I got off the train with him feeling rather disappointed. And then—

"I have some rare first editions," said Mr. Herbert, "would you care to come up and see them?"

I would—rather. The man was interesting.

In his little house—it actually is a little house and as unassuming as a summer cottage—where he lives, when he is not off on location, with his wife and his little daughter Joan, we looked over the first editions. They are all English, of course! He made some tea and over the cup that cheers he grew confidential.

Alas, for the inhibitions of the interviewer, and ah, for the things I cannot tell! For Mr. Herbert forgot he was being interviewed and spoke from his heart instead of his head. Now what would be the use of calling the story "And What Came After," when I dare not repeat what came after?

Suffice it to say, that from books we drifted to that more fertile field, people—human beings and human relationships; to humanity with its pettiness and its errors, its inchoate but still inherent divinity and the inglorious atoms that contribute the whole; to modes of conduct and the ways to find happiness—not one of which was the seeking of it; to the evolution of a working philosophy; the finite necessity for tranquillity of mind, and a steadfast personal integrity; a recognition of the things that matter and a discarding of those not worth while.

For Mr. Herbert is one of those rare men, of his comparative youth—he is no fledgling—who have come thru, who have reached the crest and are not yet descending, whose ideas have crystallized into the clear waters of conviction. He has known the beauty of sacrifice, the magnificent tonic of struggle and the ultimate wisdom of finding one's self. He is a highly evolved soul. And at first I thought him only an average, pleasant spoken, well-bred Englishman!

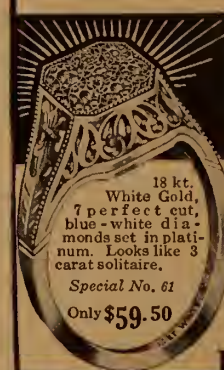
First of all, Holmes Herbert is a man. Then he is a thinker; then a husband and a father; then a collector of rare books, and after that he is a kindly philosopher who lends money to his friends, and gives it away to his poor, and saves what is left of it, wisely for himself. Lastly, perhaps, he is a movie actor, but these other attributes all fuse perfectly into this last, making it assuredly, not the least.

He was on the stage in England and over here. He has played opposite an incredible list of great women stars. He once played with Wyndham Standing, another Englishman who is lending his talents to the cinema. He lives back to back with Percy Marmont, still another Englishman. They dig in their respective gardens and if they are not rivals on

## Look Prosperous!

## DIAMONDS wear FOR A FEW CENTS A DAY NO MONEY DOWN

Think of it! You can own any of these bargains—the greatest in America—for a few cents a day. Your simple request brings your choice for free examination. Do not send a single penny.



18 kt.  
White Gold,  
7 perfect cut,  
blue-white dia-  
monds set in plat-  
inum. Looks like 3  
carat solitaire.  
Special No. 61  
Only \$59.50

When the ring comes, examine it—wear it ten days. If you don't agree it is the most sensational bargain you have ever seen, send it back at our expense. If you decide to keep it, it is yours—for a few cents a day. Order direct from this advertisement, if you wish. Don't send a cent. You do not risk a penny to see these remarkable bargains.

### SEND NO MONEY

These bargains are the latest, up-to-the-minute creations. You may order from this advertisement without risking a penny. Decide which ring you want. Then rush your order to us, so that you may own a most exquisite and beautiful diamond ring without inconvenience.

### CHARGE ACCOUNT PLAN

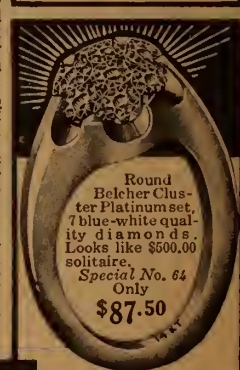
By our new charge account plan, you pay for your choice of thousands of unusual bargains in sums so small you would never think of saving them. After you are pleased, you send only 20% as first payment—then 10% monthly—at the rate of a few pennies a day. You never miss the money. Under our liberal profit sharing plan, you are guaranteed 8% yearly dividends. Also 5% Bonus.

### NO RED TAPE

There is no inconvenience or annoyance. We trust you for what you want. No unpleasant features of any kind. You are protected in every way. You save money under the Lyon Charge Account Plan.



Premier  
Cluster, 7 care-  
fully matched  
blue-white dia-  
monds set in plat-  
inum. Looks like 3 1/2  
carat solitaire.  
Special No. 71  
Only  
\$69.50



Round  
Belcher Clus-  
ter Platinum set,  
7 blue-white qual-  
ity diamonds.  
Looks like \$500.00  
solitaire.  
Special No. 64  
Only  
\$87.50



Lyon  
Trueheart solid  
platinum diamond  
ring. Absolutely  
perfect cut, blue-  
white quality dia-  
mond. Rare value.  
Special No. 85  
Only  
\$127.50

### MILLION DOLLAR BARGAIN BOOK FREE

Send your name and address today for our big million dollar bargain book showing thousands of unusual bargains. Send for your free copy today to Dept. L17

## J.M. LYON & CO. 2-4 Maiden Lane N.Y. In Business nearly 100 years

The above firm has been a consistent user of CLASSIC advertising columns for a number of years, and is absolutely reliable. You can order from this advertisement with full assurance of getting a square deal.



## Start a Beauty Parlor

*In Your Own Home and  
Make Money*

Wherever you may live, whether in a small town or a big city, there are in your neighborhood many who are troubled with superfluous hair, moles, warts, birthmarks, etc., and you know that electrolysis is the only method of permanently removing them. You can get a large part of this trade by securing an *Electrolysis Outfit* and learning how to operate with the simple directions accompanying it. *Anybody can learn to do it.* It requires no knowledge of electricity or of physiology. You can operate in your own home, because all you require is good light, two chairs and a table. Or you can operate in the homes of your customers, because the outfit can be carried in a small hand valise. The usual charge for removing superfluous hair is \$5.00 for half an hour's treatment, and there are very few places in this country where you can get it done at any price. I will send an *Electrolysis Outfit*, prepaid, to any address on receipt of price, \$20.00.

If you wish to take up other branches of Beauty Parlor work, I will undertake to teach by correspondence the following courses on receipt of price:

Facial Massage .....	\$2.00
Shampooing .....	2.00
Eye brows and Lashes. ....	1.00
Reducing .....	2.00
Wrinkles .....	1.00
Facial Mud Bath.....	1.00
Manicuring .....	3.00
Pimples, Blackheads, etc. ....	1.00
Double Chin .....	1.00
Body Massage .....	1.00

### All Ten Courses for \$10.00

Each course includes complete directions in simplified form. Nearly all of the ingredients required can be purchased at any drug store, such as tweezers, bowls, saucers, witch-hazel, glycerine, cold cream, etc., except the mud bath, which is my own secret preparation; but I will make a special price on this and on all my preparations, if my pupils prefer them to others.

### This is an Age of Beauty

In a few years you will see Beauty Shops everywhere. Learn the business now! Start in a small way, and some day you may own a handsome Beauty Parlor on the main street, with dozens of girls doing the work for you. *There's Big Money in it!*

### CORLISS PALMER

Brewster Buildings, Brooklyn, N.Y.

the screen, the competition in gardening is simply harrowing. (No pun intended!)

Mr. Herbert has played many parts in his movie career: from the rather stupid, overfed English husband to the gay, the rollicking, the débonair Prince of Wales in "A Stage Romance"; from the handsome movie hero to the typical heavy villain; from the straight lead to the pronounced character part. Finesse, skill and conviction are the chief components of his portrayals. He is practically the only free-lance photoplayer who has yet to face an idle period. He is in constant demand, for the greatest variety of rôles conceivable. Whenever there is a part, a bit difficult, a bit out of the ordinary, over which the director must have many a consultation, he ends by thumping his fist and exclaiming, "I have it; We'll send for Herbert!"

That's why I called it "A Man of Parts."

### The Darkest Hour (Continued from page 52)

my future. I was probably the most troublesome of her three children, for I was full of life and mischief, but I was also her favorite and we were very, very close. Whatever success I may attain will be due to her and to the principles she and my father taught me in our home in Italy."

### BADGES

By B-8266

"All the brothers were valiant":

Sir Ralph died for his king;  
Sir Percivale that a boor might live—  
Surely a greater thing!  
And Sir Mark lived blind, halt and maimed  
The half of a hundred year,  
And yet his honor is not stained  
Of curse or groan or tear!

"All the sisters were virtuous":

Shall courage then be denied?  
The Lady Anne was paid for a debt,  
And lay at a Vandal's side;  
The stripling love of the Lady Maude  
Was slain at her maiden feet;  
The Lady Di', at a mother's nod—  
God, but the tale's complete!

### CLUB WINDOWS

By FAITH BALDWIN

Lacking laughter, who shall call them wise  
That sit day-long and mull the passersby  
With such eccentrically enchanted eyes,  
Unlifted to the housetop or the sky?

What can silken ankle-glimpse evoke  
From withered pulses void of honest lust,  
Wherein pale ashes smolder not nor smoke,  
And years corrode gold memories with rust?

Strange, empty hands that, fumbling, seek to  
catch  
Outgrown garments by a vanished hem,  
Or, having lost the trick of lock and latch,  
Try garden gates that once swung wide to  
them . . .

Here, window grazers . . . panting after life,  
Forgetting Beauty, dry breasts on the thorn;  
And still the East wind, like a silver knife  
Makes sharp the pallid pencil of the Morn.



\$15.00  
an  
ounce

\$8.00  
a half  
ounce

## The Most Precious Perfume in the World

**R**IEGER'S FLOWER DROPS are unlike anything you have ever seen before. The very essence of the flowers themselves, made without alcohol. For years the favorite of women of taste in society and on the stage.

The regular price is \$15.00 an ounce, but for 20c you can obtain a miniature bottle of this perfume, the most precious in the world. When the sample comes you will be delighted to find that you can use it without extravagance. It is so highly concentrated that the delicate odor from a single drop will last a week.

## Sample 20¢

### Other Offers

**Direct or from Druggists**  
Bottle of Flower Drops with long glass stopper, containing 30 drops, a supply for 30 weeks:  
Lilac, Crabapple, \$1.50  
Lily of the Valley, Rose, Violet, \$2.00  
Romanza, \$2.50  
Above odors, 1 oz. \$15 3/4 \$ 8  
**Souvenir Box**  
Extra special box of five 20c bottles of five different perfumes \$1.00  
If any perfume does not exactly suit your taste, do not hesitate to return and money will be refunded cheerfully.

Send 20c (stamps or silver) with the coupon below and we will send you a sample vial of Rieger's Flower Drops, the most alluring and most costly perfume ever made.

Your choice of odors, Lily of the Valley, Rose, Violet, Romanza, Lilac or Crabapple. Twenty cents for the world's most precious perfume!

TRADE MARK REGISTERED  
**Rieger's**  
PERFUME & TOILET WATER  
**Flower Drops**

**Send The Coupon Now!**

**Paul Rieger & Co., (Since 1872)**  
195 First Street, San Francisco

Enclosed find 20c for which please send me sample bottle of Rieger's Flower Drops in the odor which I have checked.

☐ Lily of the Valley ☐ Rose ☐ Violet  
☐ Romanza ☐ Lilac ☐ Crabapple

Name.....

Address.....

☐ Souvenir Box—\$1.00 enclosed.

☐ .....\$..... enclosed.  
Remember, if not pleased your money will be returned.



# The Hollywood Boulevardier Chats

(Continued from page 63)



**HIS eyes come  
close when you dance**

*Do you like to have him  
know you are freckled?*

Together you skin around the waxed floor,  
plumest in a world for two. His eyes are  
close to you. He cannot fail to take an esti-  
mate of your beauty.

And how much more a roseleaf skin will  
appeal to him than—freckles!

Freckles are the result of neglect. You  
need not tolerate them. For years

**STILLMAN'S  
FRECKLE CREAM**

Now sold in new purple and gold box

has been on the dressing tables of well  
groomed girls. It leaves the skin without a  
blemish and causes no downy growth.

If your druggist has no supply, write us  
direct. Mailed in a plain package. 50c a  
jar. Money refunded if not satisfactory.

Send today for booklet, "Wouldst Thou  
Be Fair?" containing helpful beauty hints.

**STILLMAN CREAM CO.**

Dept. 3 Aurora, Ill.



**Salesmen** Sell our wonderful tailored to order  
\$29.50 virgin wool suits and o'coats  
direct to wearer—all one price—  
\$20 less than store prices. You keep deposit. Everything guaranteed.  
Big swatch outfit free; protected territory for hustlers.  
**J. B. SIMPSON, Inc., Dept. 120, 831 W. Adams St., Chicago**



**Get This Wonderful Ring. If You Can Tell  
It From a Genuine Diamond Send It Back**

These amazing, beautiful CORODITE diamonds positively match genuine  
diamonds in every way—same blazing flash and dazzling play of living rain-  
bow fire. They alone stand the diamond tests, including tervillo acid  
test of direct comparison. Lifetime experts need all their experience to  
see any difference. Prove this yourself.

**Wear a Corodite Diamond 7 DAYS FREE**

Make this test. You risk nothing. Wear a genuine Corodite and a diamond  
side by side on the same finger for 7 days. If you or your friends can tell  
the difference, send it back; you won't be out a single penny. That's fair  
enough. If you keep the ring, price printed here is all you pay. No install-  
ments. Remember Corodites alone have the same cutting as genuine stones.  
No. 1—Ladies' Tiffany Style 14K Gold S. Ring . . . . . \$2.84  
No. 2—Gents' Heavy Belcher 14K Gold S. Ring . . . . . \$3.48  
No. 3—Gents' Massive Hexagon Gypsy Ring . . . . . \$4.27  
No. 4—Ladies' Hand-Carved Basket Setting, platinum finish . . . \$3.96  
No. 5—Ladies' Tiffany Orange Blossom Engraved  
Carat size gems. Beautiful mounting of most modern design. Choice of  
gold or latest white platinum finish. Unqualified 20-year guarantee. Hand-  
some art-leather case free with each ring.

**SEND NO MONEY** Keep your money right at home. Just send  
name, address and number of ring wanted  
and size as shown by slip of paper, fitting  
end to end around finger joint. Your ring will come by return mail. When  
ring arrives deposit amount shown above with postman. If you decide not  
to keep ring after 7 days' wear, send it back and your money will be im-  
mediately returned. Send today.

**E. RICHWINE CO.**

333 S. Dearborn Street, Dept. 177, Chicago, Illinois  
Sole Importers Genuine Corodite Diamonds

Charles Ray is doing something unique in the production of his new picture made from James Whitcomb Riley's "The Girl I Loved." Instead of going to Indiana, he decided to reproduce Indiana out here. He found a house near Hollywood that occupied the exact kind of site he wanted, but the house itself was an unsuitable California bungalow. A bargain was made whereby he built a set completely enveloping the house. The family still continues to occupy the concealed house inside, this being the only inhabited set in the history of pictures.

\* \* \*

Hollywood is thrilled to death at the announcement by Jesse Lasky that Pola Negri is to be brought to the Coast to make pictures and probably will make her permanent home here. Already they are beginning to plan parties for her.

\* \* \*

These are days of considerable excitement at Universal City where Eric von Stroheim has been lining up his troops and troupers for his next picture. It is a story of Vienna society life and, for the present, has been named "Merry-go-round." Von Stroheim says that the picture will be notable in one regard at least: it will be the introduction to the "big leagues" of little Mary Philbin. He insists that this wistful child is another Lillian Gish, and is destined to become one of the greatest stars the screen has ever known.

\* \* \*

Marshall Neilan has been shooting "The Stranger's Banquet," a very powerful story by Donn Byrne. It has to do with the struggle of a girl to protect, from labor troubles, a shipyard she has inherited from her father. The rôle of this girl, Derrith Keough, has been given to Claire Windsor, who is more beautiful than ever. I think she is likely to knock a home-run one of these days. Rockcliffe Fellows plays the part of the shipyard superintendent, while Thomas Holding portrays the I. W. W. leader, an educated and charming renegade. Claude Gillingwater, Nigel Barrie and Stuart Holmes are also in important rôles.

\* \* \*

Mrs. Neilan, who is Blanche Sweet on the screen, is playing the principal rôle in "Quincy Adams Sawyer": the rôle is that of a blind girl who recovers her sight. This picture is to have a notable cast which includes Lon Chaney, Louise Fazenda, Elmo Lincoln, John Bowers, Barbara Le Marr, Claire McDowell, June Elvidge, Gale Henry, Hank Mann, Millie Davenport, Victor Potel, Edward Connelly. Several of these players have been big stars in their own right.

\* \* \*

Clara Kimball Young is filming "Enter Madame" from the stage play of the same name. The story of the play is of a grand

opera prima donna whose temperament almost costs her a husband: but she wins him back. Altho all the scenes of the play took place in a New York apartment, the picture will have a great deal of a very charming Italian atmosphere. Among others in the cast are Louise Dresser, Lionel Belmore, Mme. Marstini, Arthur Rankin, Wedgewood Nowell. Elliott Dexter plays the part of the husband.

\* \* \*

One of the real events of the near future will be a big revival of "Uncle Tom's Cabin." It will be put on at the Robertson-Cole studios under the personal direction of Pat Powers. He promises that it is to be a very spectacular production. The cast has not, as yet, been announced.

\* \* \*

These plush-album classics of drama are certainly having a run with the producers. Lasky has just completed "The Old Homestead": it is a most elaborate and beautiful picture, with more kinds of thunder-storms and such than the screen ever before dreamed of.

\* \* \*

After an absence of two years, most of which time he spent abroad, Bill Farnum is back at work in earnest. He is to be a dashing Western hero. Harry Carey, by the way, says he is tired of doing parts where he packs a gun and shoots up every villain in the cast. He wishes to continue in the Western atmosphere, but he wants to change to a more modern Western atmosphere. Bill Russell, another Western hero, has made a new contract whereby he is to discard chaps and guns and become a gent in a dress suit—comedy dramas, etc.

\* \* \*

While we are on Westerns, let it be said that Doug Fairbanks, on the advice of his wife, Mary Pickford, has given up the idea of playing The Virginian. She has convinced him that he never could get away with that soft-voiced, drawling, slow-spoken cowboy. The public, she thinks, would never accept him in the part the way it is written. Therefore Douglas will produce the play with somebody else as The Virginian. He plans to send a company to take the picture in the famous old Jackson's Hole country in Wyoming.

\* \* \*

For the first time in four years, Dorothy Phillips will appear in a picture not made by her husband, Allen Holubar. She has been engaged for the leading rôle in an Elinor Glyn story, "The World's a Stage," made by the Principal Players Corporation. Among others in the cast are Bruce MacRae, Kenneth Harlan, Otis Harlan and Jack McDonald.

\* \* \*

Nita Naldi, former "Follies" show girl, and more recently lending her Latin

(Eighty-eight)



# WE WILL PAY \$100,000

*Every Reader of this Magazine Who Desires It May Share in the Awards*

## Your Share Will Be What You Make It

Yes, we are going to pay out many thousands of dollars during these next few months, and every reader of this magazine who desires it, may share in the awards.

The days may be pleasant now, but it won't be long before there will be a wild scramble for Fall and Winter clothes. And what about money for Christmas presents? December 25th will be here before you realize it. Better look over your resources now, and if you want us to help you make some extra money, now's your chance.

## You Can Earn \$50 In Spare Time

Perhaps you'll find that \$50 will about cover your requirements. This amount you can earn in spare time. If you are looking for a permanent income of \$25 or \$50 a week, this you can get through full-time work. Whatever the amount that you need, whether you are man or woman, it will pay you to investigate this offer.

Everywhere, we need representatives to collect renewals and solicit new subscriptions for our four well-known and popular magazines. As those now working will testify, the work is both pleasant and easy to do. No previous experience is necessary. Just show us that you are interested and we will help you to any goal you desire to reach. Write today for particulars of our commission and salary offer. Send us a letter, postal or the handy coupon below.

-----CUT HERE-----  
BREWSTER PUBLICATIONS, Inc.,  
Des't 10C, 175 Duffield St., Brooklyn, N. Y.  
Please send me particulars of your money making plan as advertised.

Name.....  
St. and No.....  
City..... State.....

beauty to the films, made such an impression on Famous Players-Lasky officials by her acting in "Blood and Sand" that she has signed on a contract. On the stage she is a long, snaky, vampish young lady; but in real life she is a merry, clever, whole-souled, matter-of-fact young person. She is a new type for screen stories and is quite likely to make a great hit.

\* \* \*

Rodolph Valentino is regarded by Hollywood as a very strict, if charming, young husband. It seems that he does not approve of wives acting in public, altho they may properly assist their husbands' careers. Under the California law, he is not as yet permitted to claim Nastacia Rambova as his lawful wife, but it is already announced that, when that happy event takes place, Mrs. Valentino's sole professional activity will be the designing of his costumes. Incidentally, so much sympathy for Rodolph has been aroused among the fans by his enforced separation from Mlle. Rambova that his fan mail has increased just one hundred per cent.

\* \* \*

Mme. Nazimova and her husband, Charles Bryant, since their return from New York, have been quietly planning another picture to follow "Salomé." Meanwhile Mme. Nazimova will probably return to the stage for a time.

\* \* \*

Rupert Hughes is planning a picture to be played entirely by midgets: taking advantage of the fact that a famous vaudeville troupe has taken a house here for the summer.

\* \* \*

If you want to be in black disfavor, just refer to Will Hays as the Czar or King of films. That information was one result of his triumphal tour of Hollywood.

His visit was the great event of this year. For a week, Hollywood practically closed down production and entertained the ki—that is to say, entertained Mr. Hays. There were banquets and dinners and public meetings galore.

Mr. Hays modestly said he was a tenderfoot of the films and spoke with caution. He did, however, throw down the gauntlet, so to speak, to a group of preachers who have been roasting the pictures and "had it out with them" at a private lunch party.

Perhaps the most remarkable thing he said was in an interview with Helen Ferguson, the little brown-eyed movie girl, who was writing for a Los Angeles paper. To her Mr. Hays said that the world is filled with hate as the terrible heritage of world war, and that only the intervention of some powerful agency of education can avert the blackest disasters from the world. As there is no common language, it is the mission of the motion picture to wipe out this hatred from the world.

The latest bad news from Hollywood is that Bill Hart and his almost brand new little wife, Winifred Westover, have separated.

## Fit YOURSELF for Matrimony!



STRONGFORT  
The Perfect Man

The man who marries a pure, innocent, trusting girl before he is physically fit and a real man in the truest sense of the word commits the worst crime known to civilization.

—Lionel Strongfort.

### The Curse of Neglected Health

The divorce courts daily record the domestic disasters that wreck homes and blast the happiness of husbands, wives and children. If you are not physically and mentally fit, your wedded life will be a ghastly failure—you will wreck your wife's and your own life—and you may bring into the world sickly, defective children who will be a burden and reproach to you as long as you live. THINK NOW before it is too late.

### Make Yourself Fit Before You Marry

It is a crime to marry when you know that you are not physically fit. That pure girl is blinded by her love for you and does not realize your deficiencies. She thinks you are a prince among men—the ideal of vigorous manhood. She pictures you as her husband and father of her children. You know that you are not fit—you dare not marry in your present physical condition. The future looks dark and gloomy to you. But CHEER UP—my hand is held out to you in friendship. I want to help you. I can help you with

## STRONGFORTISM

*The Modern Science of Health Promotion*

Strongfortism has lifted thousands of weak, ailing, impatient, discouraged men out of the bog of hopelessness and despair and placed them on the Straight Road to Health, Happiness and Prosperity. Strongfortism has aided Nature in overcoming such ailments as Catarrh, Constipation, Indigestion, Rupture, Nervousness, Bad Blood, Poor Memory, Vital Depletion, Impotency, Youthful Folly, etc., and the results of neglecting and abusing the body. Strongfortism has restored the Manhood they thought they lost forever and has given them renewed confidence, vitality, ambition, success and fitted them for the Responsibilities of Marriage and Parenthood. I can do the same for you, irrespective of your age, occupation or surroundings. I guarantee it.

### My Methods Restore Men

Do not confuse the Science of Strongfortism with gymnastic or ordinary physical culture courses. I am not merely a muscle-developer. I am far more than that, for I have devised a system, without the use of dope and drugs, lifting and stretching machines, unnatural deep-breathing—starvation diets or nerve-racking routines, or other foolish fads and fancies. I have developed a real Science thru which sick, ailing, hopeless, impotent men are restored to the Glory of Powerful Manhood—to the Summit of Health, Strength, Happiness and Success.

### Send For My Free Book

The experiences and research of a lifetime are contained in my wonderfully instructive book, "Promotion and Conservation of Health, Strength and Mental Energy." It will tell you frankly how you can make yourself over into a vigorous specimen of Vital Manhood. It will show you how you can fit yourself to be a father and be a credit to your wife and family. It is absolutely free. Just check the subjects on the free consultation coupon on which you want special confidential information and send to me with a ten cent piece (one dime) to help pay postage, etc. I will do the rest. Send for my free book Right Now—TODAY.

## LIONEL STRONGFORT

*Physical and Health Specialist*

Dept. 974 Founded 1895 Newark, N. J.

FREE CONSULTATION COUPON

MR. LIONEL STRONGFORT, Dept. 974, Newark, N. J.

Please send me your book, "PROMOTION AND CONSERVATION OF HEALTH, STRENGTH AND MENTAL ENERGY," for postage on which I enclose a 10c piece (one dime). I have marked (X) before the subject in which I am interested.

..Colds	..Pimples	..Prostate Troubles
..Catarrh	..Blackheads	..Impotency
..Asthma	..Insomnia	..Falling Hair
..Hay Fever	..Short Wind	..Weak Eyes
..Obesity	..Flat Feet	..Gastritis
..Headache	..Stomach	..Heart Weakness
..THINNESS	..Disorders	..Poor Circulation
..Rupture	..Constipation	..Skin Disorders
..Lumbago	..Biliousness	..Despondency
..Neuritis	..Torpid Liver	..Round Shoulders
..Neuralgia	..Indigestion	..Lung Troubles
..Flat Chest	..Nervousness	..Stoop Shoulders
..Deformity	..Poor Memory	..Muscular
..(Describe)	..Rheumatism	..Development
..Successful	..Youthful Errors	..Great Strength
..Marriage	..Vital Losses	..Manhood
..Female Disorders	..Neurasthenia	..Restored
..Increased Height	..Diabetes	

Name.....

Age.....Occupation.....

Street..... City..... State.....



# Out of His Shell

(Continued from page 47)

## She Found A Pleasant Way To Reduce Her Fat

She did not have to go to the trouble of diet or exercise. She found a better way, which aids the digestive organs to turn food into muscle, bone and sinew instead of fat.

She used *Marmola Prescription Tablets*, which are made from the famous Marmola prescription. They aid the digestive system to obtain the full nutriment of food. They will allow you to eat many kinds of food without the necessity of dieting or exercising.

Thousands have found that *Marmola Prescription Tablets* give complete relief from obesity. And when the accumulation of fat is checked, reduction to normal, healthy weight soon follows.

All good drug stores the world over sell *Marmola Prescription Tablets* at one dollar a box. Ask your druggist for them, or order direct and they will be sent in plain wrapper, postpaid.

**MARMOLA COMPANY**

239 Garfield Bldg., Detroit, Mich.

## LOVELY EYES

The remarkable waterproof properties of *Delica-Brow* were strikingly demonstrated by Miss DuPont in the filming of "FOOLISH WIVES," Universal's Million Dollar Picture. Because this wonderful liquid eye-lash and brow dressing is rainproof, tearproof and perspiration proof it cannot run or smear and the fascinating beauty of Miss DuPont's eyes, with their perfectly arched brows and glorious lashes was preserved unimpaired through the drenching rain.

### Send Now for Sample of Delica-Brow Liquid Eye-Lash and Brow Dressing

Send direct to Delica Laboratories, Inc., 3953 Broadway, Chicago, only 25c, for a generous sample (2 weeks supply) of this indispensable aid to beauty with home handle brush. Specify black or brown. Large package, \$1.00, postpaid, or at all leading drug and department stores and beauty parlors. Money back if not delighted. Be sure to get the genuine DELICA-BROW—the original liquid preparation.

**DELICA LABORATORIES, Inc.**

30 Church St. NEW YORK CHICAGO 734 Cole St. SAN FRANCISCO

## LABLACHE FACE POWDER

"How the elusive perfume of Lablache takes me back! Grandmother's lightly powdered cheek—Mother's dimpled chin—and home."

Fifty years of dainty custom—three generations have established Lablache as the finishing touch to the toilette of well-groomed women.

### Refuse Substitutes

They may be dangerous. Flesh White, Pink or Cream, 50c, a box of drugists or by mail. Over two million boxes sold annually. Send 10c for a sample box.

**BEN LEVY CO.**

French Perfumers, Dept. "C" 125 Kingston St. Boston, Mass.



is ill at ease in speaking of himself, but quite unrestrained when discussing pictures.

I have long felt that Lloyd is more the creative artist than the histrionic. He does not rely upon his own gyrations so much as the situations which he aims to create. While he has developed a certain comedy character, it is one which may be adapted to any phase of life; it is not an eccentric pantaloone, but a human being in comic predicaments. In this he differs from slapstick bounders. He may transfer from burlesque to human comedy without losing effect.

On his recent trip to New York the star signed a new contract whereby he will receive approximately a million and a quarter for his year's output of comedies.

"And eight years ago," he chuckled, "I was wishing I could get hold of two thousand dollars so I could take a Cook's tour of the world."

And now he has the money, but can't afford the time. Such is the irony of success.

"I wouldn't like to go on a publicity tour," he explained, appending hastily, "I don't mean to criticize those who have gone that way. It is wonderful to receive ovations. Only I don't want to go for business purposes, but for my own enjoyment. It has always been my ambition to see the world, and I never could see it if people were seeing me."

He is rigid in the belief that a movie star should be seen and not heard. "I'm pretty lucky that way—people don't often recognize me." He gave another sly chuckle. "I look entirely different without my glasses and make-up."

He is not physically conspicuous, although much better looking out of his shell-rims. I believe the ladies consider him handsome. He is of medium height, slight of build and agile, with dark hair, grey eyes, regular features and a vague intimation of freckles over a straight nose.

Only the appeal of charity will lure him out of his shadow self. Not only does he dislike the sensation of making personal appearances but he believes they are ill-advised from a business standpoint.

"People create illusions about us," he observed sagely. "They pick us out and give us the qualities they like most in a human being. We become ideals, not for what we are but for what they invest us with. When we appear we are bound to dis-illusion. We are either too tall or too short, too light or too dark, too high-brow or too low-brow—and after that they can't see us at all."

His Scotch-Welsh ancestry has endowed Lloyd with a business sagacity that few actors possess. He has the quick, rather nervous manner, of the enterprising young man, and an initiative that brought him upon the stage at the age of fourteen. His first part was *Abraham* in "Tess of the D'Urbervilles" presented by the Burwood stock company in Omaha,

a city not far distant from his birthplace in Pawnee County, Nebraska.

He had a world of business experience before he undertook a stage career. At the age of ten he was a high financier in pop-corn. It was a direct-from-producer-to-consumer business, for Lloyd popped, filled the bags, and sold the product. His beat was a train that left Omaha about 6 p. m., and his daily gross averaged two dollars and a half.

It is easy to understand Lloyd's success in this enterprise, for his pleasantly unobtrusive manner engages the sympathy. It is as rare among train butchers as it is among actors. In contrast with the flamboyant birds of the silver field, his personality seems rather pale. It is receptive rather than compelling. Like Chaplin, he is continually absorbing ideas and viewpoints. Far from being an egoist, he is interested in himself only as a pigment on the comedy canvas. He is sincere in his desire for constructive criticism, not because it stimulates the personal ego, but because it aids in the perfecting of an art in which he is concerned. Because his perspective upon screen entertainment is clear, he attributes the success of his comedies to a well-balanced organization. Even though he is the central figure of his canvases, he can stand off, like the artist, and scrutinize the effect through cold, impartial eyes. This ability for detachment is the secret of his superiority to most stars, and the reason he will endure when others have fallen into the pool of Narcissus.

The personal virtue that distinguishes him and figures largest in his success is loyalty. He is twenty-eight, handsome, debonaire and wealthy; hence one of the most eligible bachelors of the screen set. His only eccentricity, so far as I can note, is wearing shell-rimmed spectacles without any glass. It's the first shell game the public could see through and yet approve.

## LOGIC

By EDGAR DANIEL KRAMER

Your lips were made for kissing—  
Dear lass, be not so shy;  
Too soon you will be missing  
The joys that are gone by.

Let's laugh at every sorrow,  
And live our little day;  
There can be no tomorrow,  
When all the year is May.

For love has deigned us meeting,  
Dear lass, to tender bliss,  
And now love comes entreating—  
Your mouth was made to kiss.

## DISAPPOINTMENT

By THELMA SPEAR

My soul is a new spring field  
Ploughed by pain.  
The furrows made are raw  
But ready for rain.

(Ninety)





A clay of such amazing powers no less than a dozen imitations have sprung into being; applied in a moment, starts its work in ten minutes, and—



"Father was amazed at the great change"



—In forty minutes, wiped away, the clay has forced the clarity and color of youth to any human skin on which it is applied. A new triumph of dermatology.



# This Astounding Beauty Clay Makes a New Skin in 40 Minutes!

Here Is the Greatest News About Complexion Ever Brought to America. Even the Dullest Skin Yields to the Simple But Wonderful Method Used Abroad.

By MARTHA RYERSON

I AM going to tell you how a pleasure trip to Sunny Wales resulted in learning a *real* beauty secret. It is a secret of Mother Earth's; a natural, normal and gloriously swift way to end forever an unlovely complexion. I went to Wales with the worst skin a girl could have; one afternoon I left it in the hills! I exchanged it for one of soft texture and full of color. And this is how:

Except that I can now let you prove it for yourself, I would never tell the story—a story my own father found it hard to believe!

Hardest of all to believe is this; the transformation took just forty minutes! Here are the facts:

About the first thing one notices in this southern English province is the uniformly beautiful complexions. The lowliest maid—and her mother, too—has a radiantly beautiful skin. Mine, lacking lustre and color, with impurities nothing seemed to eradicate or even hide, was horribly conspicuous.

It was a happy thought that took a most unhappy girl on a long walk through the hills one afternoon. I had stopped at the apothecary's to replenish my cosmetic—to find it was unknown. They did not have even a cold cream. The irony of it! In a land where beauty of face was in evidence at every turn—the women used no beautifiers! Do you wonder "I took to the hills?" I didn't want to see another peaches-and-creamy complexion that day. But I *did*.

At a house where I paused for a drink from the spring, I stepped back in surprise when the young woman straightened up to greet me. Her face was covered with *mud*. I recognized the peculiar gray clay of that section; very fine, sleek, smooth clay it was. Seeing my surprise, the girl smiled and said, "Madam does not clay?" I admitted I *did not*!

## I Decide to "Clay"

In a moment, she wet the clay which had dried on her face and neck, wiped it away, and stood in all the glory of a *perfect* complexion. I think I shall never again envy another as I did that stolid maiden of the hills. Her features were not pretty; they did not need to be. For no woman ever will have a more gorgeous skin. She explained that this amazing clay treatment did it. The natives made a weekly habit of "claying" the skin, quite as one cares regularly for the hair.

I was easily persuaded to try it. Had I not done ridiculous things in beauty parlors where many could see my plight? We tucked a towel over my blouse, and from the spring's bed she took the soft, soothing clay and applied it.

As we sat and talked, the clay dried. Soon I experi-

enced the most delightful tingling in every facial pore; the impurities were being literally *pulled out*. Half an hour more, and we removed the clay mask. Hopeful, but still skeptical, I followed into the tiny house to glimpse myself in a mirror.

*My blemishes were gone!*

I fairly glowed with color that spread down the neck to the shoulders. My cheeks were so downy soft, I felt them a hundred times on the way home. Father's surprised look when we met in the garden of the little inn later that afternoon was the most genuine compliment a woman ever received. In a basket I had two crocks of the precious clay. I thought father's questions would never end; where did I find it; could I take him to the spot; what was its action, and reaction, and lots else I didn't know. Father is a chemist. Suddenly it dawned on me. He wanted to unearth the secret of that clay's amazing properties, and take it to America! For two weeks we stayed on, he worked all day at his "mudpies," as I called them. Back home at last in Chicago, he worked many weeks more. He experimented on me, and on all my girl friends. At last, using the natural Welsh clay as a base, he produced a compound as miraculous in its effect—only ten times more smooth and pure than the clay used by the peasants abroad.

## Any One May Now Have This Wonderful Clay

News of the wonders performed by this clay had brought thousands of requests for it. Women everywhere (and men too, by the way) are now supplied Forty Minute Clay. The laboratory where it is compounded sends it direct to the user. A jar is five dollars, but I have yet to hear of any one who did not regard it as worth several times that amount. For mind, in over six hundred test cases, it did not once fail. It seems to work on all ages, and regardless of how pimpled, clogged or dull the skin may be.

The application is readily made by anybody, and the changes brought about in less than an hour will cause open-mouthed astonishment. I *know*.

When I see a woman now, with a coarse-textured skin that mars the whole effect of her otherwise dainty care of self, it is all I can do to refrain from speaking of this natural, perfectly simple way to bring a skin and color such as Nature meant us to have—and has given us the way to have. It is so healthful to use, it *cannot* grow hair (in fact, its action checks that undesirable downy growth) and it keeps pores their natural size because it is laid on and *not* rubbed in.

Keep your skin pores clean, open, tingling with life! My father has made you a remarkable offer in the next column. Read carefully:



## New Shipments from Abroad!

Free Distribution of \$5.00 Jars Extended

To the public: My first offer of full-sized jars without profit exhausted my small stock of imported clay. But we have just received more, imported direct from the British Isles.

Therefore, I resume for a time the offer of a full \$5 jar without any laboratory charge. You may have *one jar only* for the bare cost of getting it in your hands! The expense of compounding, refining, analyzing, sterilizing, packing and shipping in large quantity has been figured down to \$1.87 per jar, plus postage.

Even this small sum of \$1.87 is not really a payment—regard it as a *deposit*, which we will return at once if you are not satisfied this miracle clay is all it is claimed to be.

Send no money, please, but pay when postman delivers. Just \$1.87 plus postage. Or, if handier to receive jar prepaid, enclose \$2; same guarantee holds good

*Wm. Ryerson*

Head Chemist

THE CENTURY CHEMISTS  
Century Bld., Chicago, Dept. 47

I accept your "No Profit" offer. Please send me a full sized, regular \$5.00 jar of Forty Minute Beauty Clay at the net laboratory cost price of \$1.87, plus postage, which I will pay postman on delivery. My money back unless only one application proves completely satisfactory.

Name .....

Address .....

P. O. .... State .....





## Gervaise Graham Hair Color

A clear, clean, harmless liquid brushed through the hair quickly restores the original color and natural beauty to

## Gray Hair

Guaranteed to be harmless to the hair and scalp. Used by thousands of women for 34 years. At all druggists or by mail, price \$1.50.

FREE SAMPLE COUPON

Gervaise Graham, 31 W. Illinois St., Chicago:  
Please send me, free of charge, a sample of  
Gervaise Graham Hair Color in a plain wrapper.

Name .....  
Address .....



## If You Can Tell it from a GENUINE DIAMOND Send it back

To prove our blue-white MEXICAN DIAMOND cannot be told from a GENUINE DIAMOND and has same DAZZLING RAINBOW FIRE, we will send a selected 1 carat gem in ladies Solitaire Ring. (Cat. price \$5.25) for Half Price to introduce, \$2.63, or in Gents Heavy Tooth Belcher Ring (Cat. Price \$6.50) for \$3.25. Our finest 12k Gold Filled mountings. GUARANTEED 20 YEARS. SEND NO MONEY. Just mail postcard or this ad. State Size. We will mail at once. When ring arrives deposit \$2.63 for Ladies ring or \$3.25 for Gents with postman. If not pleased return in 2 days for money back less handling charges. Write for Free catalog. Agents Wanted. MEXICAN DIAMOND IMPORTING CO., Dept. CA2 Las Cruces, N. Mex. (Exclusive controllers Mexican Diamonds)

## Skin Troubles — Soothed — With Cuticura

Soap, Ointment, Talcum, 25c. everywhere. Samples free of Cuticura Laboratories, Dept. D, Malden, Mass.



## \$ EARN MONEY \$ AT HOME

Be your own Boss. Make 25 to 75 Dollars a week at home in your spare time. We guarantee to make you a Show Card Writer by our New Simple Method. No Canvassing or Soliciting. We sell your work and pay you cash each week, no matter where you live. Illustrated booklet and terms free.

**THE DETROIT SHOW CARD SCHOOL**  
U. S. Office: 215 Lohman Building, Detroit, Michigan  
Canadian Office: 172 Nassau Street, Toronto, Ontario

## The Celluloid Critic (Continued from page 84)

higher and more worthy planes she must strive to cleanse her soul by warning an earthly sinner who is trespassing in a manner similar to the wraith's error in the materialistic world.

The spirit operates thru an aged medium whose span of life is fast approaching an end. The picture is sincerely conceived and executed. And whether you believe in spiritism or not, you cannot deny that this inexhaustible subject may convey *thought*—even on the screen.

Agnes Ayres not only plays the erring wife, but is "double-exposed" into expression as the wraith. Possessing that elusive spiritual quality, her portrayal comes easy. She does not look unlike the inscrutable Mona Lisa—the painting that hangs in the Louvre, not the resident of Hollywood. We guarantee that Conan Doyle will shout "Bravo!" when he sees "Borderland." It is not for scoffers, yet scoffers will accept its sincerity.

Another Paramount entitled "The Bonded Woman" is marked for some graphic marine scenes showing a vivid storm, a rescue, and rough life on the deck of a schooner. When these are over, the picture is over so far as generating any further appeal, altho Betty Compson, as heretofore, is optically pleasing. Yet we must chide her for hiding her chestnut tresses beneath a blonde wig.

The story makes plain that a woman admires and respects a saint, but will follow a sinner to the ends of the earth. A fanciful quotation and rich in romance. But the spark is only found in the haunting words. Betty follows John Bowers to Samoa and cures him of his passion for bonded whiskey. She mortgages her home to go on his bond, yet in a subsequent scene one wonders where she raises the funds to take her to the South Seas. The story finishes on a desert isle—a sure spot for redemption.

"Human Hearts" is Universal's adaptation of Hal Reid's "gallery god" melodrama. It still carries its ancient vintage, but King Baggott has dressed it with sufficient humanities to please home folks everywhere. A story of the soil, it is acted in eloquent style by the best actor of the soil—House Peters. Place him as one of the common people and watch him give depth to the figure and breadth to the picture. There are some kindly heart-throbs which more than compensate for the melodramatic outbursts. Russell Simpson, Gertrude Claire and George Hackathorne scatter the humanities here and there. Did you ever see them when they weren't genuine?

If it were not for the arbitrary manipulation of the characters in this picture—if it were not for the continual striving to extract sentimental interest and sympathy, "Forget Me Not" (Metro), would be another "Humoresque" in its power of appeal. The director has not forgotten a single device

(Continued on page 94)

## Choose! Beauty or FAT!



You cannot have both! You must either forego beauty and accept flaccid obesity; or retain slender charm and regain slim youthful grace by getting rid of clogging fat.

If you would keep beauty, (and who would NOT?) take the sensible, sure, yet easy and pleasant way. That way is

## DR. LAWTON'S GUARANTEED FAT REDUCER

This Reducer, self-operated (not electrical), will positively show actual reduction taking place within 11 days, full trial period, or its cost is refunded.

Don't attempt to reduce "all over" by starving, exercising, taking drugs or debilitating baths. With Dr. Lawton's Fat Reducer you can lose fat where it most annoys. Simply apply it for ten minutes night and morning. Reduction comes through agreeable vacuo-vibration.

Start now toward slenderness! Write for your Reducer today. The cost is \$5, plus 20c. for postage, packing and insurance, \$5.20 in all. Sent by return mail in plain package. Order NOW—or send for literature.

Dept. 6, DR. THOMAS LAWTON, 120 W. 70th St., N. Y. City

## Teach Your Child Fancy Dancing

Your little girl can be a charming Fancy Dancer. She has the dancer in her—let her develop this fairy gift. Lather entertain and be the center of attraction at parties, school entertainments, etc. You'll be proud of her—and she will be grateful in later years. For Fancy Dancing will bring her charm, the one thing we all seek in womanhood.

## Lessons By Mail

You can teach your child at home from our instructions. Everything made simple. Any mother can teach and any child can learn. Instructions by noted teacher-danceuse. Large repertoire, from simple compositions to classical numbers and advanced toe-dancing. Students prepared in short time for public appearances, home entertainments, stage, etc. Very low cost. Write at once for handsomely illustrated booklet, low tuition fee, etc. No obligation. Address

Madame Ludwig School of Fancy Dancing  
Elocution and Other Accomplishments  
Conservatory at 4749 Broadway, Chicago, Ill.

## The Music Pals of the Nation



New friends, new pleasures, new and interesting experiences, invitations galore—dinners, dances, week-end parties, outings,—are some of the good things playing a Gibson brings into your life.

## Gibson Instruments

are easily learned in spare time without previous knowledge of music. A few weeks of pleasant, interesting study and you'll be able to play. And there's no other joy in life quite equal to hearing music you make on your own instruments.

**\$5.00 Monthly** buys a Gibson. The ultimate in construction, finish, tone quality and volume. Built like a violin. Adjustable bridge, non-warpage truss rod neck and thirty other exclusive Gibson features. Guaranteed for life. Non-Gibson instruments exchanged.

**Make \$25 to \$200** weekly, selling, playing, teaching. Own a high class, exclusive business. We furnish stock, advertise, help sell, carry accounts. Gibsons easily sold on confidential credit plan.

Send for FREE catalog, FREE music and information about Mandolin, Mandola, Mando-cello, Mando-bass, Guitar, Harp-guitar, Mandolin-banjo, Tenor-banjo, Cello-banjo, Guitar-banjo. If interested in Agency, check here..... Teacher..... Clip, check and mail this ad today.

**Gibson Mandolin-Guitar Co.**  
1510 Parsons St. Kalamazoo, Mich.  
Foreign Dept. 25 Broad St., N. Y. City



# DIAMONDS WATCHES CASH OR CREDIT

**Genuine Diamonds** GUARANTEED  
**Prices Greatly Reduced**

We invite comparisons. You will be convinced that you can do better with LOFTIS. Our IMMENSE BUYING POWER for our Chain of Stores and our large Mail Order House enables us to make lower prices than small concerns.

**Send for Free Catalog**

Everything explained. Over 2,000 illustrations of Diamond-set Jewelry, Pearls, Watches, etc. Any article sent prepaid for Free Examination. Satisfaction guaranteed or money refunded.

**BARGAINS**

Selected from our "At Best Sellers" Diamonds are dazzling, blue white, perfect cut. Mountings are all Solid Gold. Furnished at prices given, and up to any price you wish.

Order by Number.

**DIAMOND RINGS:** 1-White Gold, \$100. 2-Yellow Gold, \$50. 3-White Gold, or Green Gold with White Gold prongs, \$75. 4-Green Gold, Diamond set in White Gold, \$50.

5-White Gold, \$75.

6-WEDDING RING: Platinum, \$250. Green or Yellow Gold, \$10. 7-

WATCH: 17-J, gold filled, guaranteed 25 years, \$27.50. 8-Wrist Watch: White Gold, 15-J, \$32.50.

Credit Terms: One-fifth down, balance divided into equal payments within eight months. Send for Catalog.

**LOFTIS**

**BROS. & CO.** ESTD. 1855

The Old Reliable Credit Jewelers

DEPT. E-616

108 N. State Street, Chicago, Ill.

Stores in Leading Cities

## Destroy Hair and Root

Just cover the undesirable hair with fragrant, soothing Wizard Stick, remove in a few minutes and you'll find hair and ROOTS have been gently lifted out

as if by magic! Not merely dissolved to the surface but you'll be amazed to SEE the actual ROOTS that have been removed from BELOW the surface so gently that you didn't feel it! You will be delighted with the soft smoothness of the skin. You will be forever relieved of the continual annoyance and expense of ordinary methods that merely temporarily remove surface hair.

ONE complete \$5.00 treatment is ALL you EVER need even for the most stubborn growth of superfluous hair. Send money with order or pay postman when treatment arrives.

Write for Free booklet, "Superfluous Hair Truths."  
**LOURIM CO.**

Dept. C, Litchfield Street, Bay City, Mich.

## DEAFNESS IS MISERY

I know because I was Deaf and Had Head Noises for over 30 years. My Invisibile Antiseptic Ear Drums restored my hearing and stopped Head Noises, and will do it for you. They are Tiny Megaphones. Cannot be seen when worn. Effective when Deafness is caused by Catarrh or by Perforated, Partially or Wholly Destroyed Natural Drums. Easy to put in, easy to take out. Are "Unseen Comforts." Inexpensive. Write for Booklet and my sworn statement of how I recovered my hearing.

**A. O. LEONARD,**

Suite 53. - 70 Fifth Avenue, New York City

## Why Good Dancers Are Popular

EVERYONE admires and wants to dance with the person who knows the latest steps. There is no need of being a wall-flower! By my remarkable new easy method, anyone can learn the newest dances at home in a few hours. Much less expensive than from a personal teacher. No music or partner needed. So simple even a child can learn quickly. 60,000 have learned dancing by mail. Your own success is guaranteed.

To prove I can quickly and easily make you an accomplished dancer, I will send you FREE, in plain cover, a lesson in Fox Trot, Secret of Leading and How to Gain Confidence. For mailing of free lessons, send 10c. Learn in private—surprise your friends. Act now and be a good dancer soon!

**ARTHUR MURRAY, Studio 430, 100 5th Ave., N. Y.**

(Ninety-three)

## The Movie Husband (Continued from page 70)

the prospect of big newspaper space throughout the country. But Mr. Hatch, our movie husband, objected. The stunt was not dignified, he told me, and would not do for a dramatic actress.

But he had an idea of his own. Splendid! Unique! The papers were sure to fall for it! The fans would love it! So I listened. We would rent a Ford. ("Fords are always funny," he said.) Harness a saddle over the hood of the car and let Miss Lovely ride it over a rough field. He would drive the car. That would help. I could use a caption about the "husband driving the wife or something funny like that." Great stuff!

Great, I thought it, with a side-saddle and an old-fashioned riding-habit. The incongruity of the picture would make it amusing. I said so. But I was wrong again.

"No riding-habit at all," he decided. "Just a pretty sport outfit. She will ride astride, of course! Some snappy-looking sport shoes and silk stockings. Silk stockings are always good."

We took the pictures. If he reads this, he will know why they were never published; too dignified, I thought.

But dear, old Arthur (Artie, Lorna called him) Hatch was only one of them. There are others. There was Tommy Howland of the other and more common kind. He was a pally sort. He called me Jonesy. Last Christmas he gave me a silver flask—filled—but he fired me the next morning for being two hours late for a nine o'clock in the morning appointment. He never paid me for the last week—but I still have the flask—empty.

Tommy was perhaps the ideal husband. He wasn't home much. He rode well and was a splendid drunkard. He played tennis, golf and dominoes; he swam, drove and drank. He tried cards and chess, too, but he was less proficient at these. His wardrobe was complete and well kept. He looked, if possible, better in knickerbockers than I do. Tommy told me he was the best dancer of his set.

I know he was a good mixer. So much for Tommy. And, for that matter, so much for all movie husbands.

## MY LADY'S GIFT

By MARJORIE CHARLES DRISCOLL

Lady, I have woven you a lovely cloak of words,

Green words and purple, crimson words and gold.

Lady, will you wear it to make your beauty fairer—

All to serve your fancy and shield you from the cold?

Nay then, if you scorn it, I shall ask no pity.

Lady, never think that your laughter gives me pain.

I shall gather up my cloak when you fling it from you;

Pick it all to pieces, and use the words again.



Any Musical  
Instrument  
**On  
Trial**

**Easy  
Payments**

A few cents a day will pay. Instruments and complete outfits at factory prices direct to you.

**Send for  
New Catalog  
Illustrated in Colors**

The Rudolph Wurlitzer Co., Dept. 1517

117 E. 4th St., Cincinnati — 329 So. Wabash Ave., Chicago  
120 W. 42nd St., New York — 250 Stockton St., San Francisco

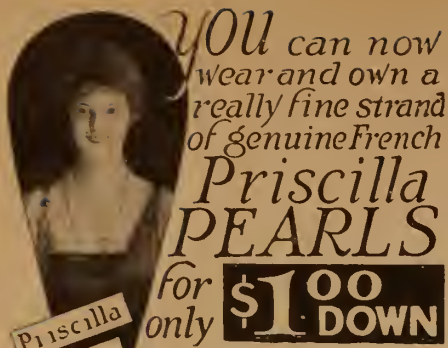
Send me your new catalog, which illustrates and describes every known musical instrument, many of them shown in full colors, all at lowest factory prices. Also tell me how I may have any instrument on a week's trial in my own home at your expense and without obligation, and may pay for it on your special easy payment plan.

Name \_\_\_\_\_

Address \_\_\_\_\_

(State instrument in which you are especially interested)  
Copyright 1922, The Rudolph Wurlitzer Co.





YOU can now wear and own a really fine strand of genuine French Priscilla PEARLS

for only \$1.00 DOWN

Here's an opportunity to wear for only \$1. a beautiful strand of pearls which sells in our own retail stores for \$20. Our liberal plan makes it possible for you to easily possess them.

Thousands of women have often wished they could afford beautiful pearls like these and here is your opportunity to get them on terms to fit your pocket book.

These Indestructible, Iridescent Priscilla Pearls are worn by the leaders of society and famous screen stars. They are sure to prove a charming adornment to those seeking appearance comparable to New York's so-called "Four Hundred."

As an added feature, they are made with a patented safety clasp of sterling silver, and are encased in a beautiful velvet box. These rare Priscilla Pearls can only be bought from us. Order a strand of these genuine French Priscilla Pearls from us today. You will be a sensation among your acquaintances.

#### HOW TO ORDER

Pin a dollar bill to your name and address and mail it to us. Your pearls will be delivered by return mail. When postman brings these charming 24-inch pearls to your door, pay him only \$1.00 and the pearls are yours to wear. Then send us \$1.00 a week for ten weeks and these valuable pearls are your property.

H. B. BROUT COMPANY  
1757 Madison Ave., New York City  
Established 1901

#### GUARANTEE

Every individual pearl on this strand is guaranteed for 20 years against breaking, discoloring or losing their beautiful lustre -- or money back. We will also restring them FREE any time within one year.



#### IT IS TO LAUGH!

She's all dolled up and looks like she had a black eye. HER MAKE-UP RAN. Can't happen if you use Wm. J. Brandt's Red Fox Liquid COL-Y-BROW. For eyebrows and eyelashes. Absolutely harmless. WILL NOT RUN. Colors: Black and Brown. By mail \$1.00. HAIR SPECIALTY CO., Dept. B, 24 E. 21st St., New York



**BEAUTYPEEL** creates "THAT NATURAL COMPLEXION" by peeling-off freckles, tan, pimples, blackheads, liver-spots, wrinkles, pox-pits and muddy oily skins. NON-ACID (patented) lotion. Painless, harmless. Effects astounding. Guaranteed. Proofs. Beauty Talk Free. **BEAUTYPEEL COSMETIC CO.,** Dept. C, El Paso, Texas.



#### FREE Diamond Ring Offer

Just to advertise our famous Hawaiian Im. diamonds—the greatest discovery the world has ever known. We will send absolutely free this 14k gold f. ring, set with a 1-2k Hawaiian Im. diamond—in beautiful ring box postage paid. Pay postmaster \$1.48 C. O. D. charges to cover postage, boxing, advertising, handling, etc. If you can tell it from a real diamond return and money refunded. Only 10,000 given away. Send no money. Answer quick. Send size of finger.

**KRAUTH & REED**  
Dept. 320 Masonic Temple, Chicago



**Learn to Dance!**  
at home  
to music

#### FREE PROOF record teaches you to dance in one hour

All your friends dance. Why don't you? Surprise them with the latest steps. You can easily learn by yourself without embarrassment. It's not necessary to know the first thing about dancing.

Just slip these wonderful records on your phonograph—and do as they say. That's all there is to it.

#### I'll Prove It FREE

Convince yourself at my expense how remarkably easy my unusual method is. For a short time I will send my first lesson, including ten-inch record, free and prepaid. Try it out for 5 days and decide whether you wish to learn dancing the modern way. You may then enroll or return the record. I have set aside only a few hundred for this special offer. You must write at once.

#### WILLIAM CHANDLER PEAK

"The Man Who Makes Better Dancers"  
Studio 142, 4737 Broadway, Chicago, U. S. A.

**WM. CHANDLER PEAK, M. B.** The Originator of Dance Instruction by Mail. Nationally known—he is an outstanding figure in teaching dancing at home, having taught over 60,000 men and women of high social standing. He is Special Instructor in the oldest and most exclusive dancing association—The American Society of Teachers of Dancing, New York. Also, President of the now famous Peak School of Dancing, Inc., established since 1920.

#### What Every Girl Would Choose

(Continued from page 43)

is another daughter of the Big City. She is Hazel Johnson, and is that popular flapper age—sixteen. She too may be reached at 1531 Broadway.

Another sixteen-year-old, looking very lovely but much too serious for her years (perhaps it is the fault of the bacchic bandeau she is wearing), is Betha Bowen, who comes to you from Marysville, California.

Do you wish to appear on next month's Honor Roll? Better yet; do you wish to be hailed as the Beauty of America? Then let us help you. Send us your photograph today and we will submit it to our Board of Judges. This Board is composed of distinguished artists, sculptors, theatrical managers and editors—persons well qualified to choose from thousands of lovely girls the one that should be crowned America's Queen of Beauty.

Turn to the contest advertisement in this number for the list of rules and information concerning the prizes.

We repeat:

Send us your photograph today.

#### The Celluloid Critic

(Continued from page 92)

in emphasizing the heart touch. The two orphans, the lonely mother, the street musician, the adoption of the waifs—the scenes of the orphanage, the continual groping for love's expression by the sweethearts—these personages and properties are assembled into a sweetly sentimental song.

Yet, when your sympathy is overflowing, the tear sinks back into the eye because the sponsors have neglected to develop the mother character convincingly. She returns to adopt her child, yet fails to catch the psychic call of the blood. Any human mother would have kept track of her offspring even after a span of fifteen years—particularly when she lives in the same city that harbors the orphanage. Her affluence is also against her. It is never explained how she rose from poverty. She adopts the boy and another fatal error is having him marry a society girl thru a quick courtship, tho he pines for his long lost sweetheart, who has been adopted by a street musician.

These slips destroy the logic and extract most of the sympathy. Yet there are some exquisite passages of romance when the passionate friends are together. A violin furnishes the real inspiration. It brings recognition to the girl and a re-union with her lover.

Bessie Love's gift for brooding pathos has found expression here. Her performance surpasses that of Gareth Hughes. This story might have soared with realities. There are a few moments when the heart responds, but they are mostly incidental to the arbitrary treatment of the plot and characters.



"Expression, more than color, makes the eyes beautiful"

Beautify the Eyes with Vanitine!

**VANITINE** is the new toilet preparation that brightens the eyes—in Nature's way—by thoroughly cleansing them. A drop in each eye clears away redness and dullness—so that the whites become whiter, and the color deepened with the lustre and sparkle of buoyant youth.

Long in use professionally, and by prescription, this rare preparation is now for the first time obtainable at toilet goods counters, or by mail, under the trade mark name of Vanitine.

Vanitine is purely a toilet article. And must not therefore, be confused with patent eye remedies. Containing no belladonna, opiates, or harmful ingredients, it neither dilates the pupils nor affects eyesight in any way. The function of Vanitine is to cleanse the eyes. Its effect is to bring out their full power and brilliancy. Vanitine is harmless. Use it whenever needed. "A drop in each eye completes the perfect toilet."

Vanitine soothes, cools, cleanses the eyes—and awakens their subtle beauty!

At Department Stores and many drug stores, complete with dropper in bottle, three to four months' supply, \$1.00. Or direct from the Laboratory, upon receipt of the price—currency, money order, postage or check—postpaid in plain wrapper.

HOWELL LABORATORIES Ltd., 24 Seventh & Olive  
SAINT LOUIS, U. S. A.

#### ONE DOLLAR AN HOUR FOR YOUR SPARE TIME

Subscription Representatives are wanted in every locality at once for our four popular magazines. If you are in need of extra money and have some time to spare, even if only a little, write today for full particulars of our plan for turning spare hours into dollars. Address, Subscription Department, Brewster Publications, Inc., 175 Duffield St., Brooklyn, N. Y.

#### Deafness



Perfect hearing is now being restored in every condition of deafness or defective hearing from causes such as Catarrhal Deafness, Relaxed or Sunken Drums, Thickened Drums, Roaring and Hissing Sounds, Perforated, Wholly or Partially Destroyed Drums, Discharge from Ears, etc.

#### Wilson Common-Sense Ear Drums

"Little Wireless Phones for the Ears" require no medicine but effectively replace what is lacking or defective in the natural ear drums. They are simple devices, which the wearer easily fits into the ears where they are invisible. Soft, safe and comfortable. Write today for our 168 page FREE book on DEAFNESS, giving you full particulars and testimonials.

**WILSON EAR DRUM CO., Incorporated**  
131 Inter-Southern Bldg. LOUISVILLE, KY



#### The Cleopatra Ring

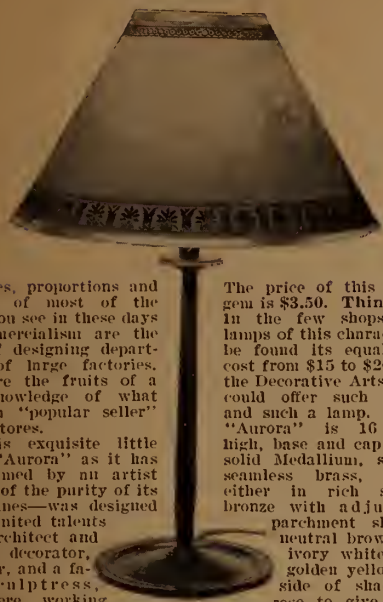
#### Mystic Egyptian Luck Charm

This ring, beautifully made of solid sterling silver, green antique finish, and encrusted in colors, is an exact duplicate of one said to have been worn by Cleopatra—history's most famous vampire. Exact size of illustration. Egyptian head set off in relief, entwined by two hand-carved serpents with ruby and emerald set in heads. Fascinating, novel and attractive.

PRICE \$2.00 -- SEND NO MONEY  
Send little finger size. Pay postman on delivery Add 10c for postage. Satisfaction guaranteed. Free catalog:  
**LENALEY CO. Dept. E**  
109 West 48th Street New York, N. Y.



## Three Talented Artists Joined in Designing This Lamp



The lines, proportions and coloring of most of the lamps you see in these days of commercialism are the work of designing departments of large factories. They are the fruits of a deep knowledge of what makes a "popular seller" in the stores. But this exquisite little lamp—"Aurora" as it has been named by an artist because of the purity of its Greek lines—was designed by the united talents of an architect and interior decorator, a painter, and a famous sculptress, who were working not to make a "big sell" for the stores, but solely to design a lamp of truly artistic proportions, with real grace, symmetry and beauty, yet of great practicality.

The price of this artistic gem is \$3.50. Think of it! In the few shops where lamps of this character can be found its equal would cost from \$15 to \$20. Only the Decorative Arts League could offer such a price and such a lamp. "Aurora" is 16 inches high, base and cap cast in solid Medallium, shaft of seamless brass, finished either in rich statuary bronze with adjustable parchment shade of neutral brown or in ivory white, shade golden yellow. Inside of shades old rose to give mellow light. Equipped for electricity, wire, socket, etc., everything but bulb. Send no money, simply sign and mail the coupon to Decorative Arts League, 175 Fifth Ave., N. Y.

DECORATIVE ARTS LEAGUE, (A. M.)  
175 Fifth Ave., New York, N. Y.

Send me at the League members' special price, an "Aurora" lamp, and I will pay postman \$3.50 plus the postage when delivered. (Shipping weight only 5 lbs.) If not satisfactory I can return lamp within five days and you are to refund my money.

Check finish desired—Statuary ☐ Bronze; Ivory ☐ White

Signed .....

Address .....

City ..... State .....

## Reduce Your Flesh in Spots Arms, Legs, Bust, Double Chin

In fact the entire body or any part without dieting by wearing **DR. WALTER'S**

Famous Medicated Reducing  
**RUBBER GARMENTS**

For Men and Women

Anklets for Reducing and Shaping  
the Ankles, \$7.00 per pair. Extra  
high, \$9.00.

Send ankle measurement when  
ordering.

Bust Reducer,.....\$6.00

Chin Reducer,.....\$2.50

Send for Illustrated  
Booklet

**Dr. JEANNE M. C. WALTER**  
353 Fifth Avenue :: New York

# FREE

Send today for free copy of Leading  
Magazine for Writers of photoplays,  
stories, songs, etc. Full of helpful  
advice on writing and selling.  
**WRITER'S DIGEST**  
622 Butler Bldg. Cincinnati.

## An Easy Way to Remove Dandruff

If you want plenty of thick, beautiful, glossy  
silky hair, do by all means get rid of dandruff, for  
it will starve your hair and ruin it if you don't.

The best way to get rid of dandruff is to dissolve  
it. To do this, just apply a little Liquid Arvon at  
night before retiring; use enough to moisten the  
scalp, and rub it in gently with the finger tips.

By morning, most, if not all, of your dandruff  
will be gone, and three or four more applications  
should completely remove every sign and trace of it.

You will find, too, that all itching of the scalp  
will stop, and your hair will look and feel a  
hundred times better. You can get Liquid Arvon  
at any drug store. A four-ounce bottle is usually  
all that is needed.

The R. L. Watkins Co., Cleveland, Ohio.

(Ninety-five)

## The New Corliss Palmer Preparations

### The Best in Cosmetics is None Too Good

Infinite pains have been taken by Miss  
Palmer to perfect these preparations as  
to ingredients, which are of the best.  
Miss Palmer personally supervises the  
making of all her preparations and never  
allows any article to leave the laboratory  
without a long trial of it by herself.  
She is a severe critic on the art of make-  
up and insists that by clever use of her  
preparations a person shall not appear  
"made-up," but bring out the beauty and  
hide the blemishes.

### We Guarantee our Preparations to Be Harmless

We enclose directions written person-  
ally by Miss Palmer. You cannot go  
wrong if her words are heeded.

### A Special Word Must Be Said of Our Creams—They Are Exquisite and Without Equal

CORLISS PALMER FACE  
POWDER .....\$1.00

CORLISS PALMER FOUNDA-  
TION CREAM—A heavy, flesh-  
color cream that will hide all  
blemishes and make the powder  
stick on as will nothing else. To  
cover a pimple, or a red nose, or  
the whole face for an all-day  
make-up, there is nothing like it.. .50

CORLISS PALMER FACE  
ROUGE ..... .50

CORLISS PALMER LIP ROUGE ..... .50

THE FOUR, attractively boxed in  
set ..... 2.50

CORLISS PALMER VANISHING  
CREAM—A light, dry cream of  
purity, to be used in the morning,  
or at any time, to freshen the skin  
and make a foundation for the  
face powder ..... .75

CORLISS PALMER CLEANS-  
ING OR NIGHT CREAM—A  
heavier cream, to cleanse the face  
at night and to soften and beautify  
the skin ..... .75

CORLISS PALMER LEMON  
CREAM—An exquisite cream of  
even texture, purity and loveli-  
ness. For general use on the face  
and body ..... .75

THE THREE, attractively boxed  
in set ..... 2.25

CORLISS PALMER BEAUTI-  
FIER—A lotion of the finest  
quality, for those who do not care  
for creams as a cleanser. An  
absolute corrector of an oily com-  
plexion, a bleacher, an astringent,  
healer of blemishes, and a very  
great enemy of wrinkles..... .60

### Impressions Are Lasting— Look Your Best at All Times

We will mail, postpaid, any of the  
above preparations on receipt of price in  
stamps, cash, or money order. (In mail-  
ing coins, wrap them carefully to prevent  
them cutting a hole in your envelope.)

**RICHARD WALLACE**  
BROOKLYN, N. Y.



## "I Knew You'd Make Good"

"I ALWAYS felt you had it in you to get  
ahead. But for a time I was afraid your  
natural ability would be wasted because you had  
never trained yourself to do any one thing well.  
Yes, I was afraid you would always be a jack of  
all trades and master of none."

"But the minute you decided to study in your  
spare time I knew you'd make good. You seemed  
more ambitious—more cheerful—more confident  
of the future. And I knew that your employers  
couldn't help but notice the difference in your  
work."

"Think what this last promotion means! More  
money—more comforts—more of everything  
worth while. Tom, those hours you spent on that  
I. C. S. course were the best investment you ever  
made."

HOW about you? Are you always going to work for a  
small salary? Are you going to waste your natural  
ability all your life? Or are you going to get ahead in a  
big way? It all depends on what you do with your spare  
time.

Opportunity knocks—this time in the form of that  
familiar I. C. S. coupon. It may seem like a little thing,  
but it has been the means of bringing better jobs and big-  
ger salaries to thousands of men.

Mark and mail it today and without obligation or a  
penny of cost, learn what the I. C. S. can do for you.

TEAR OUT HERE

INTERNATIONAL CORRESPONDENCE SCHOOLS  
Box 6773-B, Scranton, Penna.

Without cost or obligation, please tell me how I can qualify for the  
position or in the subject before which I have marked an X:

- | BUSINESS TRAINING DEPARTMENT                            |  |
|---|--|
| <input type="checkbox"/> Business Management            | <input type="checkbox"/> Salesmanship            |
| <input type="checkbox"/> Industrial Management          | <input type="checkbox"/> Advertising             |
| <input type="checkbox"/> Personnel Organization         | <input type="checkbox"/> Better Letters          |
| <input type="checkbox"/> Traffic Management             | <input type="checkbox"/> Foreign Trade           |
| <input type="checkbox"/> Business Law                   | <input type="checkbox"/> Stenography and Typing  |
| <input type="checkbox"/> Banking and Banking Law        | <input type="checkbox"/> Business English        |
| <input type="checkbox"/> Accountancy (including C.P.A.) | <input type="checkbox"/> Civil Service           |
| <input type="checkbox"/> Nicholson Cost Accounting      | <input type="checkbox"/> Railway Mail Clerk      |
| <input type="checkbox"/> Bookkeeping                    | <input type="checkbox"/> Common School Subjects  |
| <input type="checkbox"/> Private Secretary              | <input type="checkbox"/> High School Subjects    |
| <input type="checkbox"/> Business Spanish               | <input type="checkbox"/> Illustrating            |
| <input type="checkbox"/> French                         | <input type="checkbox"/> Cartooning              |
| TECHNICAL AND INDUSTRIAL DEPARTMENT                     |  |
| <input type="checkbox"/> Electrical Engineering         | <input type="checkbox"/> Architect               |
| <input type="checkbox"/> Electric Lighting              | <input type="checkbox"/> Blue Print Reading      |
| <input type="checkbox"/> Mechanical Engineer            | <input type="checkbox"/> Contractor and Builder  |
| <input type="checkbox"/> Mechanical Draftsman           | <input type="checkbox"/> Architectural Draftsman |
| <input type="checkbox"/> Machine Shop Practice          | <input type="checkbox"/> Concrete Builder        |
| <input type="checkbox"/> Railroad Positions             | <input type="checkbox"/> Structural Engineer     |
| <input type="checkbox"/> Gas Engine Operating           | <input type="checkbox"/> Plumbing and Heating    |
| <input type="checkbox"/> Civil Engineer                 | <input type="checkbox"/> Chemistry               |
| <input type="checkbox"/> Surveying and Mapping          | <input type="checkbox"/> Automobile Work         |
| <input type="checkbox"/> Metallurgy                     | <input type="checkbox"/> Navigation              |
| <input type="checkbox"/> Steam Engineering              | <input type="checkbox"/> Agriculture and Poultry |
| <input type="checkbox"/> Radio                          | <input type="checkbox"/> Mathematics             |
| <input type="checkbox"/> Airplane Engines               |  |

Name .....  
Street .....  
Address ..... 6.26.22

City ..... State .....

Occupation .....

Persons residing in Canada should send this coupon to the Interna-  
tional Correspondence Schools Canadian, Limited, Montreal, Canada.

## LEARN

## Movie Acting

A fascinating profession that pays big. Would  
you like to know if you are adapted to this work?  
Send 10c for our Twelve-Hour Talent-Tester or  
Key to Movie Acting Aptitude, and find whether  
or not you are suited to take up Movie Acting.  
A novel, instructive and valuable work. Send  
dime or stamps today. A large, interesting, illus-  
trated Booklet on Movie Acting included FREE!

FILM INFORMATION BUREAU, Sta. N., Jackson, Mich.

A Shapely Foot is a Joy Forever

## BEAUTIFY YOUR FEET

The Perfection Toe Spring  
REMOVES THE ACTUAL CAUSE  
of the BUNION or enlarged joint.  
Worn at night, with auxiliary appli-  
ance for day use.

**Straighten Your Toes  
Banish That Bunion**

Ask your dealer or send direct

**C. R. ACFIELD, Foot Specialties**  
Dept. 317 1328 Broadway New York







## You Can Play This Popular Instrument

Learn a tune in one hour. Many without musical experience have done so; you can too.

Exclusive features and improvements make Conn the world's finest saxophone—easiest of all to play. Used and endorsed by most famous artists and popular orchestras—Isham Jones, Henton, Smith, Biese, Elkins and many others. Double your income and pleasure. Play the instrument the big stars choose.

Free Trial; Easy Payments. Send coupon now for details.

**C. G. Conn, Ltd.**

854 Conn Bldg., Elkhart, Ind.



C. G. Conn, Ltd., 854 Conn Bldg., Elkhart, Ind. Please send me Free Saxophone book, and details of your free trial, easy payment plan. (Mention instrument.)

Name.....  
Street or Rural Route.....  
Country.....  
City..... State.....  
Instrument.....

## MAKE MONEY AT HOME

YOU can earn from \$1 to \$2 an hour in your spare time writing show cards. Quickly and easily learned by our new simple method. No canvassing or soliciting, we teach you how, sell your work and pay you cash each week. Full particulars and booklet free.

**AMERICAN SHOW CARD SCHOOL**

211 Ryrie Building, Yonge & Shuter Streets,  
TORONTO, - - - CANADA

## Reduce Your Waist in 10 Seconds



You can actually do it now with the "Wonder" Health Belt. It will take only the time required for adjusting the belt around your waist to accomplish this reduction and to bring relief from the strain of excess weight, which your abdominal muscles are carrying. You will be agreeably surprised at the immediate relief from bodily fatigue and discomfort. You will know the satisfaction of again having a well poised figure. And, best of all, the fat begins, at once, to depart. Then good healthy muscular tissue replaces it. In a month or so, you can take from 4 to 6 inches off your waist.



**THE "WONDER" HEALTH BELT** will do these things. It is scientifically constructed from strong, light-weight fabric. Easily adjusted and easily washed.

### FREE TRIAL OFFER

Send your name, address and present waist measure. If no tape is handy cut a piece of string to the proper size and mail it to us. We will send you a "Wonder" Health Belt by return mail. At the end of five days if you are thoroughly delighted with the belt, remit \$3.00 in full payment. If not, return the belt to us and you will not owe us a penny.

**Weil Health Belt Company**  
2410 Hill St., New Haven, Conn.

## Omar, the Tentmaker

(Continued from page 58)

antly. "I am the only free man in Nishapur," he says smiling, "I alone dare to say what I think, be what I am. Honors? A bubble. Wealth? A pinch of dust. Wisdom? A door that leads nowhere. The only things worth anything in this existence which I neither chose nor approve are Wine and someone to be glad when one comes home."

Shireen at seventeen: the opening rose, the new moon, the small white moon of spring. She does not guess that she is not Omar's daughter, and he and Mahruss guard the secret jealously. Housewifely basket on her arm, she goes with the younger man, who yet seems old to her radiant youth, to choose the poultry, and buy the dates and sweetmeats for the house in the bazaar. Under Hassan's rule Nishapur is no longer the City of a Thousand Delights. To fatten his purse he allows the Bedouins to plunder the caravans without the walls for a share of the plunder, and even to enter the city itself. . . .

Now the fainting Soul of Omar Khayyam enters another scene. The garden behind the tentmaker's house is drowsy with the sun of late afternoon; the aloe steeped in the heat fills the air with spicy scent and Shireen sleeps beneath its shade, outflung in sweet unconsciousness, while Omar lets his needle fall and puts his vagrant thoughts to verse.

Suddenly in the street, cries, the sound of feet upon the cobbles, voices raised in Bedouin curses. "Some of our worthy Governor's friends!" Omar muses; "'tis ill ware that is made in the House of the Potter now."

For the shop nearby, where once gay water jars and bowls for household service were displayed, has lately been turned to mysterious uses.

Over the garden wall, light as an antelope pursued by savage dogs, a figure swings, a youth with fair hair and slim thighs, bleeding from a stab wound in the shoulder. The torn shirt shows a skin, girl-white. He stands before Omar, swaying, then falls upon his knees to the tentmaker.

"In the name of Christ, His Mercy save me."

The grey-haired man looks at him fixedly. "You are a Christian? How do you come here?"

"The Bedouins captured me, made me their slave," the boy flings out a wild arm toward the wall beyond where is still heard hurrying feet, savage voices, "They tried to force me to rob for them, and when I would not I was beaten. I would be dead now but for a woman—the cook of their band who was kind to me. She was a slave like myself, but the devils did not touch her—they were afraid of her for some reason—"

His voice dies in a gasp, his head falls forward. Omar enters the house and brings wine in a bowl. "Drink. The Grape is the only friend of Man."

The golden-haired youth drinks, and for the first time sees Shireen who has waked and is regarding him with wide eyes of wonder as if he were some bird of strange plumage fallen from the skies. The blue pigeons coo, the aloe rustles in the hot wind, and still the two gaze at one another, lost in each other's eyes. Then, with a burning blush, he falters on with his tale.

"Today came Hassan. Yes, he is one of them. There is some evil plan afoot and they must have feared that I had overheard, for they fell upon me."

"How wicked," Shireen cries; "what cruel bad men. They have hurt you!" Her tone weeps for his hurt. She runs to fetch a bowl of water to bathe the wound, but at the first contact of her finger and his white shoulder the two of them draw shyly away, trembling.

"Do not trouble," says the boy, "it is nothing. Besides, you have cured it already with your pity."

Omar, the Tentmaker, watches, smiling sadly. The roses wither but new roses bloom in the new spring; the moon wanes but there will be other moons.

"You shall stay here and hide until we can find a way to send you safe to your own people," he says. The boy is not so grateful over the prospect of being sent to his own people as might have been expected. He and Shireen smile at each other and her low small bosom rises under her robe in a great sigh . . .

And now another picture, and the last. In the tavern Omar has spoken of Hassan, the Governor, more truly than is wise, putting what others only thought into words that found their way like poisoned darts into Hassan's ear. As the tentmaker sits scribbling that evening, while Shireen and the Christian talk in low tones and Mahruss watches them sullenly from his corner, the rabble pounds upon the door.

"Omar, stitcher of tents and spreader of heresy! Omar Khayyam who thinks himself wiser than the Holy One of Islam. The bastinadoes for the tentmaker."

Mahruss thrusts his own body before his benefactor and is struck down.

The Christian holds Shireen close, and is torn away. A girl's shrieks follow them into the night as they are dragged along the pavement, by the mosques and minarets, by the bazaar where the sleeping camels lie, to the torture chamber at the Palace of the Governor himself, who caresses his weedy beard with ringed fingers as the fanatics ply their whips. . . .

The Soul of Omar Khayyam, summoned, came back reluctantly into the broken habitation of his body as the barbed whips ceased to whistle down. From an immense distance he heard a stern voice speaking, a voice he seemed to recognize. "Is it a grievous sin, then, to be wise in this world of fools? You



shall all be punished for this night's work. As for you, Hassan, I know all. This good woman here managed to escape from your band of cut-throats to-night and came ahead of them to warn me of the Death that lay in wait for me. Your Bedouin band is safe in chains, as you shall be now."

"A curse upon the luck," thought Omar ruefully, "just when I was about to find the Answer. And now I must come back to the strange muddle we call Life—"

Soft arms slipped beneath his head, tears fell upon his bloody face. He opened his eyes heavily and gave a great cry—"Shireen! Moon of my Delight—thou! Then I am in Paradise after all."

Nizam, the Grand Vizier, uttered a startled sound. "I thought that there was something about your face—" he looked down at the worn, faded woman, shook his head. "I would never have known you."

Omar lifted one torn hand with infinite effort and laid it on the woman's grey, thin locks. "Shireen, my Beloved," he murmured, "your glorious hair. How happens it—you have not changed all these years while we have been growing old?"

By Love's miracle he saw the glowing girl of the garden where another would have seen wrinkles and the pallor of age.

Omar spoke no more, but they saw a thought was troubling him. Young Shireen kissed him with absent lips, her thoughts already in the garden where her lover waited her. As she dressed his wounds, the older Shireen told of her escape from the Shah's decree of death because the executioners were afraid to harm the daughter of a Holy Teacher. For that same reason the band of Bedouin robbers to whom they sold her did her no bodily hurt, but kept her all these years a close prisoner.

"Tonight when I heard their plot to waylay the Grand Vizier I managed to break away," she finished. "Allah works in strange ways. If I had not been merciful to Nizam I should never have seen thy face again, Lord of My Soul."

Again the look of pain crossed Omar's face. "I wish—" he began, and then fell silent.

"What troubles thee, Oh my Lord?" Shireen asked; "did you not hear the Grand Vizier promise you aught that you desired? And he has given us the house of my father, where we first kissed in the garden under the rising moon."

"But he cannot give us back our Youth," Omar said mournfully; "he cannot give us the child we might have had, I and thou."

In the garden close by sounded silver laughter. Shireen looked into the face of Omar with tear-wet eyes. As if a rose should be abud again she colored the crimson of flame, but her voice trembled with pride. "Hast thou never guessed, Oh My Dear One?" she asked. "I never dreamed thou wouldst not know . . . she was thine own . . ."

(Ninety-seven)

## You Can Play the Hawaiian Guitar Just Like the Hawaiians!

### Because Our Native Hawaiian Instructors Will Help You

#### OUR STUDENTS SAY

First, Hawaiian Conservatory of Music,  
Cbas. P. Holland,  
Dear Sir:—

I received my Guitar in good condition and am now on my ninth lesson. I am having no trouble at all, and must say that I am more than pleased with the course and the simplicity of it. Any person who will just half try will sure succeed. I have never studied music of any kind. Consequently did not know one note from another and thus far I have committed all my lessons to memory. I am in a way handicapped by the loss of the index finger of the right hand but by little practise I find no great difficulty in playing or picking the different changes so I say any person who has all of their fingers with a little practise should experience little or no difficulty by your wonderful method. I will be pleased to recommend your course to my friends.

Very respectfully,  
Class No. KI-12,053 B. R. South

Koester School,  
314 So. Franklin St.,  
Chicago, Ill.  
First Hawaiian Conservatory of Music, Inc.

I shall certainly be very glad to recommend your course whenever the chance is mine to do so. Mr. W. R. Johnson has not phoned me yet, and if he does not phone in a day or so, will write him. Am sending a letter to Miss Helen Slavik today which I think may help to secure her enrollment, and I shall be glad at any time to write a personal letter to anyone whom you may suggest.

Your former student,  
W. L. Walker

Our improved method of teaching is so simple, plain and easy that you begin on a piece with your first lesson. In half an hour you can play it. Thousands of successful students prove this to be true.

**ONLY 4 MOTIONS** We have reduced the necessary motions you learn to only four, and you acquire these in a very few minutes. Then it is only a matter of a little practice to acquire the weird, fascinating, tremolos, staccatos, slurs and other effects that make this instrument so delightful. The Hawaiian Guitar plays any kind of music, both the melody and the accompaniment.

**FREE** Just think of it. 52 lessons on this wonderful guitar. You get a beautiful large sized genuine Hawaiian Guitar absolutely free as soon as you enroll for the lessons. All the necessary picks, the steel playing bar and 52 pieces of music are included without cost to you.

Special Arrangements for Lessons if You Have Your Own Guitar  
Also simple courses in Violin, Tenor Banjo, Banjo Ukulele, and Ukulele. Write for particulars.

### Play Any Music

In half an hour after you get the free Hawaiian Guitar and the first lesson, you can play Hawaiian Melodies.

In a very short time after a little practice you can play any kind of music as well as Hawaiian, both the melody and accompaniment.

(TEAR OUT COUPON)

### Tear Off and Mail Today

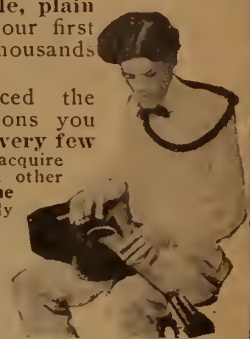
First Hawaiian Conservatory of Music, Inc.  
233 Broadway (Woolworth Bldg.), New York City  
Please send me full information about your 52 easy lessons and FREE GUITAR OFFER.

NAME.....

ADDRESS.....

TOWN.....STATE.....

Print name and address clearly C-10



*Genuine*  
**BAYER**  
**Aspirin**

SAY "BAYER" when you buy Aspirin

Unless you see the name "Bayer" on package or on tablets you are not getting the genuine Bayer product prescribed by physicians over twenty-two years and proved safe by millions for colds, headache, toothache, earache, neuralgia, lumbago, rheumatism, neuritis, and for

pain in general. Accept only "Bayer" package which contains proper directions. Handy boxes of twelve tablets cost few cents. Drug-gists also sell bottles of 24 and 100. Aspirin is the trade mark of Bayer Manufacture of Monoaceticacidester of Salicylicacid.

### Why Don't You Get Rid Of That MOLE or WART?

Everybody looks at it every time they see you, detracting from your beauty and charm. ASK YOUR MIRROR. DESINAEVI is a preparation for the SAFE, SIMPLE, PAINLESS home method of banishing MOLES and WARTS. Send for my booklet of information, it's free.

Dr. C. L. ALLEN, 1019 Main St., Dept. "A", Kansas City, Mo.

### PIANO JAZZ

By Note or Ear. With or without music. Short Course. Adult beginners taught by mail. No teacher required. Self-Instruction Course for Advanced Pianists. Learn 67 styles of Bass, 180 Syncopated Effects, Blue Harmony, Oriental, Chime, Movie and Cafe Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligato, and 247 other Subjects, including Ear Playing. 110 pages of REAL Jazz. 25,000 words. A postal brings our FREE Special Offer.

WATERMAN PIANO SCHOOL

250 Superba Theatre Building, Los Angeles, California



**\$2** Brings this 2 K. Size Genuine Diamond Ring

**Price Only \$48.50**

**ROYAL DIAMOND & WATCH CO.**  
35-37-39 Maiden Lane-New York

\$2.00 brings this genuine diamond ring for 10 days' free trial. Seven perfectly cut, blue white diamonds set in ALL PLATINUM by a patented process resembling a 2 Karat single diamond. The likeness is amazing.

**No Red Tape—No Delay**

Send only \$2.00 and ring comes to you charges paid. After 10 days' trial, pay balance \$4.65 a month for 10 months. Price only \$48.50. If not satisfactory after trial, return it and your deposit will be refunded.

**FREE.** Write today for ROYAL catalog of Diamonds, Watches, and Jewelry. Thousands of gift suggestions shown in our \$2,000,000.00 stock. 10 months to pay on everything. Address Dept. 589.

By Note or Ear. With or without music. Short Course. Adult beginners taught by mail. No teacher required. Self-Instruction Course for Advanced Pianists. Learn 67 styles of Bass, 180 Syncopated Effects, Blue Harmony, Oriental, Chime, Movie and Cafe Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligato, and 247 other Subjects, including Ear Playing. 110 pages of REAL Jazz. 25,000 words. A postal brings our FREE Special Offer.

**WATERMAN PIANO SCHOOL**  
250 Superba Theatre Building, Los Angeles, California



# Science Discovers the Secret of Caruso's Marvelous Voice

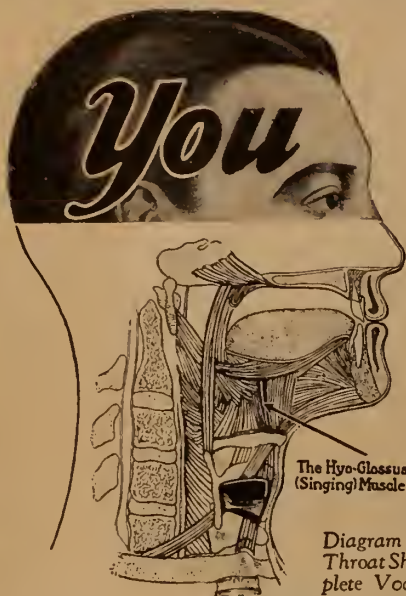


Diagram of the Normal Throat Showing the Complete Vocal Mechanism.

## Caruso's Throat and Yours

Why is it that the humble peasant boy of Italy became the greatest singer of all time? This diagram of his throat will show you. Caruso's marvelous voice was due to a superb development of his Hyo-Glossus muscle. Your Hyo-Glossus muscle can be developed too! A good voice can be made better—a weak voice become strong—a lost voice restored—stammering and stuttering cured. Science will help you.

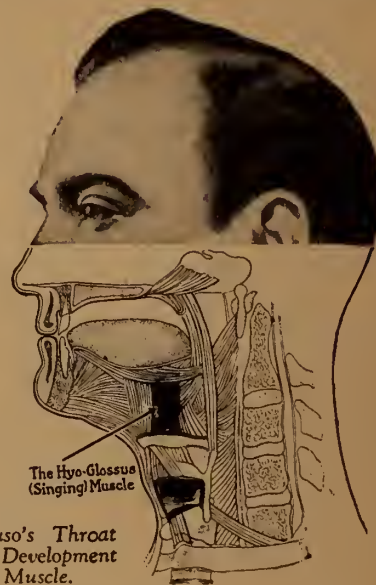


Diagram of Caruso's Throat Showing the Superb Development of his Hyo-Glossus Muscle.

## We Guarantee— Your Voice Can Be Improved 100%

EVERY normal human being has a Hyo-Glossus muscle in his or her throat. A few very fortunate persons—like the late Caruso—are born with the ability to sing well. But even they must develop their natural gifts. Caruso had to work many years developing that muscle before his voice was perfect. Whether your voice is strong or weak, pleasant or unpleasant, melodious or harsh, depends upon the development of your Hyo-Glossus muscle. You can have a beautiful singing or speaking voice if that muscle is developed by *correct* training.

### Prof. Feuchtinger's Great Discovery

Professor Feuchtinger, A. M.—descendant of a long line of musicians—famous in the music centers of Europe, Munich, Dresden, Berlin, Bayreuth, Vienna, Paris and Florence,

for his success in training famous Opera Singers—discovered the secret of the Hyo-Glossus muscle. Dissatisfied with the methods used by the maestros of the Continent who went on year after year blindly following obsolete methods, Professor Feuchtinger devoted years of his life to scientific research. His reward was the discovery of the Hyo-Glossus, the "Singing Muscle."

Professor Feuchtinger went even farther into the Science of Singing. He perfected a system of voice training that will develop *your* Hyo-Glossus muscle by simple, silent exercises right in your own home.

### Grand Opera Stars Among His Students

Hundreds of famous singers have studied with Professor Feuchtinger. Over 10,000 happy pupils have received the benefits of his wonderful training.

There is nothing complicated about the Professor's methods. They are ideally adapted for correspondence instruction. Give him a few minutes each day. The exercises are silent. The results are sure. The Perfect Voice Institute guarantees that Professor Feuchtinger's method will improve your voice 100%. You are to be your own judge

—take this training—if your voice is not improved 100% in your own opinion, we will refund your money.

### A Beautiful Voice for YOU

You do not know the possibilities of your voice.

If you want to sing—if you have always felt that you could sing but lacked the proper training because you had not the time nor the means to study—here is your chance. Professor Feuchtinger's course will improve your voice 100%. You can now learn to sing at a very small cost and in the privacy of your own home.

If you want to improve your speaking voice—if you stammer or stutter—Professor Feuchtinger will help you.

### Professor Feuchtinger's Book "Voice Culture" Free

Send us the coupon below and we'll send you FREE this valuable work on the Perfect Voice. Do not hesitate to ask. Professor Feuchtinger is glad to have us give you this book and you assume no obligations whatever by sending for it.

You will do yourself a great and lasting good by studying this book "Voice Culture." It may be the first step in your career. Do not delay. The number of these books is limited. Send for "Voice Culture" today.

### Perfect Voice Institute

Studio 1277, 1922 Sunnyside Ave., Chicago

Please send me FREE Professor Feuchtinger's book "Voice Culture". I have put X opposite the subject that interests me most. I assume no obligations whatever.

☐ Singing ☐ Speaking ☐ Stammering ☐ Weak Voice

Name \_\_\_\_\_

Address \_\_\_\_\_





## Crème au Citron (Lemon Cream)

50¢  
a Jar

### An Exquisite Cream *deliciously fragrant & with unusual beautifying properties*

IN addition to its cleansing, nourishing and rejuvenating qualities, Crème au Citron has the following beneficial properties of lemon juice:

**BLEACHING:** Whitens skin darkened by outdoor exposure. Prevents sunburn.

**ASTRINGENT:** Closes pores and refines the skin. Contracts loose skin and reduces puffiness under the eyes.

**REFRESHES AND STIMULATES:** Thus clears the skin of blemishes. Removes dead particles of cuticle, leaving the complexion fresh and transparent.

**ANTISEPTIC AND HEALING:** Relieves a tender or wind-roughened skin.

#### *Directions for use*

**AS A PROTECTIVE:** Before and after motoring or participating in outdoor sports,

use Crème au Citron as follows: First cleanse the skin, then apply Crème au Citron freely with an upward movement over face and neck until the pores have absorbed the cream. Wipe off the surplus carefully, bathe with cold water, and powder with pure, exquisite Poudre Lournay. This will prevent any damage to the skin from exposure.

**AS A NIGHT CREAM:** After the ablutions, apply Crème au Citron to face, neck and hands and allow it to remain on all night. Thus used, it will tone, clear, whiten and refine the skin, making it soft and smooth, and assuring morning freshness. It will also help to efface wrinkles. It is guaranteed not to grow hair.

If not yet available in your vicinity, send 50c for a jar to Lournay, 7 Rue de L'Isly, Paris, France, or 366 Fifth Avenue, New York.

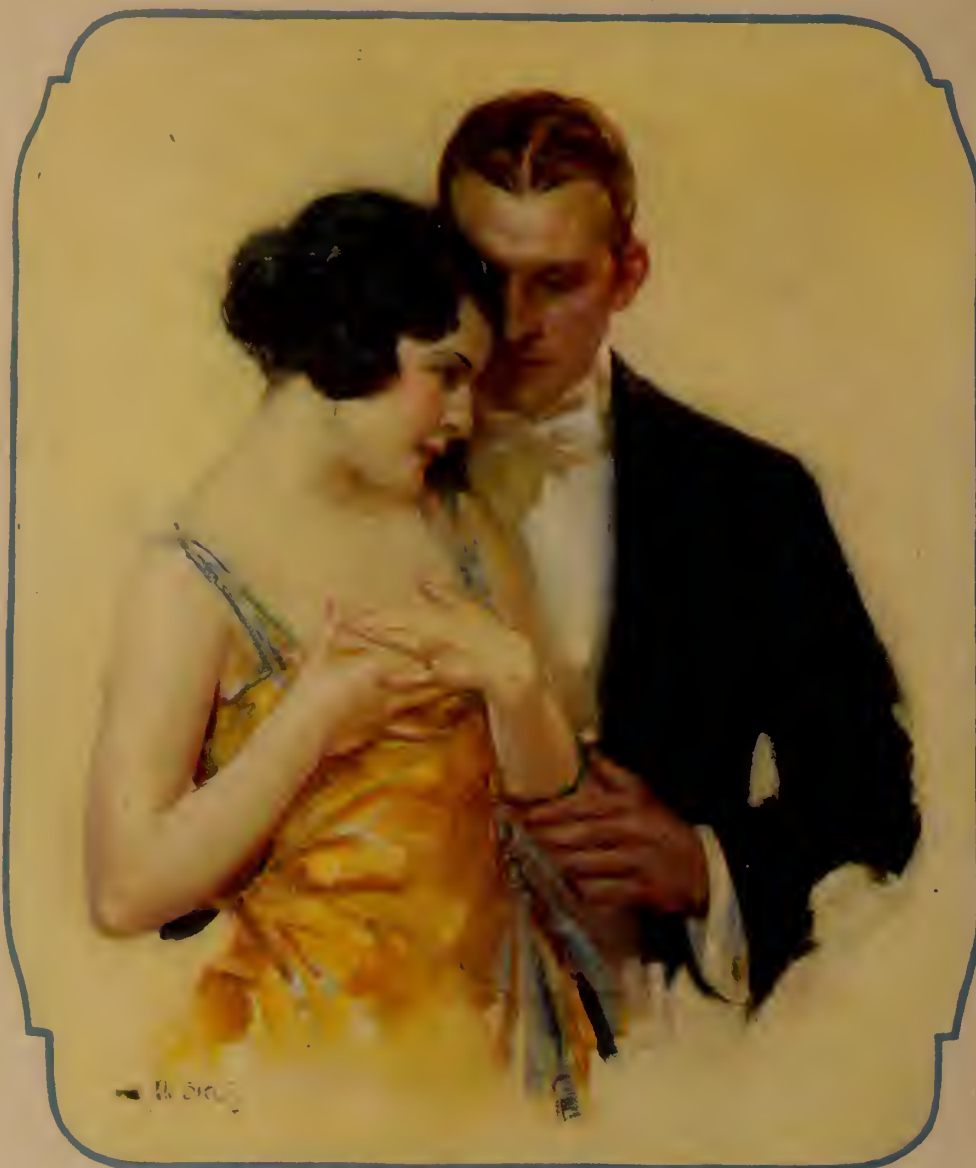
*Lournay*

7 Rue de L'Isly, Paris, France  
366 Fifth Avenue  
New York

FOR SAMPLE—Mail coupon with 5c today

LOURNAY		S
366 Fifth Avenue, New York		
Please send me a sample of Crème au Citron, for which I enclose 5 cents to cover sending cost.		
Name		
Street		
City	State	
Name of Dealer		





"A Skin You  
Love to Touch"  
By WALTER BIGGS

## You, too, can have the charm of "A skin you love to touch"



**Y**OU too can have a soft, clear, radiant complexion. Each day your skin is changing—old skin dies and new takes its place. This is your opportunity!

If your skin lacks the charm and softness it should have, begin now to overcome this condition. Find the treatment suited to the special needs of your skin in the booklet, "A Skin You Love to Touch," which is wrapped around each cake of Woodbury's Facial Soap. Begin using this treatment tonight.

In a week or ten days you will be surprised to find how much your skin has improved—how much clearer and lovelier it has become.

Get a cake of Woodbury's Facial Soap today. A 25 cent cake lasts a month or six weeks.

### *A complete miniature set of the Woodbury skin preparations*

For 25 cents we will send you a complete miniature set of the Woodbury skin preparations, containing:

- A trial size cake of Woodbury's Facial Soap
- A sample tube of the new Woodbury's Facial Cream
- A sample tube of Woodbury's Cold Cream
- A sample box of Woodbury's Facial Powder
- The treatment booklet, "A Skin You Love to Touch"

Address The Andrew Jergens Co., 910 Spring Grove Ave., Cincinnati, Ohio. If you live in Canada address The Andrew Jergens Co., Limited, 910 Sherbrooke St., Perth, Ontario. English Agents: H. C. Quelch & Co., 4 Ludgate Square, London, E. C. 4.

# WOODBURY'S FACIAL SOAP

Copyright, 1922, by The Andrew Jergens Co.



DECEMBER

25¢

# CLASSIC

A BREWSTER PUBLICATION



Wallace Reid



You, too, can  
have the  
loveliest  
skin



IT'S OFF  
because  
IT'S OUT



Not only removes hair—  
but checks its future growth.

*Positively!*

## Destroys Superfluous Hairs and ROOTS

Look in your mirror and see if there is a tiny growth of downy hair at either side of the upper lip. Perhaps unconsciously, you have permitted these tiny hairs to grow until they are now large and conspicuous, marring your good looks.

Remove them at once, off and out, roots and all, before they enlarge the pores and before they become a subject of jest among your men and women friends.

For over seventeen years ZIP has helped women become more beautiful by painlessly **destroying** superfluous hair and roots on the lip, face, neck, forearm, underarm and limbs.

ZIP is easily applied at home, pleasingly fragrant, quick, effective, absolutely harmless. It leaves the skin soft and smooth. **Guaranteed.**

ZIP gently lifts out the roots and in this way **destroys the growth.**

Ladies everywhere are recognizing that ordinary depilatories and shaving merely remove surface hair, leaving the roots to thrive and often cause the hair to grow faster and coarser—but ZIP removes hair and roots in an entirely different, yet easy way, and destroys the growth.

When in New York, don't neglect to

call at my Salon to let me give you a **FREE Demonstration.**

Write for my **FREE BOOK**—"Beauty's Greatest Secret" which also explains the three types of superfluous hair.

At All Good Stores or By Mail

*Madame Berthé*  
Specialist

562 Fifth Ave., (46th St.) New York

MADAME BERTHÉ,  
Dept. 654,  
562 Fifth Ave.,  
New York.

Please send me your FREE book  
"Beauty's Greatest Secret" also free  
sample of your Massage and Cleans-  
ing Cream—guaranteed not to grow  
again.

Name.....

Address.....

City and State.....

Bobbed hair demands  
that the nape of the neck  
have a perfect hair line,  
well defined, free from  
unsightly hair. ZIP is  
most necessary for this.



ZIP destroys the hairs  
that show thru the silken  
sheen.



Sheer waists no longer  
permit an underarm show-  
ing even a suggestion of  
unsightly hair. ZIP de-  
stroys the growth.



The new perfect arched  
brow, so expressive, is  
readily had with ZIP.  
Plucking and shaving are  
passé.



A well rounded arm—  
free of all downy hair—  
is a necessity with the  
vogue for short sleeves.  
ZIP destroys both fine  
and coarse hair.







# From ENGLAND Where Beautiful Complexions are the Rule— comes a Marvelous Face Clay

*The One Clay that Lastingly Benefits Any Skin it Touches in Forty Minutes Time—Brings Full Color and Stifles Hair Growth on Face with a Single Application—Unless it Does, You are Not Out a Penny*

**M**ADAM, you are cordially invited to try a full-sized jar of the original English complexion clay the discovery of which has set new standards of beauty for every woman. Claying with the right clay—the potent, purging clay called Terra-derma-lax, means blemishes banished while you dress for the day! And this new, natural beauty will *stay!* A dressing-table test on your own complexion will tell more than pages of talk. Our trial offer sounds daring, but really is not; this English clay's peculiar powers are more than a match for any and every impurity that dulls the skin. Even the domestic clays inspired by the discovery of Terra-derma-lax are of benefit to most complexions. But wait until you try Terra-derma-lax!

## ASTOUNDING Things That Terra-derma-lax DOES

- Acts in half an hour with complete results.
- Flushes each minute pore of all impurities.
- Brings back the full color and skin health of rugged youth and the benefits *last*.
- Keeps pores their normal size, because it is laid on, *not* rubbed in.
- Stifles hair growth on face.
- Leaves even a pimpled skin smooth in texture.

The English clay *laxates* the skin—any skin—renovates, restores, *remakes* it as you shall see.

A young scientist's search of three continents brought to light this clay of the British Isles. Then American ingenuity preserved its precious properties in a vacuum-closed earthen

jar. The miracles this clay performs have been told in the public prints. First laboratory demonstrations caused a furore. The simple truths as stated by the press were scarcely believed. Perhaps *you* read, and doubted. So here is your chance to see for yourself. A full jar awaits your word that you want it, and will *try* it.

Spread this natural clay on face and neck—and forget it. In ten minutes, laxation starts; you can fairly feel the purging, purifying action in every pore. The whole skin structure responds. Another twenty minutes, and the clay is wiped away—revealing a skin silky-soft, bright with color.

Your name and address, please, and this full-quantity jar of fresh Terra-derma-lax will be sent you by first post. We want you to *see* what is so hard to *believe*. Try it before you *buy* it. *In other words, we guarantee that Terra-derma-lax will make your skin beautiful, enamel-smooth and colorful.* You will see this new brightness and bloom with one application of this active English clay—no charge unless you do! So, away with the coupon—off with the cover—on with the clay that is fast making poor complexions as scarce in America as they are in England.

**SPECIAL!**

## No-Profit Offer of \$5.00 Jars

The regular price of Terra-derma-lax is \$5—but don't send it. Our broadcast public offer must have reasonable restriction, of course. We cannot gratify the merely curious, nor send expensive English clay to children. So a small deposit to cover actual cost is asked as evidence of good faith. We have figured this down to only \$1.88 plus postage. You need not trouble to enclose even this; the postman will accept your deposit. But please understand that it *is* a deposit—held to your credit. Take five days, for an unhurried decision. Then, and only if you voluntarily keep it, will we consider your deposit of \$1.88 as a payment in full for your jar. Meantime, use a little of the clay, or use *all* of it. For we want you to know that the trial is indeed free and unconditional.

### Send No Payment Whatever

—unless you expect to be out when postman calls, and prefer to enclose \$2 for jar prepaid. Either way, every penny will be returned to you unless your complexion is marvelously and overwhelmingly improved.

### Dermatological Laboratories 329 Plymouth Place, Chicago

Please send full sized jar of Terra-derma-lax for five-day FREE trial. I will deposit \$1.88 (plus postage) with the postman, as payment in full for the clay in case I decide to keep it. If the trial does not delight me with results, my full deposit to be returned.

(223)

Name .....

Address .....

To Department Stores and Druggists: We are now considering applications from representative stores to act as authorized distributors for the laboratory. Correspondence invited.



# PARAMOUNT'S 1922 PROMISE *was performed!*

LAST July Paramount announced 41 new pictures to be released from then till January, 1923.

Last July Paramount promised that these would be "the greatest shows of the greatest season in the history of entertainment."

Starting with the very first new season picture, Paramount's promise was performed.

Think of "Blood and Sand," "The Old Homestead," "Manslaughter," "To Have and To Hold"—all Paramount Pictures.

Space is too limited to remind you of them all, but a few are listed here in the illustration.

Perhaps you missed seeing some of them?

If so, take this page to your favorite theatre and ask to have them booked.

By every test of enthusiastic audiences, of popular acclaim, of box office figures and of critics' appreciation, Paramount's famous forty-one are the lions of the season!

Looking backward to 1922 and looking forward to 1923, the bright beacon of Paramount's fame shines ever brighter till, in more than eleven thousand theatres, the words ring truer than ever that—

*"If it's a Paramount Picture  
it's the best show in town."*



## Paramount Pictures

If it's a Paramount Picture it's the best show in town



# Little Paragraphs from CLASSIC for JANUARY

□ □ □

"... Wallace Beery, who is playing the rôle of King Richard in 'Robin Hood,' received a huge box from the costumer and found in it his new regalia—a gorgeous affair of crimson velvet studded with jewels. Wally gleefully tried it on, but could not make it fit... In despair he 'phoned the wardrobe department, to be informed that it was the trappings for King Richard's horse—not for the king..."

—from "Costuming the Silent Drama"  
by Maude Cheatham

□ □

"... When you behold Ferdinand Earle's screen version of old Omar Khayyam's 'Rubaiyat,' you will realize that there is something new under the sun... Mr. Earle has perfected a device that makes it possible for a director to shoot any scene he requires—no matter how complicated it may be, or when or where it is laid—without leaving his studio..."

—from "Eastern Magic"  
by Willard Huntington Wright

□ □

"... 'This Italian business is all hokum. I'm a Broadway-and-Forty-second-Street American. It's true that some of my ancestors were Italian—but then some of them were Irish!... I was born on April Fool's Day, and my horoscope says that I'll do unexpected and dramatic things. And some day when my directors, who think they've got me satisfied with these horrid vamp parts, start looking for me, well..."

—from "Will Nita Naldi 'April Fool' the Directors?"

by Regina Cannon

□ □ □

In  
The Picture Book De Luxe  
of the Movie World

# CLASSIC

for JANUARY

A BREWSTER PUBLICATION

## CLASSIC CONTENTS

Vol. X

DECEMBER, 1922

No. 4

### COVER PORTRAIT—WALLACE REID

PAGE

Painted by Harry Roseland from a photograph by Sykes	
The Blind Alley of the Movies. An editorial.....	11
CLASSIC's Gallery of Photoplayers: Carol Dempster, Bebe Daniels, Pierre Gendron, Ramon Novarro, Julia Faye, Patsy Ruth Miller.....	12
Pre-Griffith Days. With Dick Barthelmess.....	Faith Service 18
Hollywood Homes. Victor Schertzinger.....	20
Before Kings Fell.....	Theodore Kosloff 22
The Photographer Takes the Stage. CLASSIC's monthly department of the theater.....	24
How Women Love. A short story.....	Dorothy Donnell 27
Slumbering Fires. Presenting Norma Talmadge.....	Harry Carr 32
Famous Toscas.....	Jerome Hart 34
Mary, Mother of Men.....	37
The Forsaken Field, of Hugo Ballin.....	38
"From Harmony, From Heavenly Harmony".....	Harry Carr 40
"Over the Wintry Threshold".....	42
The Darkest Hour. Of Lillian Gish and Theodore Roberts.....	43
The Celluloid Critic.....	Laurence Reid 44
Alice Terry. A new portrait.....	47
From East and West. The Contest beauties come.....	48
The Pride of the Century.....	49
Iris In. Pertinent and impertinent.....	D. D. C. 50
CLASSIC Considers—the great and the near great.....	51
If I Were Queen. A short story.....	Donald Calhoun 52
Lady Jocelyn Leigh.....	57
Flashes from the Eastern Stars.....	58
Dashed Hopes.....	59
The Hollywood Boulevardier Chats.....	Harry Carr 60
Colleen At Home.....	64
Andrée Peyre.....	66
The Answer Man.....	70
Viola Dana Wins CLASSIC's Cover For February.....	92
Keeping Out of the Movies.....	By Gene 95

Subscription \$2.50 per year, in advance, including postage, in the United States, Cuba, Mexico and Philippine Islands. In Canada and Foreign Countries \$3.50 per year. Single copies 25 cents postage prepaid. United States Government stamps accepted. Subscribers must notify us at once of any change in address, giving both old and new address.

PUBLISHED MONTHLY BY BREWSTER PUBLICATIONS, INC., AT JAMAICA, N. Y.  
Entered at the Post Office at Jamaica, N. Y., as second-class matter, under the act of March 3rd, 1879.  
PRINTED IN U. S. A.

Eugene V. Brewster, President and Editor-in-Chief; Guy L. Harrington, Vice-President and Business Manager; L. G. Conlon, Treasurer; E. M. Heinemann, Secretary,

EXECUTIVE and EDITORIAL OFFICES, 175 DUFFIELD ST., BROOKLYN, N. Y.  
Copyright, 1922, by Brewster Publications, Inc., in the United States and Great Britain.

SUSAN ELIZABETH BRADY, Editor  
ADELE WHITELY FLETCHER, Managing Editor

Harry Carr.....Western Representative  
A. M. Hopfmuller.....Art Director  
Duncan A. Dobie.....Director of Advertising

This magazine, published monthly, comes out on the 15th. Its elder sister, the MOTION PICTURE MAGAZINE, comes out on the 1st of every month. SHADOWLAND appears on the 23rd of the month. BEAUTY is on the stands on the 8th.



# What Kind of A Man Are YOU!



Are you 100% alive? Are you a strong, healthy, vigorous, clean-blooded, clear-brained specimen—overflowing with pep and vitality? Or are you a weak complaining misfit—an apology for a real man—afflicted with Catarrh, Constipation, Indigestion—crippled with Rheumatism, Rupture, Flat Chest, Weak Spine—wretched with Nervousness and the numerous other results of Bad Habits and Excesses? (See consultation coupon.)

No matter what your condition is, or what caused it, you can banish your ailments with **STRONGFORTISM**—The Modern Science of Health Promotion. I guarantee it.

Mark the subjects on the free consultation coupon on which you want special information and send with 10c (one dime) to help pay postage, etc., on my book, "Promotion and Conservation of Health, Strength and Mental Energy." It's a man-builder and a life saver. Send for my free book Right Now TODAY.

**STRONGFORT**  
The Perfect Man

**LIONEL STRONGFORT**

Physical and Health Specialist

Dept. 1087

Newark, New Jersey

Cut out and Mail this Coupon

Mr. Lionel Strongfort, Dept. 1087, Newark, N. J.—Please send me your book, "PROMOTION AND CONSERVATION OF HEALTH, STRENGTH AND MENTAL ENERGY," for postage on which I enclose a 10c piece (one dime). I have marked (X) before the subject in which I am interested.

- |                         |                     |                      |
|-------------------------|---------------------|----------------------|
| .. Colds                | .. Insomnia         | .. Increased Height  |
| .. Catarrh              | .. Short Wind       | .. Youthful Errors   |
| .. Asthma               | .. Flat Feet        | .. Manhood           |
| .. Hay Fever            | .. Stomach          | .. Restored          |
| .. Obesity              | .. Disorders        | .. Falling Hair      |
| .. Headache             | .. Constipation     | .. Gastritis         |
| .. Rupture              | .. Biliousness      | .. Heart Weakness    |
| .. Lumbago              | .. Torpid Liver     | .. Poor Circulation  |
| .. Neuritis             | .. Indigestion      | .. Skin Disorders    |
| .. Neuralgia            | .. Nervousness      | .. Round Shoulders   |
| .. Flat Chest           | .. Poor Memory      | .. Lung Troubles     |
| .. Deformity (Describe) | .. Vital Losses     | .. Stoop Shoulders   |
| .. Successful Marriage  | .. Impotency        | .. Muscular          |
| .. Rheumatism           | .. Weak Eyes        | .. Development       |
| .. Pimples              | .. Despondency      | .. Great Strength    |
| .. Blackheads           | .. Diabetes         | .. Prostate Troubles |
|                         | .. Weaknesses       | .. Neurasthenia      |
|                         | .. Female Disorders | .. Thinness          |

Name.....

Age..... Occupation.....

Street.....

City..... State.....

# Current Stage Plays

(Readers in distant towns will do well to preserve this list for reference when these spoken plays appear in their vicinity.)

**Ambassador.**—In "The Lady in Ermine" we have a musical comedy with a plot that it follows effectively or comes back to after each departure as if it really meant to be something more than vaudeville. The action concerns a romantic legend about an ancient European castle. Wilda Bennett as the heroine sings charmingly.

**Apollo.**—"Daffy Dill." Stereotyped girl and music show. If you like Frank Tinney, you'll like "Daffy Dill"; if you don't, you won't.

**Belasco.**—Lenore Ulric in "Kiki," David Belasco's production of his own piquant adaptation of André Picard's French farce. Miss Ulric scores one of the big hits of the season with her brilliant playing of a little gamine of the Paris music halls. You will love Kiki as you loved Peg—but differently. A typically excellent Belasco cast.

**Belmont.**—"Kempy" is a personal triumph for the Nugents. Father and son wrote it; and father, son and daughter act in it. Genuine comedy of suburban domesticity.

**Bijou.**—"To Love." Grace George is the star. Review later.

**Booth.**—"Revue Russe." Vaudeville à la "Chauve-Souris," but sufficiently dissimilar to be worth while. The lively handsome Maria Kousnezoff has the leading rôle. The settings are by Leon Bakst.

**Broadhurst.**—"The Faithful Heart." Review later.

**Casino.**—"Sally, Irene and Mary." An impudent, fresh little musical show of New York- Irish manners. Some catchy music and a ballet ensemble that is excellent.

**Central.**—The home of Shubert vaudeville during the week. Two concerts are given on Sunday.

**Century.**—"Hitchy Koo of 1922." Review later.

**Century Roof.**—The "Chauve-Souris" of Nikita Balieff and his Russian entertainers from Moscow. Third bill. Review later.

**Cohan.**—"The Queen of Hearts." Review later.

**Comedy.**—"Thin Ice," in an odd, likable little comedy with a demobilized English captain down on his luck for hero. Worth while for the man who enjoys listening to clever lines.

**Cort.**—"Captain Applejack." Amusing melodrama delightfully done with Wallace Eddinger and Mary Nash.

**Earl Carroll.**—"The Gingham Girl." A very tuneful interesting musical comedy with a chorus of eight lively flappers. Helen Ford is the gingham girl, and Eddie Buzzell furnishes the comedy. A triumph of quality over quantity.

**Eltinge.**—Florence Reed in a Maugham melodrama, "East of Suez." Interesting study of the unbridled emotions of a beautiful half-caste and the tragic complications she caused. The heroine is gorgeous to look upon, but not so pleasant to hear.

**Empire.**—"La Tendresse." Henry Miller plays remarkably well the fading, wistful old husband who goes about kissing perfumed handkerchiefs; and Ruth Chatterton, as the spirited young wife who deceives him, gives an excellent performance.

**Forty-Ninth Street.**—The Equity Players present their first play, "Malvaloca." It is an old-fashioned, sentimental, tear-drenched romance. Jane Cowl plays the coquette of the streets, and Rollo Peters the unhappy lover.

**Frazee.**—"Her Temporary Husband." Amusing entertainment. Quite conventional and safe. William Courtenay is the handsome hero.

**Fulton.**—"Orange Blossoms" is a perfect example of co-ordination between dancing, music and dialog. The settings are Ziegfeldesque in splendor. The costumes are by Paul Poirer, and the entrancing tunes are by Victor Herbert. The dancing is a delight, especially the Mosquito Ballet. Do not miss this show.

**Gaiety.**—"Loyalties." An engrossing Galsworthy play, brilliantly acted. The story of a conflict between a rich Jew and a distinguished British officer and his friends. Mr. Galsworthy leaves a moral behind him: Loyalty is not enough.

**Garrick.**—"R. U. R." A murderous social satire done in terms of the most hair-raising melodrama. The play concerns the invention of mechanical people without souls called "robots," who are to do the labor of the world. Soon the earth swarms with them, they discover their own power and the play ends in their uprising. Excellently staged and acted.

**Globe.**—"Scandals of 1922." George White's gay extravaganza; pretty girls; good dancing—and

Paul Whiteman's orchestra, whose saxophones and other instruments discourse most eloquent noises.

**Greenwich Village.**—"A Fantastic Fricassee." All that the name implies.

**Harris.**—"It's a Boy." Ostensibly the problems of the first year of parenthood is the theme of this play, but the action is mostly concerned with the troubles arising from that situation favored by modern playwrights—living beyond an income. Fair entertainment. No surprises.

**Henry Miller.**—Ina Claire and Bruce McRae in a smart but slight comedy of manners, "The Awful Truth." Its principal theme is the fact that virginal truth is a very much overrated boon to humanity—that, in fact, it is an awful thing to have it in the house.

**Hippodrome.**—"Better Times." The largest, costliest, most naive and prettiest of its series. The Fan Ballet of more than four hundred persons is perhaps the star feature.

**Hudson.**—"So This Is London!" George Cohan's new English comedy which suffers somewhat from exaggeration, but is a most amusing study of clashing temperaments—the English and the American. Worth seeing.

**Jolson's Fifty-Ninth Street.**—"Blossom Time," a musical comedy compounded of the grossest meddling with Schubert's music. For those who can stand this, the music is pretty and tuneful. The principals are extremely poor, lacking both beauty and ability. However, it is extraordinarily popular.

**Knickerbocker.**—"The Yankee Princess" is a miniature grand opera built about a conventional romance between an Indian prince and an American prima donna. The scenery is by Urban. Some of the music is excellent, and some of the humor is real.

**Klats.**—"Hunky Dory." A clean, pleasant Scottish comedy that proves itself eligible for membership in the chuckle school of the theater.

**Liberty.**—"Molly Darling" has nothing dangerously novel about it, but the music is catchy, and the comedian, Jack Donahue, keeps one well entertained by his dancing and his jokes. Mary Milburn—"Molly"—has a charming voice, but is a self-conscious actress.

**Little.**—"Spite Corner" is a cheerful, modest, amusing homespun comedy, but very skimpy as to plot. The honors go to Madge Kennedy and

(Continued on page 102)

(Six)



## HOW TO BECOME A PROFESSIONAL PHOTOGRAPHER

EARNING \$35 TO \$125 A WEEK

An interesting illustrated booklet (free) on choosing a vocation, the exceptional opportunities Photography offers you and how to avail yourself of these advantages.

### Motion Picture—Commercial—Portraiture

Three to six months' course. Practical instruction. Modern equipment. Day or evening classes. Easy terms. Ask for Catalog No. 18.

**N. Y. INSTITUTE OF PHOTOGRAPHY**  
NEW YORK CHICAGO BROOKLYN  
141 W. 36th St. 630 So. Wabash Ave. 505 State St.

## PIANO JAZZ

By Note or Ear. With or without music. Short Course. Adult teachers taught by mail. No teacher required. Self-instructional Course for Advanced Pianists. Learn 67 styles of Bass, 180 Syncopated Effects, Blue Harmony, Oriental, Chime, Movie and Café Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligato, and 247 other Subjects. Including Ear Playing. 110 pages of REAL Jazz, 25,000 words. A postal brings our FREE Special Offer.

**WATERMAN PIANO SCHOOL**

250 Superba Theatre Building. Los Angeles, California

## Make from \$2 to \$5 a Day

painting Parchment Shades without leaving the privacy of your own home. Easy to learn—we teach you to do our work and positively guarantee to supply you with interesting spare time employment. Write immediately for information to

**UNITED SHADE COMPANY**

Dept. L. Sturgeon Bldg., Toronto, Canada

## EARN MONEY AT HOME

YOU can make \$15 to \$60 weekly in your spare time writing show cards. No canvassing or soliciting. We instruct you by our new simple Directograph system, pay you cash each week and guarantee you steady work. Write for full particulars and free booklet.

**WEST-ANGUS SHOW CARD SERVICE**  
74 Colborne Building Toronto, Can.





# Has This Ever Happened to You?

**T**HE music has ceased. Your partner has left you standing in the centre of the floor. Your friends are at the other end of the room. Would you walk directly to them? Would you saunter slowly through the room until you reach them? Would you take the seat nearest where you are standing until the music begins again? Which is correct?

Or perhaps you are the young man. What is the correct thing for you to do when the music ceases? Should you escort the young lady back to her friends, and leave her? Should you merely escort her to the nearest seat? Should you remain with her until the music for the next dance begins?

Many embarrassing blunders can be made in the ballroom. Many humiliating errors can be made at the dinner table, on the street, at the theatre. It is only by knowing exactly what to do, say, write and wear on all occasions that one can hope to be always well-poised and at ease.

## Etiquette at the Dance

The ballroom should always be a centre of culture and grace. But alas! how many blunders are made by people who really believe that they are following the conventions of society to the highest letter of its law! What blunders do you make in the ballroom? These questions may help you to discover them.

Does etiquette allow a woman to ask for a dance? May she refuse to dance without reason?

According to etiquette's laws is it necessary for a gentleman to dispose of his partner to someone else before he asks another lady for a dance? How shall he ask a lady to dance; which are the correct forms and which the incorrect? What is the right dancing position for the gentleman? For the lady? What style of dress is correct to wear at a dance?

There is perhaps no better place to display the culture and fineness of your breeding than the ballroom, resplendent with the gay gowns of women and enchanting with the ease and gracefulness of dancing couples. Here the gallantry of true gentlemen and the grace and delicacy of

cultured women assert themselves. Here you can distinguish yourself either as a person of culture or a person of boorishness.

## What Do You Know About Introductions?

To establish an immediate and friendly understanding between two people who have never met before, to make the conversation flow smoothly and pleasantly, to create an agreeable harmonious atmosphere—that is the purpose of the *introduction*. A correct, courteous conversation-making introduction is an art in itself, and reflects refinement and culture on the person who is the medium.

How do YOU introduce two people? Do your introductions create a pleasant, easy atmosphere, or one that is uncomfortably strained?

Try this simple test and see what you really know about the art of introduction:

Mrs. Brown and Miss Smith have met at your home for the first time. Would you say, *Mrs. Brown, allow me to present Miss Smith*, or *Miss Smith, allow me to present Mrs. Brown*? Would you say, *Miss Smith, let me make you acquainted with Mrs. Brown*?

If Mr. Blank happened to drop in for a little chat, how would you present him to the ladies; to both at once, or to each one individually? And how would you present Bobby, who comes running in from school: *Bobby, this is Mr. Blank*, or, *Mr. Blank, this is Bobby*, or would you use, *I want you to meet method*? Do you ever say *I take pleasure in*

*introducing*? Is it right or wrong?

How do you present a girl friend to your mother? A boy friend? How do you introduce a sweetheart to your relatives for the first time? How do you introduce her, or him, to your friends?

On the other hand, if you are being introduced, how do you acknowledge it? Do you use any of these expressions: "*Pleased to know you*," "*Delighted*," "*How do you do*?" Does a gentleman rise upon being introduced to a lady? Does the lady rise? Is it correct for the lady and gentleman to shake hands?

## When Wedding Bells Ring —

etiquette again comes to the fore. What is the right dress for the bride to wear? How shall the invitation be worded? When shall the groom give his farewell bachelor dinner? How shall

congratulations be extended? The wedding breakfast must be arranged and perhaps a honeymoon trip must be planned. Suffice to say that the bride and bridegroom will find invaluable aid in the "Book of Etiquette."

## The Book of Etiquette

In Two Comprehensive Volumes

In the most minute details of daily life, in the hours of prosperity and adversity alike, at all times, there is the omnipresent need of holding one's self in hand, of impressing by one's culture and breeding, *of doing the right thing*. Culture is, after all, one of the fine arts. To excel in music or painting the price is vigilance, study and incessant effort; to be cultured, polished, the price is conscientious effort and study.

"Clothes may make the man," but whether you are clothed in rags or silks your culture cannot be hidden. For he who is polite, refined and well-bred wears a gorgeous robe endowed with the fine embroidery of honor and respect. Not even rags can cover it.

The world is a harsh judge, but it is just. It will not tolerate the man who persistently makes blunders at the dinner table. It will not tolerate the woman who breaks the conventions of society at the dance. It will not tolerate the illiterate in the Art of Etiquette.

The "Book of Etiquette" is excellent in quality, comprehensive in proportions, rich in illustrations. It comes to you as a guide, a revelation toward better etiquette. It dispels lingering doubts, corrects blunders, teaches you the *right thing to do*. It is a book that will last. You will preserve it, to refer again and again to its invaluable aid toward culture and refinement.

## Send No Money

The coupon below entitles you to 5 days' FREE examination of the two-volume set of the "Book of Etiquette." At the end of that time, if you decide that you want to keep it, simply send us \$3.50 in full payment—and the set is yours. Or, if for any reason you are not satisfied, return it to us and you won't be out a cent.

You owe it to yourself and to the children in your home to have a set of the "Book of Etiquette" in your library. This opportunity may never come again. Send for the set to-day and surprise your friends with your knowledge of the correct thing to do, say, write and wear at all times. Just mail the coupon—don't send any money. Nelson Doubleday, Inc., Dept. 8212, Garden City, New York.

## FREE EXAMINATION OFFER

NELSON DOUBLEDAY, Inc.  
Dept. 8212, Garden City, New York

Gentlemen:

Without money in advance, or obligation on my part, send me the Two-Volume set of the Book of Etiquette. Within 5 days I will either return the books or send you \$3.50 in full payment. It is understood that I am not obliged to keep the books if I am not delighted with them.

Name .....

Address .....

☐ Check this square if you want these books with the beautiful full leather binding at five dollars, with 5 days' examination privilege.

(Orders outside of the U. S. are payable \$3.50 cash with order.)



# Would You Give \$1.97 -to Lose 30 Pounds in 30 Days?



Miss Morse before she used this new, easy, pleasant way to reduce. She weighed 230 pounds.



Miss Morse after losing 80 pounds and regaining new health and vitality through this method.

## Loses 80 Pounds— Looks 10 Years Younger

"I weighed 230 pounds. I was continually sick and would have to rest after walking a single block. I had tried many remedies in vain. I finally sent for your books and on reading them I realized that never before had I tried the right method. Today I weigh only 150 pounds—a reduction of 80 pounds. I feel better than I have in many years. People whom I have not seen for some time hardly recognize me. I look younger than I have in 10 years. I am greatly indebted to you for your wonderful and pleasant discovery."

(Signed) Miss Laura Morse,  
271 W. 119th St., New York City.



Mrs. Denny before she used the new method. Weight 240 pounds.



Mrs. Denny after she used the new method. Weight now 166 pounds, and she is still reducing.

## Loses 74 Pounds— Feels Like a New Woman

"I weighed 240 pounds when I sent for your course. The first week I lost 10 pounds. My weight is now 166 pounds and I am still reducing. I never felt better in my life than I do now. There is no sign of my former indigestion. And I have a fine complexion now, whereas before I was always bothered with pimples. Formerly I could not walk upstairs without feeling faint. Now I can RUN up. I reduced my bust 7½ inches, my waist 9 inches and my hips 11 inches. I even wear shoes a size smaller. Formerly they were sixes, now they are fives."

(Signed) Mrs. Mary J. Denny,  
82 W. 9th St., Bayonne, N. J.

## Reaches Normal Weight in 30 days



E. A. Kettel, prominent in New York newspaper circles, who lost 28 pounds in 30 days.

"For three years I had weighed 168 pounds. I went to a gymnasium and exercised for a month to reduce weight. At the end of the month I had added four more pounds. Then I heard of and sent for your method. That was my lucky day. I found your instructions easy and your menus delightful. I lost 28 pounds in 30 days—8 pounds the very first week. My general health has been greatly benefited, and I have not had one of my former sick headaches since losing my extra flesh."

(Signed) E. A. Kettel,  
225 W. 39th St., New York City.

That is all it will cost you. And you lose your excess flesh through a wonderful new discovery which does not require any starving, exercise, massage, drugs or bitter self-denials or discomforts. Sent on 10 DAYS' TRIAL to PROVE that you can lose a pound a day.

"I REDUCED from 175 pounds to 153 pounds (his normal weight) in just two weeks (22 pounds lost in 14 days). Before I started I was flabby and sick, had headaches all the time. I feel wonderful now."

Thus writes Mr. Ben Naddle, a New York business man, located at 102 Fulton Street. His experience is similar to that of many others who have used this new easy and pleasant way to reduce excess flesh. Miss Kathleen Mullane, stage beauty and famous artist's model, whom a well-known artist called "a most perfect example of American womanhood," writes:

"In just three weeks I reduced 20 pounds—just what I wanted to—through your remarkable new way to reduce. And without one bit of discomfort. I think it is perfectly remarkable."

Mr. Clyde Tapp of Poole, Kentucky, who lost 60 pounds by this method in a remarkably short time, writes:

"Thousands of dollars would not represent the value of the knowledge I have gained as to this healthful, pleasant way of losing weight."

And now you have this same opportunity to lose every ounce of your excess flesh and gain a wonderful increase in health; at a cost of only \$1.97.

## Reduce as Fast or as Slowly as You Wish

The rate at which you lose your surplus flesh is absolutely under your own control. If you do not wish to lose flesh as rapidly as a pound a day, you can regulate this natural law so that your loss of flesh will be more gradual. When you have reached your normal weight you can retain it without gaining or losing another pound.

Taking off excess weight by this new method is the easiest thing imaginable. It is absolutely harmless. Almost like magic it brings slender, graceful, supple figures and the most wonderful benefits in health. Weakness, nervousness, indigestion, shortness of breath, as well as many long-seated organic troubles, are banished. Eyes become brighter, steps more elastic and skins smooth, clear and radiant. Many write that they are positively astounded at losing wrinkles which they had supposed to be ineffaceable!

## The Secret Explained

Scientists have always realized that there was some natural law on which the whole system of weight control was based. But to discover this vital "law of food" had always baffled them. It remained for Eugene Christian, the world-famous food specialist, to discover the one safe, certain and easily followed method of regaining normal, healthful weight. He discovered that certain foods when eaten together take off weight instead of adding to it. Certain combinations cause fat, others consume fat. For instance, if you eat certain foods at the same meal they are converted into

excess fat. But eat these same foods at different times and they will be converted into blood and muscle. Then the excess fat you already have is used up. There is nothing complicated and nothing hard to understand. It is simply a matter of learning how to combine your food properly, and this is easily done.

This method even permits you to eat many delicious foods which you may now be denying yourself. For you can arrange your meals so that these delicacies will no longer be fattening.

## 10-Days' Trial—Send No Money

Eugene Christian has incorporated his remarkable secret of weight control into a course called "Weight Control—the Basis of Health." Lessons one and two show how to reduce slowly; the others show how to reduce more rapidly. To make it possible for every one to profit by his discovery he offers to send the complete course on 10 days' trial to any one sending in the coupon.

If you act quickly you can take advantage of a special reduced price offer that is being made for a short time only. All you need do is to mail the coupon—or write a letter or postcard if you prefer—without sending a penny and the course will be sent you at once, IN PLAIN WRAPPER.

When it arrives pay the postman the special price of only \$1.97 (plus the few cents postage) and the course is yours. The regular price of the course is \$3.50, but \$1.97 is all you have to pay while this special offer is in existence. There are no further payments. But if you are not thoroughly pleased after a 10-day test of this method you may return the course and your money will be refunded instantly. (If more convenient you may remit with the coupon, but this is not necessary.)

See how our liberal guarantee protects you. Either you experience in 10 days such a wonderful reduction in weight and such a wonderful gain in health that you wish to continue this simple, easy, delightful method or else you return the course and your money is refunded without question.

**Complete Cost  
for All Only \$1.97**  
Plus Few Cents Postage

Don't delay. This special price may soon be withdrawn. If you act at once you gain a valuable secret of health, beauty and normal weight that will be of priceless value to you throughout your life. Mail the coupon NOW. Corrective Eating Society, Dept. W-21012, 47 West 16th St., New York City.

Corrective Eating Society, Dept. W-21012  
47 West 16th St., New York City

Without money in advance you may send me, in plain wrapper, Eugene Christian's \$3.50 Course on "Weight Control—The Basis of Health." When it is in my hands I will pay the postman only \$1.97 (plus the few cents postage) in full payment and there are to be no further payments at any time. Although I am benefiting by this special reduced price, I retain the privilege of returning this course within 10 days, and having my money refunded if I am not surprised and pleased with the wonderful results. I am to be the sole judge.

Name .....  
(Please write plainly)

Street .....

City ..... State .....  
Price outside U. S., \$2.15 cash with order.

(Eight)



# The Secret of Winning a Husband

You may not believe it, but there is nothing easier in the world to do—once you learn how

**M**AN proposes—it is true—but who leads him up to it? Who indeed, but a woman! It is the woman who attracts, fascinates and captivates a man, who leads him on and on until he is filled with the desire to have her for his very own. The proposal is the mere culmination of her efforts. Yet it is all done so subtly, so delicately, that no one would think of accusing a woman of deliberately making a man propose!

Let us think a minute. Let us go back a bit and reason it out. A man is introduced to a girl. He is attracted to her by a glimpse of a pleasant personality—his interest is aroused. There is a desire to further this acquaintance, to know more of this interesting person—a desire to find out how sweet she really is. Acquaintanceship ripens into friendship. He finds her sweeter, more girlish, more bewitching than he thought any one person could possibly be. The more he sees of her, the more her charming personality is revealed to him, the deeper he falls in love, until finally he proposes.

## How It Is Done

It does not seem possible that this could be the result of a plan—a deliberate, never-failing method of winning a man's love. Yet that is the truth.

Once a girl has revealed her charms, once she has brought into play her full arsenal of allurements, and has shown what a delightfully winsome disposition she has, men gather around her instinctively, eager to bask in her sunshine. Everybody—men and women—are attracted to a fascinating personality. People like to be associated with women who are cheerful, lovable, women who attract others to them by the sheer force of their personality.

To be fascinating, to be able to hold the interest and inspire the love of a man is merely the result of developing an inherited, instructive power that is in every woman. It is simply the ability to reveal all your beauty of character, all your sweetness and womanliness in such a delicate, enchanting manner that you will be instantly recognized as an unusual and delightful person.

## How You Can Develop Your Charm

Every girl and woman has within her the power of revealing to the fullest her charm and daintiness. And it is the revelation of her full, enchanting womanhood that holds a man's interest and inspires his love.

Many women are not conscious they possess this power; they know that they are pleasing to men, that men seek their company and they are popular, yet they have found no clue to the reason of their popularity. Others are conscious of this wonderful power and have cultivated and broadened it to the fullest extent.

(Nine)

### DO YOU KNOW—

The five stages of winning a man?  
The quality that inspires love?  
Why men are hard to win?  
Three qualities in men through which they are always won?  
The stratagems that win the notice of men?  
Six ways to increase the man's interest?  
How the hesitating man is brought to action?  
Three ways to inspire the proposal?  
How to win favorable notice?  
How to remove the obstacles to marriage?  
How a long engagement becomes a short time?  
How most men propose?  
Where and how to meet men?

The large majority of girls, however, do not realize that they have, right at their fingertips, waiting to be put to use, waiting to be cultivated and developed, a personality of irresistible loveliness.

Men are attracted to a woman who is completely feminine—a woman deep, mysterious, enchanting, lovable. When they recognize in any one woman a trait particularly feminine they invariably stop and pay tribute. Once you possess these powers of fascination, nothing is impossible. Once you disclose how much of a woman you are—that you possess every trait that is ideally feminine, you will find yourself sought after, popular, showered with attention and love.

## The Art of Attracting Men

The secret of developing these powers of fascination, which every woman possesses, is revealed for the first time completely in a delightfully interesting set of books called "The Art of Attracting Men." These books cover every possible phase of fascinating womanhood. You learn many things you knew instinctively, but you also learn things you never before realized as the truth.

You learn what a man's viewpoint is of

women—how it differs from your own. For you must realize, of course, that men have different standards, different methods of reasoning, and different likes and dislikes

than women. What these are, are told so plainly and simply that once having learned of them, you will recognize them as true.

You will learn how to hold the attention of every man you meet, how to arouse his interest in you. And, most important of all perhaps, you will be told where to meet the right kind of men—men you are glad and eager to associate with.

Truly, this is the most remarkable set of books ever published—new, up to date, authentic. Every example, every instance, every word can be put to practical test. There is nothing to arouse your antagonism, nothing immodest in its teachings. It is a course in self-development for women and girls who are honestly desirous of meeting pleasant people, who are eager for good times, and who look forward to a bit of romance in their lives.

## Send No Money

Let us send you the complete course of "The Art of Attracting Men" for your examination and study. Read these books carefully, put their teachings to actual test. See for yourself how practical they are. Simply mail the coupon below. When the package arrives, in plain wrapper, deposit with the postman the small sum of \$3.00 (plus few cents postage) in full payment and the course is yours to keep, unless you desire to return it. If, for any reason you wish to return these books, send them back to us within three days and your money will be refunded instantly.

Every girl or woman who wants romance, happiness and love should read these books. They will help you realize your fondest dreams; they will help you make sure of a future rosy in promise and beautiful in realization. Through these books you will be able to bring lasting happiness into your life—and happiness is priceless! You need not send a penny in advance—just the coupon. Mail it today.

### Psychology Press

6374 Delmar Blvd., University City, St. Louis, Mo.

### PSYCHOLOGY PRESS,

6374 Delmar Blvd., University City, St. Louis, Mo.

Without money in advance and on approval you may send me in private, plain wrapper, your course on "The Art of Attracting Men" in eight books. I will pay the postman \$3.00 in full payment (plus few cents postage) on arrival. Although I am benefiting by this Special Price, I retain the privilege of returning the course within 3 days after I receive it and you will return my money immediately if I am not pleased and delighted.

Name .....

Street .....

City .....State .....

(If apt to be out when postman calls, send \$3.00 cash with coupon, subject to same privileges.) Price outside U. S. \$3.25 cash with order.





*The friends who greet you in your own drawing-room receive an impression of you that you will never know*

# All around you people are judging you silently

**Y**OU cannot escape it—that frank, unspoken comment that is born in the mind of every person you meet.

The friends who greet you in your own drawing-room—the strangers who pass you in the street—each one of them is storing up impressions of you that you will never know.

Don't let little evidences of neglect—carelessness about your appearance—create an unfavorable impression.

If you have an unattractive complexion, begin now to overcome this defect. Any girl can have a smooth, clear complexion. Each day your skin is changing—old skin dies and new takes its place. By the right treatment you can make this new skin what you will.

Read the two treatments given on this page. One of them tells how you can correct an oily skin and give it the smooth, velvety texture it should have. The other tells you what to do for a pale, sallow skin—how to rouse it to color and life. These are only two of the famous Woodbury skin

treatments given in the booklet that is wrapped around every cake of Woodbury's Facial Soap.

Get a cake of Woodbury's today and begin tonight the treatment suited to your skin.

The same qualities that give Woodbury's its beneficial effect in overcoming common skin troubles make it ideal for general use. A 25-cent cake lasts a month or six weeks for general toilet use, including any of the special Woodbury treatments.

## *A complete miniature set of the Woodbury skin preparations*

For 25 cents we will send you a complete miniature set of the Woodbury skin preparations, containing samples of Woodbury's Facial Soap, Facial Cream, Cold Cream, and Facial Powder, together with the treatment booklet, "A Skin You Love to Touch." Address The Andrew Jergens Co., 912 Spring Grove Ave., Cincinnati, Ohio. If you live in Canada address The Andrew Jergens Co., Limited, 912 Sherbrooke St., Perth, Ontario. English Agents: H. C. Quelch & Co., 4 Ludgate Square, London, E. C. 4.



## *Use this treatment for a skin that is too oily*

First cleanse your skin by washing in your usual way with Woodbury's Facial Soap and lukewarm water. Wipe off the surplus moisture, but leave the skin slightly damp. Now with warm water work up a heavy lather of Woodbury's Facial Soap in your hands. Apply it to your face and rub it into the pores thoroughly—always with an upward and outward motion. Rinse with warm water, then with cold. If possible, rub your face for thirty seconds with a piece of ice.

*From the treatment booklet,  
"A Skin You Love to Touch"*

## *A pale, sallow skin should be given this special treatment*

Just before retiring, fill your basin full of hot water—almost boiling hot. Bend over top of the basin and cover your head with a heavy bath towel so that no steam can escape. Steam your face for thirty seconds. Now lather a hot cloth with Woodbury's Facial Soap. With this wash your face thoroughly, rubbing the lather well into the skin with an upward and outward motion. Then rinse the skin well, first with warm water, then with cold, and finish by rubbing it for thirty seconds with a piece of ice.

*From the treatment booklet,  
"A Skin You Love to Touch"*





Photograph by Le Jaren à Hiller, from "The Bashful Suitor"

## The Blind Alley of the Movies

"THE time has come, the walrus said, to talk of many things——" chiefly the impasse, before which, the movies stand apparently helpless.

It is impossible to make a photoplay that will satisfy both the provinces—so called, and the sophisticated city dwellers. A certain intelligent New Yorker says, "I cant endure a De Mille (Cecil) picture!" And the small town mind says with rapture, "I adore them."

Now only an overwhelming genius can reconcile those separate visions. And a movie, in order to pay for itself or net even a modest profit to its makers, must please everyone from the ages of seven to seventy. It must not offend the prude and it must satisfy the craving for excitement and glamor that obsesses the present day. The poor dull average mind must comprehend it, and the intelligentsia must find in it at least a modicum of that mental stimulus they feed on.

That this desideratum, with the rarest of exceptions, is impossible of achievement, has been demonstrated over and over again. Out of hundreds of examples there is John Barrymore's "Dr. Jekyll and Mr. Hyde." A great author wrote the story. A great actor acted the title rôles. It was admirably directed and beautifully photographed. The critics all acclaimed it. The movie magazines rated in among the few "best." But it was a dead loss financially.

The provinces did not like it.

Now the answer to this — the way thru the impasse — is a "little theater movement" for the movies.

Feed the voracious and indiscriminating masses what they want, Mr. Producer, but contribute what you have of brain and artistry to the making of movies for the limited audience whose intellectual appreciation *must be reward enough*. Stop trying to please everybody with one picture. You cant do it. Be content to make a photoplay now and then whose appeal is only to the artistic, the intelligent, the esoteric.

Some of the greatest dramas in New York had their humble beginning in some "little theater." There is always the golden promise of the wider field. Actors contributed their services; stage designers their sets; property owners their buildings. Expense was reduced to the minimum. Here truly was art for art's sake.

Why cannot the movies emulate this inspiring example? The cinema is too potent a factor in this twentieth century to lie prone under the intolerable indictment of —stupidity.

Let it command the respect of intelligent persons, and the appreciation of the artist. Let it furnish a response to a steadily growing intellectual demand. It has served the masses; now let it also cater to the discriminating few.





Photograph by Abbe

CAROL DEMPSTER

"One Exciting Night" is the title of Griffith's latest picture, in which the charming Carol is playing. Any old night would be exciting with Carol in it!





Photograph by Abbe

**BEBE DANIELS**

"Paths of Glory" lead but to—the only Bebe. With our humble apologies to Thomas Gray; but that is the title of Bebe's next picture





Photograph by John N. Kelley

**PIERRE GENDRON**

This pensive young man is a comparative newcomer to the screen. He is playing opposite Marguerite Courtot in Florida in "The Filigree Flask"





Photograph by Margrethe Mather

**RAMON NAVARRO**

This fiery young man is likewise a newcomer to the screen. He, too, is down in Florida making a picture for Rex Ingram titled "The Passion Vine"





Photograph by Evans, L. A.

**JULIA FAYE**

Miss Faye showed great promise in an exacting rôle in Cecil de Mille's "Manslaughter."  
Let us see more of her





Photograph by Evans, L. A

PATSY RUTH MILLER

Patsy Ruth is free-lancing all over the map. Having completed "Remembrance" for Goldwyn, she turned her talents over to "Omar the Tentmaker"



# Pre-Griffith Days

By  
FAITH SERVICE

*Who made Richard Barthelmess? People say, D. W. Griffith. But did he? Read what he did before Griffith ever saw him—and decide for yourself*

Photograph by Victor Georg, N. Y.



WHO "made" Richard Barthelmess? Griffith? God? The Public? Himself? (Not in their order of importance.)

This seems to be, of late, a moot question.

The answer most popularly postulated is D. W. Griffith. As confirmation irrefutable is cited the immemorial "Chinky" of "Broken Blossoms" . . . Cheng Yuen, with his "tears of all the ages" and his spirit shining like a grail thru his yellow flesh. "That," say some, "was the beginning of Dick Barthelmess . . .

Griffith made him."

This question has more than an individual significance. Can anybody "make" anybody else? Are we mere shapeless clay at the mercy of the Potter's hands? Are we cast at last into our final mold by the chance of the genius touch or the mischance of mediocrity? What if the hand of the Potter shakes rather than makes?

Who "made" Richard Barthelmess?

Did Griffith take the shapeless clay and, overnight, evolve the "Chinky"? It might seem so, casually thinking. A little talk there was of him, and then came Mr. Griffith with his "Broken Blossoms" and lo, "Chinky" was on every tongue, prosed, poesied and praised the length and breadth of Filmiland.

"See the new star Griffith has made," they said . . .

"My Griffith days," said Mr. Barthelmess on an occasion, "were the happiest days of my life. But . . ."

But there were pre-Griffith days.

Days too little thought about in the



At the top of the page is the young Barthelmess as he appeared in "War Brides." Above, as himself. And to the left, with Marguerite Clark in "Bab's Burglar," Vintage of 1917



# CLASSIC

later blaze of glory. Days of determination. Days of achievement. Days of unremitting effort and incessant work. No haphazard "extraing" mars the stepping-stones of Richard. Solid, consistent, conscious and definite building go to make up the background from which stepped Cheng Yuen and his honorable successors.

Serious stepping-stones. For Richard takes himself and his work and the whole of the Film Industry seriously indeed. He thinks and plans and worries and strives over the merest details. He is at once the artizan and the artist. He has been from the beginning and he will be unto the end.

Everyone in Fanland knows Barthelmess, biographically—but many have forgotten the pre-Griffith days and all the work that went into them, and what the critics said, ensueth:

"War Brides" came first; aside, of course, from the various stock companies he played in during his summer vacations. He went to the studio with the intention of extraing. Madame Nazimova saw him, and selected him for the rôle of Arno, her younger brother, and when the papers came forth, the young name of Barthelmess was heralded with Madame's.



With Dorothy Gish in "I'll Get Him Yet," a Paramount picture



To the left, Dick appears as leading man for Gladys Hulette in "The Street of Illusion"



Above, with Madge Kennedy in "Nearly Married," a Goldwyn picture. Left, with his mother, Mrs. Caroline Barthelmess, in "For Valor," one of his stock company performances

"Just a Song at Twilight," with Evelyn Greeley. "Conscientious work," said the critics.

"The Eternal Sin," with Florence Reed. "Honors should be awarded," said the owls, owlshly.

"The Moral Code," with Anna Q. Nilsson. "Impressive presentment," paped the papers.

"The Valentine Girl," with Marguerite Clark.

"Unusual and attractive type," bromed the bromides.

"Streets of Illusion," as Gladys Hulette's leading man. "Gives evidence of unusual ability as a juvenile.

(Continued on page 84)







Five Views  
of the  
Spanish-French  
Home of  
Victor Schertzinger.  
Movie Director

Above is the reception-hall done with chaste simplicity. The furnishings are all antiques



This picturesque and livable home was designed by Stiles Oliver Clement of the Frank Meline Co., and decorated by Syvertson of Los Angeles. It represents a felicitous blending of styles and talents. To the right is the dining-room with its long French windows letting in floods of the W. K. California sunshine. The chandelier is of hand-wrought iron



# Hollywood Homes

*Being the second of the series  
of beautiful homes in Holly-  
wood that CLASSIC is running*



Above is the lower stair hall with its decorative black and white tile floor and the beautiful wrought-iron railing. Note the harmonious candelabrum on the landing. In the niches above the stairs stand quaint little carved figures. To the left is another view of the reception-hall with its rough plastered walls. Note the curious and interesting treatment of the arch, and the inviting vista thru it



To the right is the living-room, which succeeds in being luxurious and comfortable at the same time. The paneled and painted ceilings reflect the soft subdued colors of walls and rugs. Many priceless antiques are here also; gracious and charming things that Mr. Schertzinger has picked up on his numerous trips abroad





# Before Kings Fell



It was only the other day at the Lasky studio in Hollywood that I received word from my sister that the Moscow Bolsheviks had returned \$50,000 worth of jewels stolen from my safety deposit box in 1914. Such an action in Russia presages the return of all Europe to normalcy.

People have almost forgotten Kerensky, the first great Russian revolutionary leader, yet to him must be credited the motivating force for much of the good Russia will gain in her struggle for a democracy as opposed to the days when 128,000,000 people, uneducated, unenlightened, were held in absolute thrall by a "ruling class" of less than 2,000 who spent their hours in Cannes, Paris and Monte Carlo, giving to their Russian affairs only the careless attention of an absentee landlord.

I knew Kerensky when I was dancing in Petrograd and he was a member of the Russian Duma. Kerensky was a dreamer, a man bashful and retiring, who under the heat of an idea could lash himself to tremendous heights of inspired oratory. Kerensky fell because the dreamer was not also a man of action, because the inevitable, physical blood-

EDITOR'S NOTE.—The lithe and graceful Kosloff danced before most of the royal courts of Europe; he knew Russia before the Revolution; knew the Kaiser when Berlin was the gayest capital in Europe; knew King Edward VIII, Kerensky, Anton Tcheckov, Tolstoi, Tschaikowsky, the Rothschilds, Madame Sarah Bernhardt, the present King of England and others among the world's most interesting personalities. Just a boy when first presented to Tsar Nicholas, he has seen Russia from its glory to its degradation. He tells of Lenin, Trotsky, of Tchitcherin; he paints a picture of future Russia that no one can afford to miss. "Before Kings Fell" is an intensely human document by a man whose art brought him in contact with European notables before he came to America and achieved distinction before the motion picture camera.

AS a pupil of the Imperial Ballet schools at Moscow and Petrograd; as a dancer before all the royal courts of Europe, and as a Russian citizen, it has been my privilege to meet and know not only the great ones of my own unfortunate country, but likewise outstanding figures in every portion of the world.

I have been approached many times to tell of those I knew; to paint in words kings, dreamers, schemers, poets, dramatists, composers, philosophers, some of whom passed on while others still flash brilliantly before us.

When the world was in travail, when the blood of my country's ruler had hardly dried on the walls of his execution room in bleak Siberia—such a recital did not seem in good taste. Now, however, order seems slowly arising from chaos. Even Russia has thrown aside the red robe of Revolution for the sober, business-like garments of Reconstruction.





By  
THEODORE KOSLOFF

*Russian Dancer and American Actor*

thirst of Revolution had to arise and run its course.

I mentioned the young attorney of the Duma first as representative of the new era of Russia. Now let me tell you of my first meeting with the late Tsar Nicholas. I was just a young boy. For several years I had been training faithfully at the Moscow Russian ballet school, headed by that grand old maestro of the ballet, Christian Joganson. Then came the supreme honor, assignment to the Imperial school at Petrograd. I had been there only three weeks when the word came that we were to dance before the Royal Family. An American can hardly appreciate the emotion of a sixteen-year-old Russian boy, about to meet for the first time "The Little Father," the object of idol worship by all his people, a ruler venerated, and feared beyond all conception.

We danced, we young ones, trying desperately hard to keep our eyes off the royal box, and then we were led to Nicholas. In turn we kissed the hand of the Tsarina, a commanding, imperious



Photograph by  
Donald Biddle  
Keyes

The pen and ink sketches on these two pages are from drawings by La Porte of Mr. Kosloff's dancing successes. Above, as he appeared in "The Green Temptation"



woman, and then were given a candy favor by the Tsar. How surprised I was in his appearance! A small, retiring man with an exceedingly subdued voice, a most pleasant manner, overshadowed, however, by the black pall of his authority and position. One felt that the Tsar did not altogether relish royalty.

The other day while I was acting for Paramount in a George Fitzmaurice production entitled "To Have and To Hold," who should walk into the studios but Baron James H. de Rothschild, member of the famous European banking family. This meeting was especially pleasant to me because it was in the Rothschild home in Paris that

(Continued on page 81)



Classic's  
Monthly Department  
of the Theater



Above is a scene from  
"The Endless Chain,"  
with Margaret Law-  
rence, Olive May and  
Kenneth MacKenna.  
Left is a portrait of  
Helen Cahagan, whose  
individual performance  
in "Dreams For Sale"  
the critics acclaimed as  
the find of the season

Photograph by  
Kendall Evans

Photograph by  
White Studios, N. Y.



Above, Donald  
Gallagher and Marie  
Carroll play peek-a-  
boo in the George  
M. Cohan farce, "So  
This Is London."  
Left, Edna Morn  
and "the girls" in  
"Sally, Irene and  
Mary," which name  
should insure triple  
popularity for any  
show anywhere

Photograph  
by Apeda



# The Photographer Takes The Stage



Photograph by Nickolas Muray



Photograph by White Studios, N. Y.

Above is a constrained moment from "The Torch Bearers," with Mary Boland as the æsthetically ambitious Mrs. Ritter and Arthur Shaw as her skeptical husband

Above is Thalia Zanou, one of the charming and gifted dancers at the Capitol Moving Picture Theater. Right, is a piquant sextette from "Better Times" at The Hippodrome. They are: Anna Marley, Ebba Sparre, Olga Popova, Sylvia Stone, Louise Allison and Blanche Orterson



Photograph by White Studios, N. Y.





Above is a drawing by Eldon Kelly of the recurrent strain of the "Old Soak," Don Marquis' human drama of intemperance. Nellie the cook is saying to the Old Soak, "Al's here." Al is his private particular bootlegger. Harry Beresford contributes a unique characterization in the title rôle and the play itself is the hit of the season—so far



Photograph by Kendall Evans

Above is a study of Albert Grau as the Dutch novelist in "East Side West Side." Right is the quaint little Marjorie Peterson, who adorns the "Greenwich Village Follies." This year's "Follies" is a gorgeous riot of color and draws unheard-of crowds nightly



Photograph by Abbe



# How Women Love

By  
DOROTHY DONNELL

"WITH your voice and the jewels you should be a grand success," said Signora Torani, her guardian spirit, if anything so fleshly and corporeal can be called a spirit, "if you will remember but one thing, my dear Rosa."

Rosa Roma, leaning on the steamer rail, was watching the dim shapes of New York's skyscrapers rise against the far horizon like some city of Dreams. "And that—" she murmured, "is, I suppose, not to fall in love. You have warned me so often, my dear Carlotta, I am not likely to forget."

"You laugh," shrugged the stout Signora, laying a fat little hand operatically on her immense bosom. "Ah. If you were not the daughter of your mother, love would not be so dangerous, but with your heritage, *hélas!* Love is always a fire, but with some it is a candle flame, with others—the lightning."

The girl turned impatiently away. She was a tall, dark young thing with intolerant lips and beautiful hard eyes that held the cold fire of the jewels upon her hand. "Don't fear, 'Lotta!" she said, "I love myself too well ever to give myself a rival for my affections!"

She moved away down the deck, by the swathed mummies in the deck chairs, holding herself regally, accepting the homage of envious glances from limp-haired women, and the admiring gaze of their men companions with like indifference. No one would have guessed that after her passage and the Signora's had been paid there remained only a few bills in her purse. "She looks," murmured a disconsolate mummy with wispy uncurled hair escaping from under a blue chiffon veil, "like What's Her Name in the fairy stories who was disguised as a What-D'you Call it, but could turn herself into whatever she liked by saying Something Or Other!"

The mummy in the next chair yawned. "The purser says she's an opera singer," she remarked, "all I know is, it's positively brutal to the rest of us to look so well on an ocean voyage."

If Rosa Roma had expected America to welcome her with open arms, she was disappointed. After two weeks in New York she was still unnoticed, and her funds were running very low indeed. "I feel," she said bitterly to the Signora, turning from the hotel window which looked down on the



hurrying maelstrom of Broadway, "invisible. The only people who have spoken to us since we landed are waiters and bell boys—and these buildings. So hard, so high—could a song climb upwards among them, I wonder?"

"It is insufferable," sympathized the Torani with a tragic gesture, "La Bella Roma! The Nightingale of Napoli. But do not fear. They shall pay homage to you, my child. We will go to Jacobelli, this very day—this very hour—" panting, she powdered her series of chins and put on a crimson smirk with a lip pencil.

"Jacobelli?" Rosa asked, "do you mean the man who taught





"Bah!" said old Jacobelli, barking a number into the telephone, "a woman who does not love is not alive!"

my mother forty years ago?"

"Yes, my child," said the Signora, "he is an old man, but all the better! He can listen to your voice without being troubled by your beauty where a

younger man would lose himself in your eyes and not know whether you sang or shouted. Come, let us go!"

Jacobelli was a dried-up little man with long hair. He greeted Rosa unemotionally, but when she took off her wide hat and without other preamble stood beside his piano and sang the Fire Charm until the great bare studio seemed filled with leaping flame his faded eyes brightened. Without a word his fingers moved among the keys, from opera to opera, and without a word she followed them from Brunhilde to Marguerite, from Tosca to the Mad Song of the love-crazed Lucia.

"You have a voice," Jacobelli said grudgingly, at last in a tone that rattled like dried stalks in the wind, "but you have no heart, no soul. When you find these you will be the greatest singer in the world. What you need—" he spoke sourly, "is love."

"But no," screamed the Signora, beating her breast, "consider! Reflect! Her mother gave everything for love—all the women of her race have died of love!"

"Bah!" said old Jacobelli, shuffling across to the telephone and barking a number into it, "a woman who does not love is not alive!" He motioned for silence. "Mr. Ward's office? Jacobelli speaking—Hullo! I've made a discovery, I think, Mr. Ward! You shall judge for yourself—put your ear to the receiver." He turned to Rosa, motioning her to the telephone, "Sing! Something, anything—here!" He sat down at the piano

and played the prelude to the *Miserere* and the girl sang, her voice like a bell that tolls.

"Now give me the phone," he spoke into the receiver, "well? You'll see her? Good!" He rubbed his dry palms together with the rustle of dead leaves. "Ogden Ward is the angel of the Opera. If he will sponsor you, your fortune's made. I will give you lessons—in technique. If I were thirty years younger I would give you lessons—in love. I used to be a good teacher they say—heh-heh!" his laugh was the crackle of dead embers.

Ogden Ward was stout and red, but not—Rosa divined at once—amorous. He had two passions, both celebrated on Broadway—music, and jewels, and it was whispered that to add a new voice to the Opera of which he was the Director, or a new stone to

his marvelous collection, he would outbid Faust with the Devil himself. After he had heard Rosa sing he sat back in his easy chair and gazed at her with such a gloating look that she laughed outright in his face. "You look at me—but you do not see me," she said with a flash of clairvoyance, "I am not a woman to you—I am a voice. That is strange and rather amusing. You are collecting me!"

Ward touched the top of his desk with squat finger tips. "I seldom make a mistake in jewels," he said softly, "if I find the slightest flaw I discard the stone! Only perfection will suit me. It is the same way with other things—with singers. They must be perfect of their kind. You have a sexless voice. It is as cold and bright and hard as the diamond. It is perfection—of its kind. I will assure you of a future in the operatic world. But I must make conditions."

She looked at him scornfully. "Name them. But wait—I can guess. I must not fall in love!"

Ogden Ward nodded once, twice, slowly. "You will not reveal your name, you will not sing in public—you will not indulge in any sentimental affair. If you do you will ruin the diamond that is your voice, and you will be worthless to me."

"That is easy to promise," Rosa Roma smiled, with scornful lips. "The heroines I sing—the Marguerites and Toscas, the Orphelias and Lucias, seem to me poor creatures, wailing over their lovers, giving themselves away as one might give a wilted flower!"

With Jacobelli as teacher she plunged into study of her rôles with the fervor of a nun taking her vows, almost forgetting to eat or sleep in her absorption in her work. At the end of a month Jacobelli remonstrated. "It is not good to shut oneself up away from life so," he told her, "I am a good teacher. Life is a better one. And Death is the best Master



of all. Come to my house tonight, not as a singer but as the daughter of my old pupil. Once every week I give coffee to my friends, and they all talk of themselves and are happy. At my house once every week poor failures are geniuses, and geese are swans. It will amuse you, my child."

Rosa wondered afterward whether the wily old music master had it in his mind that she would meet Griffeth Ames. The rooms of Jacobelli's old-fashioned house on Gramercy Square were filled with a motley collection of students, singers, and artistes of varying degrees of talent, but it seemed to her that she and the young composer were alone together, in some isolation of soul she could not explain, did not need to explain. She went away from their first evening together, walking under a new sky, and Signora Torani, huddled up in a flannel-ette dressing-gown of baby blue in waiting for her, exclaimed at the sight of her face.

"Who is he, *carissima*? You cant cheat a woman who's lived in this world so long as I have! It's only a man who can bring a look like that to a girl's eyes!"

"I am going to take singing lessons of him," Rosa said defiantly. "He is a poor young composer who lives in some attic in the Village, and he thinks I am an ambitious student. Of course I couldn't give my real name—not that that would have told him anything more yet, until after the opera season begins."

"Singing lessons of some unknown fellow in an attic!" screamed the Signora. "Are you crazy, my child? You who already know more than even the greatest teachers can tell you. You who are to be introduced as a star in a month!"

"It cant hurt me to learn the scales and practise my exercises," Rosa averred wilfully. "And do not get any silly notions in your silly head! I am not going to fall in love with any handsome boy—he interests me, that is all."

On some inexplicable impulse she went to the trunk and took out a jewel box, unlocking it to reveal a blaze of red and green

and golden light. One by one she lifted necklace, pendant, ring and sunburst from their velvet bed and held them to the dark masses of her hair, against the white curving of her throat. One—a great diamond that flashed rose and amethyst—she fastened on her bosom, regarding her glowing beauty in the mirror somberly.

"What is the name of this?" she asked the Signora, who crossed herself fearfully before she replied.

"It is called the Heart of a Maid," the old Italian woman answered; then, unwillingly, "of all your mother's famous jewels that is the most celebrated. It belonged once to a queen they say, and before that to a famous courtesan. There is a story that when it is worn over a faithless heart it turns crimson—but for the sake of God, my child, put it away! It is a wicked stone! It brings trouble—death follows it! Your mother had it on the night she was killed by her last lover!"

"Do you suppose I can be frightened by old wives' tales?" Rosa scorned. It seemed to her that the stone enhanced her beauty. She wondered to herself what Griffeth Ames would say if he could see it flashing on her white breast.

If she could have heard the conversation taking place at that same moment in a far distant part of the city, she might not have sneered at old wives' tales quite so readily. For the dark, undersized, foreign looking man leaning across the café table and speaking to the pallid, poetic looking boy opposite him had just spoken the words—"Heart of a Maid—"

"We have absolute assurance that the stone is in this country," Count Jurka said, playing with his absinthe glass with slim, prehensile fingers, "Mr. Ward's agents on the other side have been watching it, and I got a cable only the other day that some singer had brought it away from Italy with a lot of other jewels she got from her mother. Ward's orders are to buy it at all costs—he'll pay anything to

A shiver went down her spine. "Sophia! you come to me with flowers picked from their graves—"







... and when their fingers touched in turning the sheets of music, a pang of joy so keen that it was like pain swept thru her

"And if I don't choose to play any more of your dirty games for you?" he asked in a low voice.

"In that case," the Count smiled agreeably, "you could hardly expect me to interest myself further in the case of your sister, Sophia Karvac, who is held a prisoner of the revolution in my Bulgaria. Naturally!" He leaned forward tapping the other's hand with his glistening nails, "Come! Come! It is not much I ask. Merely that you keep your eyes open. Your rooming with a composer brings you into contact with musical people. Find out if you can who has the Heart of a Maid. After that is found out, the rest is easy. If you have scruples against killing the owner, make love to her

add that stone to his collection. Now if we can find out who has the diamond, it may not be necessary to buy it—eh?"

Dimitri Karvac's sallow face took on the hue of a corpse.

alone had found the key to the locked and secret places of her soul and had led her within—to find a garden that she had not dreamed of, a garden of bright fancies, gay thoughts, and happy dreams.

On Griffith's birthday Rosa brought a cake to the attic. She had baked it herself, and it had a festive aspect with its candles and frosting. Humming happily to herself, she set it out on the table, arranged the sandwiches and fruit she had brought, and turned at the sound of the opening door, the con-

fessing color sweeping to the dark masses of her hair. But it was not Ames who entered. Haggard, unwholesomely pale. Dimitri Karvac stood before her, staring at the warm, rich beauty of her as a man dying of starvation might stare at food.

Rosa's head went up haughtily. How dared this creature intrude—how dared he try to enter into the secret garden where she waited for Griffith Ames? She was so angry at being surprised into a revelation of her heart that she did not even notice that his hands

#### HOW WOMEN LOVE

Fictionized by permission from the Whitman-Bennett Production of the adaptation by Dorothy Farnum from "The Dangerous Inheritance" by Izola Forrester. Directed by Kenneth Webb and starring Betty Blythe. The cast:

Rosa Roma.....	Betty Blythe
Griffith Ames.....	Robert Frazer
Dimitri Karvac.....	Harry Sothorn
Count Jurka.....	Henry Sedley
Ogden Ward.....	Charles Lane
Signora Torani.....	Katherine Stewart
Jacobelli.....	Michaelangelo Salerno
Mrs. Nevins.....	Julia Swayne Gordon
Natalie Nevins.....	Gladys Hulette
Casanova.....	Templar Saxe



had gone out to her, until she saw the strange look of his eyes. He seemed to be gazing at someone that stood between them, someone *she could not see*.

"Sophia! You come to me with flowers picked from *their* graves——"

A shiver went down her spine. Almost she could see what he saw, a slim, young girl holding a bunch of wild flowers, watching him anxiously, pleading with him silently. With a violent effort Rosa turned and hurried from the room. As the door closed, she heard his voice, inexpressibly tragic, "Yes, yes! I know I mustn't love her, Sophia! She belongs to Ames, doesn't she? I'll remember—after this—besides a dead man hasn't any business—loving——"

To her relief Dimitri did not come to the attic studio hereafter while she was taking her lessons. Scales were abandoned for more ambitious effort. For Griffeth had composed an opera and a rich pupil of his had induced her mother to put it on at a charity fête at her country house. "It will be splendid practice for you, Miss Marcella," he told Rosa eagerly, "of course your voice isn't trained yet, but I'm almost sure that some day you can get a chance at grand opera. It's perfectly amazing how you've developed since you began taking lessons—why, your voice is like a jewel—a ruby, all warm lights and fire!"

"You will sing?" the Signora demanded in pulpy disapproval, "for this poor unknown one you will risk losing all? If Mr. Ward should hear that you have broken your pledge? You are a fool!"

"It is his chance,"

Rosa said softly, with far-away eyes, "he has written beautiful music, and if it is sung beautifully—who knows? He may be another Puccini!" In her musician's brain doubt stirred, a doubt of the genius of Griffeth Ames's work; the suspicion that it was merely pretty, but her heart denied it. She wished passionately to believe in him, to find him great, worthy of any sacrifice.

Sitting beside him on the shabby sofa in his miserable lodging on the night of the charity fête, she was acutely conscious of him, and when their fingers touched in turning the sheets of music a pang of joy so keen that it was like pain swept her. If she could have suffered for him she would have rejoiced—the need of sacrifice she felt was almost maternal. To fling away her future for him was nothing.

(Thirty-one)

Her exaltation swept her on thru the evening. The faces in the audience were dream faces, the roar of applause that grew in enthusiasm as the evening passed was unheard in the tumult of her thoughts, and for the first time in all her conscious years she sang not for herself but for someone else, not for her own glory but to embroider his art, to enrich his melody. The dream persisted after the curtain fell, remained with her until she found herself at home in her own apartment, gazing at a radiant reflection in her mirror, a girl with eyes brighter than the blaze of her mother's jewels. "I love him!" Rosa cried, La Tosca in her pride of passion, Marguerite in her humility, "how strange the world looks! It is as tho I had just been born——"

She felt that she must see him, now—tonight, before she could sleep. Moving to the telephone, she called up the attic studio. "Griffeth? I—I called you—" shame swept her in a hot flood. She could not give until he asked. Her brain worked swiftly, supplying words, "Signora Torani is away tonight. I am foolish, but somehow I am timid—if you could come and reassure me—you will be here? Till then——"

The peal of the door bell sounded thru the silence of the apartment as she hung up the receiver. She hesitated an instant, then went to the door, admitting Ogden Ward. The Opera Director's red face was suffused with rage as he closed  
(Continued on page 79)

"I'll write great operas for you to sing," he cried exultantly, seeing himself leading her out before an audience shouting his name with bravas





# Slumbering Fires

By  
HARRY CARR

*Over at one side of the big stage was a little house made of canvas. Across the top of the door were two of the most expensive words in the English language:*

*"Norma Talmadge."*

They started again: this time the director stopped them. "Wait a minute; wait a minute. There are some flies buzzing around you. They will look like a flock of aeroplanes in the camera." Norma's director is Frank Lloyd.

He is a ruddy-faced young Scotchman. When he directs, he sits all curled up in a knot on a stool. His face is set, his lips tight. They just *have* to act with him sitting there. Like most good directors he seems to reach out and actually take hold of them with his mind.

"Great," he said, when they had quarreled thru to the end. "Now do it again, please." In the films, no matter how well you do it, it has to be done twice; the second time for a negative to be sent to Europe.

In the middle of the second instalment, they had to stop again. "Those darn flies," groaned Lloyd. Seizing a newspaper, he went out into the set after them. But, as it happened, the flies had their own ideas on the subject. They were having a dandy time and a great deal of exercise when unexpected re-enforcements



Photograph © by Albin, N. Y.

There is something vibrant and electrical about her. She suggests terrible slumbering fires of emotion. She absolutely dominates every scene by sheer force of personality

It was the day they started Norma Talmadge's picture, "A Voice from the Minaret"—that Hichens story. When I got to the studio, Eugene O'Brien and Edwin Stevens were having a violent quarrel. Stevens was standing with clinched fists and dilated eyes glaring at the young clergyman. I waited for them to speak. There was a moment of tense silence. Then Stevens spoke. He said: "Wait a minute, Gene; we gotta do this over. There's some perspiration showing on your forehead."

"What are you quarreling about?" I asked, while a boy dashed out for the trusty make-up box.

"I'm not quite sure," said Mr. O'Brien. "This is the first scene. I guess we are quarreling over his wife or something. Anyhow we're quarreling and it's an awful hot day; I've got that far."



Photograph by  
Kendall Evans, L. A.

(Thirty-two)



arrived. A stocky gentleman who looked prosperous like a banker attempted a flank movement on the flies, flourishing his straw hat. It was Joseph Schenck, Norma's husband.

In the middle of the exciting battle there came a little giggle and somebody said, "Go to it, Daddy. I hope you win."

It was Norma. She looked like a little girl. She was standing in the doorway of her dressing-room. A Chinese robe in the mauves and greys that the Chinese love was wrapped around her. She was smoking a cigaret thrust into a long carved ivory holder.

The director forgot all about the flies in this new anxiety. "Oh, those cigarettes," he sighed.

Norma's eyes lighted up, she was exactly like a little girl who has just seen the teacher sit on a pin she has placed in his chair. She looked up in elaborate unconsciousness at the beams under the roof, and when Lloyd turned away again, she caught her husband's eye and gave a little grimace and winked at him.

Husband beamed. Afterward he and I had a long talk about things—principally about Norma. He made me think of a young mother who tells you that she is able to look at her baby in a quite impersonal manner—just as tho it was somebody else's baby. That is the way Schenck talks about Norma.

"It isn't because she is my wife, you understand; but it's just a plain fact; she's a brilliant woman. Of course she is beautiful and all that, too. But she has brains. That's why she gets along. People say I made her a star. That makes me laugh. Nobody can make anybody a star. It's the public that makes stars."

Just then a boy came up with an air of importance like a courier from Napoleon. "Miss Talmadge wants to know if you will come to her dressing-room."

When we got there, we found that Miss Talmadge was struggling with a terrific problem. "Now," she said, "I want you to tell me honestly, your hand on your heart: Is Natalie's new baby really as wonderful as we think it is, or am I just looking out of the eyes of a newly-made aunt?"

(Thirty-three)



Photograph by Edwin Bower Hesser

She is a wonderful girl. Some day . . . Norma Talmadge is going to show the world something in the way of acting it has not before experienced

Now what do you think of that for a position to be in! When as a matter of fact, between ourselves, there are no remarkable babies. They all look just exactly alike—somewhat uncooked and darned uninteresting. Natalie's looks just like all the rest. This was a crisis in our lives.

We were saved by the entrance of the new grandmother. And just try to call her that. Just try it!

She came in with Eugene O'Brien. They were talking excitedly about a lady of some sixty summers who had had her face lifted.

(Continued on page 77)





Photograph (right) by Mishkin

Above is Sarah Bernhardt in the title rôle of *La Tosca*, for whom Victorien Sardou conceived his melodramatic plot in the first place

Photograph © by Mishkin, N. Y



Rosa Raisa is one of the modern *Toscas*. She looks the part of the great Roman singer and her interpretation is superb. She sings for the Chicago Opera Company. In the oval is Antonio Scotti, the greatest of all *Scarpias*



"I WANTS to make your flesh creep!" said the Fat Boy in "*Pickwick Papers*," and that evidently was the intention of Victorien Sardou when he devised the plot of his melodramatic play "*La Tosca*." Horror is heaped upon horror's head after the first act, and in the second the author spares his audience no detail of cruelty and terror save the actual torture of Cavaradossi by the minions of Scarpia, but his groans of agony, heard thru the part opened door of the torture chamber, are sufficiently unnerving.

# Famous

By JEROME

Sardou has been reproached by the late William Winter and Henry E. Krehbiel, *arcades ambo*, on account of what they regarded as an unnecessary feast of horrors in this play, which today is best known in its operatic form, for the drama, originally written as a vehicle for the talents of Sarah Bernhardt, is now seldom given. But the French dramatist might have retorted that he had distinguished exemplars in the old Greek tragic writers, Sophocles and Euripides, who in such plays as "*Œdipus Rex*," "*Medea*," "*Antigone*," "*The Trojan Women*," and others, allowed pitiless fate to condemn innocent characters to every kind of mental as well as physical torture.

"*La Tosca*" does not strictly follow the Greek tragic models.



Photograph by Mishkin, N. Y

Undeniably the most popular *Tosca* ever known is Geraldine Farrar. Beauty, voice and dramatic intensity combined in rare degree in her interpretation



# Toscas

HART

and relentlessly, and it is a thoroly consistent and well-made play, while as a type and study of character Scarpia is fascinating in his luxurious, vulpine sensuality and reptilian cruelty.

The phrase "well made," often contemptuously applied to Sardou's plays, is not fraught with so much reproach as some are disposed to think, especially those who are prone to regard the drama as a sort of go as you please entertainment. Plays that are well built are not necessarily of inferior merit. Shakespeare constructed many of his plays with great ingenuity, and they moved on from episode to episode to culminating points or climaxes with the greatest precision and with obviously calculated effect, witness "Macbeth," one of the most superbly constructed as well as swiftly moving dramas in any language.

The great defect of Sardou as a playwright, and one which became stronger with every successive piece during his fifty successful years of

for it has a cheerful first act, apart from the episode of the escape and concealment of the political fugitive, Cesare Angelotti, and there is no sense of brooding fate. But for the rest the tragedy moves swiftly



Photograph (right) by E. W. Histed



Photograph by Setser

Above is Marie Jeritza, an ultra modern Tosca and Farrar's closest rival, about whose artistic merits or demerits, a violent controversy was waged all last winter



Photograph © by Mishkin

To the left is Emma Eames, the second most beautiful and gracious Tosca. She made up in beauty of appearance and voice what she lacked dramatically

Photograph © by Mishkin, N. Y.



Left, Olive Fremstadt, another celebrated Tosca. At the top of the page is Claudia Muzio in the dramatic third act, immediately before the death of Scarpia





Photograph © by Dupont



Above, Lina Cavalieri, the most beautiful of all Toscas. Right, Pauline Frederick who played this favorite rôle on the screen several years ago. It was only recently revived and has lost none of its powerful appeal

play writing, was what Bernard Shaw cleverly and maliciously called "Sardoodledoom." You could, so to speak, "see the works," and note the artifice rather than the art with which he built his plays, while their lack of psychology was as obvious as their theatricality. Neither their sentiment nor their philosophy—when ever the latter is noticeable, which is seldom—seems to ring true. One notes the author leading up to and gradually approaching what the French call the *scène à faire*, or culminating point, with curiosity rather than with excitement and anticipation; in fact, you are well prepared for what is coming.

This is less true of "La Tosca" than of any other play of Sardou's that I know of, and one has a real interest in the two central characters, Tosca herself and the arch villain Scarpia, for in one we see youth, beauty, talent and fame suddenly overwhelmed by unmerited misfortune, and in the other an utter lack of scruple and a cold-blooded callousness which places him almost upon a parity with Iago.

It is perhaps somewhat late in the day to discuss Sardou's plays and his methods, but the writer happens to have a special

interest both in the man and his work, for he visited him at his home at Marly, near Paris, a few years before his death, and held interesting converse with him. What struck one about Sardou, who was then an old and wizened little man of the Voltairean type, and wearing a skull cap, was his intense egoism; his consuming interest in what people thought and said about himself and his plays, and his ungenerous references to men like Irving and Bancroft; two eminent British actor managers who had produced several of his works and paid him far more handsomely for the right to do so than he was ever paid in his own country.

Irving, who always did things *en prince*, commissioned Sardou to write two plays for initial production in London, "Robespierre" and "Dante," and also produced his "Madame Sans-Gêne"; altho he lost heavily over the first two, he paid Sardou many thousands of pounds sterling. But Sardou grumbled querulously because the British public did not always like his plays and hail them as masterpieces, and attributed the fact to the way they were produced by Irving, who spared neither money nor pains in their production, rather than to their own inherent demerits. When I disagreed as politely as possible with the old man he was very peevish and almost insolent.

One more personal episode connected with Sardou and we shall proceed with the subject of this article, which is famous impersonators of Tosca. A few months ago in New York I was dining at an apartment on Riverside Drive, my host being a well-known French motion picture producer. Among the

guests was a once famous

French operatic bari-  
tone, in fact the

greatest singing

(Continued on  
page 74)







Photograph by Arthur F. Kales, L. A.

MARY, MOTHER OF MEN  
Posed by Mary Pickford in "Tess of the Storm Country"





AN EVENING SONG

# The Forsaken Field

Photographic reproductions © by Hazelstein Bros.

Hugo Ballin is best known to our readers as a motion picture director. However, he had acquired a distinct reputation as an artist before he ever saw a movie. He was student and instructor at the New York Art Students' League for many years. He has been the recipient of numerous awards in artistic circles for the greatest variety of subjects. In two years Mr. Ballin placed thirty-six mural decorations, lasting memorials to his indefatigable artistry. It is somewhat surprising therefore, that a man who had reached the enviable position that Hugo Ballin held should have forsaken this exalted field for the humble movies

SUSANNA AND THE ELDERS



When asked why he switched from painting to motion pictures, Mr. Ballin said: "One reason was to let people know what I was doing. You have to drag folks in to see a painting, even a good painting. As a rule they'll come to see a motion picture without being dragged to it, and pay for the sight. A painting has to be sold. A motion picture will sell itself." His three latest pictures for the screen—in which his wife, Mabel Ballin, starred — were "East Lynne," "Jane Eyre," and "Married People." In "Jane Eyre," the artist touch is unmistakable



Three  
Beautiful Studies  
From the Brush of  
Hugo Ballin,  
Artist

The three studies on these two pages serve best to show the charming manner of Hugo Ballin. "An Evening Song" on the opposite page is owned by W. T. Evans of New York City. The austere, medieval charm of this portrait is apparent even to the layman. "Susanna and the Elders" is in the home of Robert W. Chambers. It is a sympathetic and original handling of this favorite subject. The exquisite mural on this page is a vivid example of the poetry and feeling Hugo Ballin put into his painting. We do not wish to lose this man from the movies, but the world is a better place for beauty like this and we would be grateful for more of it



SKETCH FOR MURAL DECORATION





Photograph by Lurtig, L. A.

Mr. Post has brought two of his greatest stage successes to the screen, "Omar, the Tentmaker" and "The Masquerader." Below is a character study of Omar

FROM now on, you can take a chance on anything.

With perfect safety, you can light your pipe with T. N. T.

You can tickle the hind heels of an Arkansas mule.

You can cross the street in front of a fire engine, or wear an ulster in Dublin.

After seeing what we've seen, we feel sure you can get away with anything.

What we saw was the amiable ending of the second picture made with Richard Walton Tully as producer, James Young as director, and Guy Bates Post as star.

If there was ever a situation apparently loaded with dynamite—

Mr. Tully is the author of "The Bird of Paradise," "The Rose of the Rancho," and other successful plays. He is very charming and lovable, but he admits that when he writes he has to have music playing . . . a phonograph will cover most situations, but there are times when a full string orchestra has to be on hand to help genius to burn.

Mr. Young is one of the finest directors in the motion picture business; but his sensitive temperament is known wherever motion pictures are known.

Guy Bates Post almost stands alone as an actor in cer-

## "From Harmony, From Heavenly Harmony"

By  
HARRY CARR

tain phases of the romantic drama, but his manager has always had to stand with a watch to limit the length of newspaper interviews to save Mr. Post from annoyance.

When the motion picture people heard that this trio were about to start making motion pictures together, they first grinned; then nervously put their fingers in their ears and waited for the explosion.

But no explosion came. Of all the happy families in the whole range of the studios, this seems to be one of the happiest. The only shade I have seen was one day when Mr. Young reproached Mr. Tully with running away when he needed his advice. Some of the other producers who have tried to give Mr. Young advice will swoon when they read about that.

"It's perfectly simple," said Mr. Young. "Mr. Post is an artist; Mr. Tully is an artist; I hope I am an artist. I want the advice of artists; but I don't want the advice of graduates from penny arcades."

Mr. Post had a lot of interesting things to say by way of explanation. Mr. Post is an interesting man anyhow.

He came as a boy from the North country, Seattle or Portland, I believe. His early days were days of struggle and hardship. It was largely by virtue of his natural ability as a musician that he got a job as a small-part actor with one of the little stock companies that used to rove up and down the Coast. Sometimes he had hastily to wipe off his

Photograph by John Ellis





*"It's perfectly simple," says Mr. Young. "Mr. Post is an artist; Mr. Tully is an artist; I hope I am an artist. I want the advice of artists; but I don't want the advice of graduates of penny arcades."*

make-up and rush around to the orchestra pit and be the orchestra with the assistance of a wheezy piano between acts. One of his first real successes was as the leading man with the old Frawley company in Los Angeles. His success during this engagement was so striking that it opened the door for him.

Last year, at the very top of his career, Mr. Post quit the stage for pictures. The reason was not hard to seek.

His wife is Adele Ritchie, who was at one time one of the most famous beauties of the American stage. They have a beautiful and charming home in Pasadena. Their home is a place of pilgrimage for the elect. It is considered a distinction to be invited there. They have a garage filled with cars, a library which is among the finest private libraries in California. For thirty years, he played to please the public. He has now come to the place where he can indulge in the luxury of pleasing himself. And, as it usually happens, when a man of real artistic worth pleases himself, he pleases every one else.

He smiled when I told him Mr. Young's crushing remark about the penny arcade men.

"It doesn't pay to kick people," he said. "But I think a lot of motion picture men have held mistaken ideas about what is really practical.

"The same is true of every industry. The war brought out a new mania—which was that thing called maximum efficiency. Every big factory in the country went mad over it. I'll tell you how it worked out in a big automobile factory."



Photograph by Lurtig, L. A.

Above is Mr. Post as John Chilcote, M. P., and below as John Loder in the same photoplay, "The Masquerader"



Mr. Post had just come off the big set where they were finishing "Omar, the Tentmaker." His feet were all dressed up in long slippers that curled up at the toes. The rest of him was wrapped up in a long blue silk brocaded costume with angel sleeves. It seemed queer to be talking automobile to an Omar in angel sleeves.

Well, what he said about automobiles was that one of the factories got the works so organized that they took all the soul out of men; all but wrecked the reputation of the car, and finally they gathered the whole crew together and served notice that the next man who mentioned the words "maximum efficiency" would be fired.

"Every morning," said Mr. Post. "I get up about five o'clock. After a very early breakfast, I motor over to Los Angeles. It takes me about an hour and a half to get my make-up on, so I always get started in good season. Just as I come over the bridge across the

(Continued on page 76)





Photograph by Donald Biddle Keyes

*"Over the wintry threshold  
Who comes with joy today?"*

Posed by Agnes Ayres



# The Darkest Hour

As Related to  
MAUDE CHEATHAM



No matter what Theodore Roberts says, we think his darkest hour would come if he were ordered to give up the omnipresent cigar



It is to be expected that Lillian Gish's darkest hour would have to do with the personal element rather than the professional

EDITOR'S NOTE.—This is the sixth of an intimate series CLASSIC is running on the unhappiest period in the lives of well-known stars, and how they overcame it. We hope these stories will be an inspiration to all who read them.

PUFFING the omnipresent cigar, Theodore Roberts reviewed his past. "Odd thing," said he, in his crisp, pleasant voice, "but Australia has figured in the two most important steps in my life—yet I have never been there.

"The first time was while I was playing the rôle of Svengali in 'Trilby,' in New York. An Australian manager engaged me for this same part in a company he was taking back to his country, and I was delighted with the prospects of establishing myself in this new field. At the last moment, there was a change of plan and they took someone else for Svengali. I cannot tell you how great a disappointment this was. I had set my heart on it and grown to believe it meant my entire future. Though I am naturally optimistic, I'll admit I permitted myself to fret and worry over this a great deal, and it stands out as my darkest experience. However, immediately following 'Trilby,' I was in a number of big successes and became well known, with, also, a big boost in salary, and then saw how truly fortunate I was in losing the Australian engagement.

"The second time Australia entered my plans she led me into motion pictures, which I consider my greatest good fortune. I had been touring the country in vaudeville and had an offer to take my skit to Australia. I came to Los Angeles to close my Orpheum season, and while waiting here to make sure there were no loopholes in my contract before sailing, I met Cecil de Mille, who made me a proposition to go into pictures which I accepted."

"It was when we were making 'Orphans of the Storm,'" Lillian Gish said, "last summer—a terrible summer—an elongated 'dark' hour' for me. Mother was desperately ill in a hospital in New York. We, of course, were working in Mamaroneck, and working at the top bent of our several energies. Henriette was something of a departure for me, and I felt that I needed every bit of resource and vitality I possessed to put her across. That worried me, too, you see. How Dorothy and I ever got thru those days I shall never know. Every night—as soon as we had finished work—often without removing our make-up or doing up our hair, we would jump into a car and drive at full speed for the hospital in town. I sometimes think that I used to hold my breath all the way in for fear of what I would learn when I arrived. On some occasions we would return again after we had seen mother and continue to work. My pictured ride to the guillotine held little more terror for Henriette than those rides to the hospital held for me. The heat was ferocious.

We were nervously exhausted anyway, and there was the constant dread of photographing badly because of the strain we were under. And there was the continuous state of never knowing what we would find at the journey's end.

"I have had many saddened moments in my life—many disappointments—but no hour quite so dark as that hour—that long, long hour that was last summer.





Above is Marion Davies in "When Knighthood Was In Flower," in which she scores a personal triumph. Below, are Norma Talmadge and Irving Cummings in "The Eternal Flame"



Above is Wes Barry in "Rags To Riches," and below, to the left, is Alice Calhoun in "The Little Wild Cat"



# The Celluloid Critic

IT doesn't take a particularly keen sense of discrimination to select "When Knighthood Was In Flower" (Cosmopolitan) as the most magnificent screen spectacle of the season. Look back into yesterday and you will fail to remember any picture which eclipses this film version of Charles Major's stirring and richly colored story for sheer loveliness of settings, costumes and lighting effects.

Dr. Urban has unlocked his Cabinet and brought forth some tapestries and colors of almost unbelievable beauty. His backgrounds have never been excelled. With one sweep of the brush he does away with the argument that artistic pictures based upon historical romance cannot be done on this side of the Atlantic. So much for the pictorial appeal.

In this day, when the ghosts of the dear departed are stalking abroad, it is quite likely that Henry the Eighth and his Tudor kin have looked unseen upon the achievement. It is quite likely that he asked his relatives—"So this is Hampton Court?" And he possibly expressed the wish that he could live forever in such opulent surroundings.

It doesn't matter whether the present generation is familiar with the story or not. The point is, it is a picturesque drama of English romance which is vivid and compelling—told in an admirable and dignified way and sticking closely to its main argument that

Bluff King Hal did not care to have his rebellious little sister, Mary, associating with a mere captain of the guards when she could become queen of France by merely exposing her seductive charm to Louis XII, that ancient and decrepit romancer. Do you blame her for being disobedient to the royal command? Can you blame her for liking Charlie Brandon, the commoner—with youth, virility and romantic fervor on his side?

It was a hazardous job protecting him from her brother's hatred. Drastic measures were employed by both—and Mary, being a Tudor, fought Harry with all the combative traditions of the family name. Feminine wiles were useless in making success of her cause. If you know history, Major, Shakespeare and Harry, you will remember that this autocratic ruler had the last word. Wives appeared and disappeared like the pitchers on the Giants' ball team. So, at the price of saving Brandon's head from dropping into the basket, Mary consented to marry Louis, tho with the stipulation that she should be allowed to choose her second husband for herself. The King of France didn't remain long a benedict.

These figures, with a whole galaxy of others, make their



# The Newest Photoplays in Review

By  
LAURENCE REID

entrances and exits thru Urban's impressive settings—settings which dazzle the eye with their size and beauty, yet are never out of harmony with the story itself.

But what of Robert G. Vignola, the director? Isn't he responsible for the artistic effort of the cast and the dramatic construction of the story? Didn't he animate the entire play? Give him credit for putting forth one of the finest touches of the picture—the scene showing Marion Davies at prayer as her beloved is about to be executed.

Miss Davies, incidentally, gives a surprisingly good performance as Mary. She has seemingly caught the spirit of the rôle—playing at all times with feeling and assurance. She is especially delightful in

her scenes with her rascally brother, Harry. The other members of the cast played flawlessly—a cast comprising names which read like a blue book of stage and screen. Lynn Harding as Henry has stepped right out of a Holbein. His resemblance is marvelous. And he is the king to the life as Shakespeare and history have drawn him—bluff, jovial, brutal, relentless and autocratic. An unforgettable portrait. William Norris' Louis XII is a joyful study—a truly comic King—played with a keen sense of satire and subtle buffoonery. We mention these three because they dominate the picture, but the work of Pedro de

Cordoba, Forrest Stanley, Arthur Forrest, Ruth Shepley and William H. Powell is especially noteworthy.

And while you are feasting your eye and stimulating the romance in your make-up on "When Knighthood Was In Flower," dont forget that Norma Talmadge has a distinctive drama in "The Eternal Flame" (First National). A producer can err with a costume play and still be able to show something of merit. And when you see this picturization of a Balzac novel, "La Duchesse de Langeais," you will remark, possibly loud enough for your neighbor to hear, that it is a fine picture—one that presents the always competent Miss Talmadge with opportunities to scale new emotional heights.

On the pictorial side the effort nearly approaches "When Knighthood Was In Flower." The eighteenth century Parisian atmosphere is faithfully reproduced—the sponsors sparing no expense to create an authentic background of the voluptuous and sumptuous Empire period. The picture is more consistent in its plot than "Smilin' Through"; and if you dont think it has several intense scenes, watch for the moment when General de Montriveau seeks to destroy the beauty of the woman who has played with his heart.

(Forty-five)



Above, Wallace Reid holds up the wrong person, Lila Lee, in "The Ghost Breaker." Below, Bebe Daniels and James Kirkwood in the well-known Cynthia Stockley story "Pink Gods"



Above, George Arliss in "The Man Who Played God." Below, to the right, Thomas Meighan and Leatrice Joy in "Manslaughter"







Above is Priscilla Dean as Cigarette in "Under Two Flags." In this rôle she succeeds in some degree in galvanizing into life an old and commonplace story. The oval contains Mae Murray and her priceless—er—limbs which are to be seen in "Broadway Rose." Below is Claude Gillingwater in his sympathetic performance in Rupert Hughes' "Remembrance"



What is his method? He would use a red-hot branding-iron—a device which has left its mark in more than one piece of literature. The iron is allowed to cool when his love glows at sight of her beauty. Since the Duchess is unable to marry him, she retires for spiritual comfort to a convent. And Norma has some eloquent moments when she dons the veil—moments which might inspire the impressionables to wipe away a tear. Such is her art—an expression of variety and moods.

Frank Lloyd is responsible for this picture. Certainly he deserves credit for doing his job in a thoro, workmanlike manner—stressing the dramatic scenes with real intensity and balancing them with a restraining hand for sentimental and romantic moments. Yes, "The Eternal Flame" is a costume drama. There are enough costumes to drive Lucile green with envy, yet none of them indicates a desire on the part of the sponsors to declare a dress-maker's holiday. They fit the characters with the period. Conway Tearle as the General is unduly serious. That is his way. He frowns in his customary manner and gets away with it.



We turn from these costume dramas to a modern story of dear old neglected dad, written by Rupert Hughes, "The Old Nest," when he would use his left hand and show the other side of the family. Mother has saved the home and watched over her flock in several seasons of pictures. It is time that she took a short nap so that father might be heard from. And Mr. Hughes makes him highly conspicuous in "Remembrance" (Goldwyn).

Call it a study in sentiment—call it the mother stuff turned around, you cannot deny that it is potent in its appeal. "The Old Nest" carried humble humanities. So does its successor. The door is opened and the spectator sees a slice of everyday life—perhaps exaggerated here and there, but withal holding your attention thru its rich incident and the eloquent acting of Claude Gillingwater, the dad of the story. Here is characterization of the highest order. His mute suffering, his despair in trying to make both ends meet, his anguish over the disgrace of his sons—these very human attributes are brought forth with superb feeling.

Pop grows old and one day becomes seriously ill and in his delirium calls upon God to save him so that he can work and keep his children out of the poorhouse. The near passing of the old man brings a complete reform to every member of the family.

The story is told with a minimum of effort. Which is to say that Mr. Hughes doesn't stop in his work to point some

(Continued on page 94)





ALICE TERRY

A new portrait study by Margrethe Mather



# From East and West



Photograph by Hilary G. Bailey

The decorative young person above is Crystal Cooper of Greencastle, Indiana. She is very young and very blonde, and the grace of her pose is undeniable

Photograph by Fowler, N. Y.



CLASSIC'S  
Honor Roll  
for Decem-  
ber in The  
American  
Beauty  
Contest  
sets a high  
average of  
beauty.  
Here are  
four strong  
contenders  
for the final  
honors



Photograph by Raymar, Chicago

Above is Betty St. Clair of San Francisco, California. She, too, is blonde. Her eyes are grey, and set, as they should be, far apart. The girl in the oval is Ruby Blaine of Chicago, Illinois. She has auburn hair and blue eyes, and we find her altogether charming



Above is Adele Sherman of New York City. She is blonde — the blondes seem to have it this time. Miss Sherman's charm is delicate and rare

Photograph by  
Theatrical Studios, Chicago



# The Pride of the Century

Motley's the only wear for these young beauties. They are the new Century Comedy stars. The pride of the Century and the hit of the year, we'll wager. If beauty is as necessary to comedy as producers seem to think it is, Century has a big lead in these two charmers

Photographs by Evans, L. A.



The blonde beauty in the oval is Eva Gregory, and the brunette-Evelyn-Nesbit-Thaw-looking one is Betty May







Photograph by Jael Feder  
Courtesy of Gwynedd Vernon of London

NOW that the only Theda Bara is returning to the screen one recalls Willie Collier's remark to George M. Cohan, that Theda was his favorite actress.

"I have seen her," says Willie, "twenty-seven times, and every time I go to see her she always saves her honor. . . . but I mean to keep right on going. . . ."

✦ ✦ ✦

A brief but bad list of Hollywooden crimes would include: "La Duchesse de Langeais" being changed to "The Eternal Flame."

"Miss" to "The Girl Who Ran Wild."

"Black Orchids" to "Trifling Women."

"How Women Love" (couldn't be worse)

"What a Wife Learned." Anything to do with "What a Young Wife Should Know" we wonder?

✦ ✦ ✦

Heywood Brown the witty iconoclast of the *New York World* was deploring in his column the other day, the regrettable tendency for reform that is sweeping the world. He said that even the beautiful Pola Negri didn't look wicked, and wasn't wicked, and moreover was not going to portray any more wicked wampires on the screen. She told him so herself. This was more than Heywood could bear and he was able to survive only because he remembered Bert Savoy's despairing

wail in the last "Greenwich Village Follies": "I'm not a bad woman. I'm not a bad woman. I want to be much worse!"

✦ ✦ ✦

Among the intolerable hardships endured by our movie stars are these: The things they read about themselves that aren't so; the things they read about themselves that are so; the dread lest somebody from the old home town will turn up and commence talking birthdays.

✦ ✦ ✦

Here's a piece of Hollywood scandal. Associated Press please copy. Betty Compson doesn't live with her husband. She hasn't any.

✦ ✦ ✦

Buster Keaton, who is not yet thirty, has evolved a set of rules for living one hundred years. He has left out only one thing. That is, if you are a frozen faced comedian and your frozen face is your fortune, and you break out into a grin every time your brand-new son is mentioned, you'll be dead --or that is--broke--and you're better off dead--before you know it. Anyway, here is Buster's recipe for a full-blown centenarian:

In the first place don't on any account die before you are a hundred. This is important.

(Continued on page 90)



# Classic Considers—

## MRS EDITH WHARTON

Because she is the outstanding figure among women writers in America. Her last two novels, "The Age of Innocence" and "The Glimpses of the Moon," have an objective interest not inferior to that of Flaubert's in "Madame Bovary," or of John Galsworthy's in his chronicles of the Forsyte family



Photograph by  
Hartsook, I. A.

## IGNACE JAN PADEREWSKI

In recognition of the fact that he has reached the height of alliterative ambition by being pianist, patriot, prime minister, and now most probably President of Poland. The great musician has evidently minded his p's if not his q's



Photograph by Brown Brothers

## A. S. M. HUTCHINSON

If only for the reason that he has shown that it is possible to write a "best seller" without descending to cheapness of banality. "If Winter Comes," which has far from exhausted its success as a novel, has been dramatized with good results, and is about to be pictured. His last work, "This Freedom," is also settling down into an obstinate success



Photograph by  
Elliott E. Fry, London

## MISS MAUDE ADAMS

For the best of reasons that she remains the best loved of America's many gracious and exquisite actresses, and also because, while she takes a real and practical interest in motion pictures, she herself has been able to resist the lure of the silver screen. Nevertheless, it is to be regretted that posterity will not be able to visualize her by this medium in some of her impersonations, notably Peter Pan





# If I Were Queen

By  
DONALD CALHOUN

*Would you do what Ruth Townley did if you were Queen?*

I SUPPOSE all girls dream of being a princess and having a handsome prince with shoulders like the men in the clothing ads singing serenades to them under their balcony, but I'm sure that when I used to sit at the window of my little room in a Vermont village and imagine a deep voice murmuring, passionately, "My Beautiful One! My Princess!" while the shivers went deliciously up my spine, I never would have had the nerve to dream the things that have happened to me since!

*Have the nerve*—I can just imagine Madame Manonne's despair if she could hear me say that after all her efforts (at two thousand francs per annum) to make me into a lady. "*Arre ze ner-rr-ve! Mais, ce n'est pas gentil, Mademoiselle! C'est affreux! Vous parlez comme les sauvages américains!*"

But I guess I shall be an American till they put a lily in my hand, no matter what happens to me. Which brings me back to my story of what *did* happen to me. It all began with the letter Pop got one morning from a firm of lawyers in Colorado, saying that his Uncle Pete had shuffled off this mortal coil, leaving a fortune in mining properties, one hard boiled Sunday shirt, a choice collection of brandy bottles—empty, and no relatives closer than Pop. Pop had been about to start back to the store, but when he read the letter he took off his linen duster solemnly as tho he were performing some

rite. "Daughter," he said to me, "it's too late to do much for me, but we're going to make a lady of you. You're an heiress now. Just as soon as that money comes, you're going to Paris to be eddicated!"

So that's how I happened to be at Madame Manonne's on the Rue Saint Michel instead of winding up my education at the Garryville High School with Joe Plunkett, the lawyer's son, as my One Best Bet. There were all nationalities at the Madame's: prim English girls with the most beautiful manners you ever saw; fat, stolid Germans with vons in their names, who ate caramels and read sentimental novels; Parisians who knew more than it seemed to me quite nice for girls to know, and talked about "love" and "the grand passion" and put perfume behind their ears. And then there was a quiet little girl who came from Kosnia—which is one of those little kingdoms stuck into the map of central Europe like raisins in pudding, and with a standing army, all gold braid.

Her name was Oluf. I guess I haven't mentioned it but mine is Ruth Townley, and there aren't any of my ancestors hanging to any of the branches of our family tree that I know of, still we never pretended to be anybody in especial. Pop used to say that it was honor enough for anybody to be a good American. He wore one of the Eagle's tail feathers in his cap, Pop did.

Well, Oluf and I roomed

## IF I WERE QUEEN

Fictionized by permission from the F. B. O. release of the story by Duvernet Rabell. Directed by Wesley Ruggles and starring Ethel Clayton. The cast:

Ruth Townley.....	Ethel Clayton
Oluf .....	Andrée Le Jon
Valdemir .....	Warner Baxter
Aunt Ollie.....	Victory Bateman
Duke of Wortz.....	Murdock MacQuarrie
Sister Ursula.....	Genevieve Blinn



together and got to be great friends, without my finding out anything about her. She never talked of her folks, or the place she came from, and it wasn't till the day before graduation that it came out that she was a really truly princess and would succeed to the throne of Kosnia some day when her old grandfather got thru sitting on it. A princess! And we had shared face powder and curling kids and she had run my ribbons in my lingerie for me with her own royal hands!

"Well, Your Majesty," I said when I got my breath, "I don't know whether to kneel and kiss your hand or pull my forelock. Why on earth didn't you tell the world before this? What's the idea of keeping your crown under your hat, as it were?"

"Oh, you dear Ruth Townlee!" said Oluf, kissing me, "it has been such great pleasure to be just a real girl and not a princess. This year with you has been the happiest of my life—you do not know how it is to be always stared at and bowed to; to have to dress and go to stupid balls, and never, never have a true friend who dares to tell you that you have got too much powder on your nose!"

"No, I don't know," I admitted, "but I wouldn't mind trying it for a while. I think a crown would be very becoming to me."

"You would make a wonderful Queen," Oluf said, "with your so-glorious Titian hair and your beauty, but I fear me you would find it very tiresome. For example—" and she blushed and glanced at the picture of a handsome foreign-looking man she always kept on her bureau, "you cannot always marry the man you desire to. A queen must remember the necessities of her country before all else." She drew herself up very tall and held her head high, and looked every inch of her five feet nothing a queen.

Then afterwards she forgot to act queenly and told me all about him; for all the world like Maisie Dolittle back home telling how she felt about Tod Hunter. It seems he was Prince Gregory of Masavania, another demi-tasse kingdom that lay on one side of Kosnia, and they were in love, and only waiting for the consent of Prince Valdemir, the ruler of Prebilof, the half portion country on the other side of Kosnia, to announce their engagement.

"What's he got to do with it?" I asked. "How does he get that way, butting in?"

"Oh, you delicious Ruth Townlee!" Oluf cried, kissing me again, "bitten-in is ver' good! But it is necessary that Valdemir should be pleased or he might make war on Kosnia! However, I think me it is all right, and I shall go home to be soon married. And when I am I shall send for my dear friend to come to see me—wait!" She ran to her bureau and came back with her jewel box, from which she took a round thing with a piece of satin ribbon attached that looked like the First Award they give at the Poultry Shows back home. "Behold, the Order of the Pledge of a Friend! Those who wear that are joined by a tie, no matter how many miles lie between. When one calls, the

other answers; when one suffers, the other hastens to her aid! Thus I knit my soul to your soul!" And she pinned the First Award onto my blouse, and I tell you I had a queer feeling in my knees as tho they wanted to bend, American or not!

Afterwards, just as she was going, Oluf gave me a locket with the Kosnian coat-of-arms and her initials in diamonds on it. I never dreamed, when I fastened it round my neck that evening just to see how it looked, that that locket was going to break a woman's heart, bring me into danger, and—

But I'm getting ahead of things. You see, Oluf had left the Madame's on the day school ended, but I was staying on till my Aunt Ollie from Marietta, Ohio, arrived to get an apartment, and be my chaperon. It was awfully lonesome without the girls talking and laughing in half a dozen languages and with Oluf's hair receiver standing on her bureau with a few pale brown hairs trailing out of it, and the head they'd come from far away. Next door at the English Embassy the

Being "royalty" in an ancient ancestral hall has its drawbacks for a free and independent girl like Ruth Townley







I opened my casement and stepped out on the balcony. I was just letting my thoughts glide away on the tide of music and pretending I was a princess, when——

violins were playing a waltz song, and I could see men in uniforms and women in nothing much, which is the Parisian fashion in evening dress, moving by the lighted windows.

I opened my casement and stepped out on the balcony. I

was just letting my thoughts glide away on the tide of music, and pretending that I was a princess myself and going to the Embassy Ball in a diamond tiara and a back-to-nature gown of gold tissue, when an auto drew up at the curb right under the balcony with a sort of fanfare on its horn. I started and the locket chain caught on the balcony rail and snapped. I could hear the locket tinkle on the pavement below and it seemed to me when I leaned over the rail I could see

the diamonds glitter in the dusk.

It happened before I thought what I was doing, or I suppose I should have remembered that proper young ladies don't call to strange young men on the street. He had just got out of the fanfaring automobile and stood under the glow of the street lamp like a figure in the movies, in a romantic-looking cape with the white oblong of his evening vest showing beneath, and quite the handsomest face I'd ever seen, except in dreams. Not that it was his face made me call down to him—I haven't a doubt I should have done that if he'd been a street sweeper I was so anxious about my locket.

"Oh dear," I cried, pointing frantically, "look—there at your feet! My locket——"

The man didn't seem a bit surprised. He had what Madame Manon called *savoir faire*. With the nicest smile in the world, he lifted his hat, then began looking around on the pavement and in the gutter until I saw him stoop and pick up something out of the mud with his beautiful white gloves still on. Talk about Sir Walter Raleigh! He had nothing on my Knight of the Kid, and after that he completed the ruin of his gloves by climbing up the trellis beside the balcony: cape, evening suit, tall hat and all.

I just stood there like a heroine in an opera, as tho this were a scene that had been rehearsed, and it was queer that it did seem at the moment as if it had all happened before in some past life. I even knew what he was going to say before he spoke, "Princess——"

Then in a flash it came over me that this was like my old dreams in which I was a princess, and the prince came to my balcony——

I took the locket. I don't know what I said but I remember what he said perfectly; "forgive me. I couldn't help seeing the coat-of-arms but I will respect your incognito. This is not the last time we shall meet, Princess."

Then he was gone, and I stood stupidly staring after the tall, gallant figure as it disappeared into the Em-

bassy. Princess—coat-of-arms—why, he must think that I was Oluf! It was a thrilling sensation to be mistaken for a Queen, but somehow in the back of my mind I wasn't particularly pleased. A nagging little voice kept saying spitefully, "If he hadn't thought you were a princess, would he have climbed the balcony with the locket? Mightn't he have sent it up by the concierge? And would he have wanted to meet you again if he'd known you were just an ordinary American girl?"

Well, I certainly never expected to see my knightly incognito again, but it was fascinating planning what I'd say and do if I ever did meet him! Aunt Ollie arrived, and after we had lost half a dozen apartments on account of her trying to speak to the landlord in French and his thinking she was insulting him, we found a ducky little place overlooking the Madelaine, with a white marble nymph bathing herself all day



in a little fountain in the courtyard; Aunt Ollie always looked pointedly the other way when we passed in and out, and the nymph certainly wasn't over-dressed!

Then by special messenger came a letter from Kosnia, all silver crests and Printemps perfume and embossed paper. It was very short—Oluf simply said that the future welfare of the country evidently depended on an alliance with Prebilof, and begged her dear Ruth Townlee to come to her immediately. "Remember the Pledge of a Friend!" Oluf ended, "and come to my summer castle, Kragcliffe, where I await you impatiently."

Aunt Ollie was inclined to be sarcastic about "running around at the beck and call of a mess of kings and queens," but in the end she came along with a suitcase packed with hot water bottles, quinine, liniment, and a host of other remedies, being under the impression that we were going into some impenetrable wilderness far from civilization. And as things turned out, she wasn't so far from right, tho she certainly couldn't have foreseen that the dinky little narrow-gage railroad train was going to run off the track in the wildest mountain gorge you ever saw. I have a vague impression that the first thing she said when she pulled herself from under a seat with her bonnet over one ear and a nursing bottle which had belonged to an infant in the next section clutched firmly in one hand was, "What did I tell you, Ruth Townley? *Now*, maybe you'll listen to me hereafter!"

Luckily it wasn't such a bad wreck. No one was killed, but the whole railroad system was put out of running order and we were told we would have to wait until somebody did something about it, which might take a day and might take a week. All we could get was shrugged shoulders, waved hands and deprecatory smiles. The other passengers, being more or less used to it, settled down and created quite a domestic scene within an hour or two, but Aunt Ollie is not the kind to "only stand and wait."

"There's a road over there," she said firmly, "and it probably goes somewhere. Anything is better than staying to be stifled by garlic and onions here!" And she glared at a group of our fellow travelers peacefully cooking their provisions over a camp fire. So off we started; Aunt Ollie feeling to make sure that her purse was safe, which as it turned out was the worst thing she could possibly have done.

But at the time we never dreamed that the benevolent looking, whiskered old gentleman who offered us a ride in his rickety cart had anything on his mind except a battered old felt hat. But we soon found out differently when, after half an hour's driving, he pulled up his horse and became suddenly a brigand—a regular moving picture brigand! Aunt Ollie gave me a look of sad triumph, as much as to say, "I told you so!" as she took out her bank roll and laid it into his dirty hand, but when I saw his greedy eye fixed on my locket I saw red! Before I had time to be cool and sensible I had jumped out of the cart and was running down the crazy mountain path with the brigand in full pursuit.

It didn't take long for me to be-

gin to pant and gasp, and all the while I could hear the Whiskery One galloping at my heels like a troop of cavalry. When I had left him a moment around a curve of the road, I turned into the woods and ran stumbling over roots, scratched by brambles, for what seemed hours before I came out again, this time on a nicely paved roadway, over which an automobile was speeding toward me. I stood in the middle of the road waving my arms desperately—I must have looked a fright with my hair all down and my face purple, and when the car stopped with a scream of brakes and I saw who got out and came toward me all I could think was, "I wish I had brought a powder pad!"

Then everything seemed to grow dark. I saw the trees and the sky and the automobile waver and swell, and I suppose I fainted. It must have been delirium, because of course he couldn't have held me in his arms and kissed me!

The next thing I knew was a pleasant face bending over me, and a voice saying soothingly in French, "Madame La Princesse is better?" There I was lying on a white bearskin couch in the handsomest room I ever saw in my life, with gold cupids painted on the ceiling and gold furniture

... down some flights of steps and thru winding passages that smelt damp and underground ... and the door locked behind me ...





and a maid of some sort was standing beside me with a cup of wine in her hand. I sat up giddily. "Never mind the *princess* stuff," I said weakly. "I'm not a princess at all!"

She evidently thought I was still raving, and tried to hold the wine to my lips but I waved it off. "Where is Aunt Ollie?" I asked, "and where am I?"

"This Ar-rnt Olle I do not know," the maid answered soothingly, "but you are in the palace of Prince Valdemir of Prebilof, in the royal city of Standoff."

So my dream prince was a real prince after all! But the idea hurt—like a pain in my heart. I would rather have found him to be a plain ordinary man, somehow. Princes must have such stupid lives, having to marry people that are picked out for them instead of the girl they would choose for themselves. Not, of course, that Oluf wasn't a dear girl and pretty too—if you care for that pale, mild type!

"—the future welfare of my country depends on an alliance with Prebilof"—that was what Oluf had written.

She had probably found that she did not care for Prince Gregory after all. But it was queer that if Valdemir was going to marry her, they had never seen each other!

"Ruth Townley!" I said to myself firmly, "loyalty to your friend demands that you tell him the truth about yourself and then go away from Standoff as soon as you can. And perhaps while you are going, you had better go all the way back to Garryville and marry Joe Plunkett, who isn't as far above you as the sun!"

Oh, I meant well, but it was hard to do—harder than I had dreamed. For a few days I put off telling Valdemir that I wasn't a princess at all, but only a little American schoolgirl. It was my one chance to see how it would seem to be a queen; and my one chance to see how it would seem to have the man I loved make love

to me. Yes, the man I loved! I simply couldn't help it, and I guess I didn't try very hard—he was so splendid, so handsome, so strong and gentle and gallant, everything a girl dreams her lover is going to be before she gives up dreaming and marries a chap with a bald spot and a habit of wearing galoshes on rainy days!

I couldn't believe that he could care for me at first or perhaps I would have gone away for his sake if not for my own. It was all like something in a story—the rose gardens with the great fountains flashing in the sun like liquid fire, the guards in their musical-comedy uniforms, the sour-faced old Prime Minister, Wortz, who hated me from the first, and Valdemir with his dark eyes and boyish beauty that made my heart ache when I looked at him, made me feel like his mother too, which, I guess, is the way all women feel toward the man they love.

Sometimes I thought of Aunt Ollie, whom I'd left sitting bolt upright in the bandit's cart; sometimes I thought of

Oluf, who must be wondering why I didn't come; sometimes I thought of Pop—dear old Pop with his linen duster and good kind smile. But mostly I thought of Valdemir, until one sunny afternoon in the rose garden he suddenly changed from being an acquaintance and became a lover.

"No, no!" I cried, backing away from his outstretched arms, "you don't understand! You mustn't love me!"

"And why not, my Beautiful?" he asked, smiling down at me. "Don't you know I was going to your Kragcliffe that day you staggered out of the woods? The flood in the valley was all that turned me back! Didn't you know the first time I met you, that night on the balcony, that I loved you already? That I had loved you from the beginning of time itself? Didn't you understand what I meant

(Continued on page 88)

(Fifty-six)

Then we were alone, and my prince — But the rest is none of anyone's business but mine!







Photograph by Abbe

LADY JOCELYN LEIGH

Posed by Betty Compson in the character she portrays in "To Have and To Hold"



# Flashes from the Eastern Stars



Above are Adam and Eve in the Garden of Eden. (Oh, not the originals!) T. Roy Barnes as Adam and Marion Davies as Eva in her newest photoplay "Adam and Eva." Right is Carol Dempster in "One Exciting Night." Below, Alice Brady takes the megaphone in her own behalf in her latest Paramount picture



Photograph (oval) by Frank Diem



GEORGE MELFORD of Paramount has begun work on Joseph Hergesheimer's story "Java Head." The company, including Albert Roscoe, Leatrice Joy, Jacqueline Logan, and Raymond Hatton, is located in Salem, Massachusetts, where all the exterior scenes will be filmed. "Java Head" is a story of Salem town in 1850, and the sea trade with China.

We have seen Madge Kennedy on the stage and on the screen; now we may hear her by radio. She spoke recently on "The High Cost of being a Screen Star," via the WJZ wireless station in Newark.

We may have censorship troubles in these United States, but we do not have the abominable English "block system" wherein eighteen months must elapse between the booking of a picture and its appearance on the screen. Imagine booking a fashionable society play a year and a half ago when very short skirts and bobbed locks were the vogue, and seeing it today when regal coiffures and trailing gowns are in order. One would have the sensation of looking at an old Biograph revival. However, Joseph Schenck, now in London, has worked some sort of magic whereby the block system has been put out of commission. He cabled First National to ship immediately prints, advertising and other accessories of Norma Talmadge in "The Eternal Flame" and Constance in "East Is West."

Hugo Ballin, who is to produce Thackeray's "Vanity Fair," with Mabel Ballin in the rôle of Becky Sharp, is busy painting miniature sets for the production and several portraits of Mrs. Ballin in the costumes of the star.

Marion Davies' new picture, "Adam and Eva," is nearing completion at the Cosmopolitan Studios. This is a modern story and a comedy. Miss Davies doffs the velvet and ermine of Princess Mary Tudor and dons the gingham of an everyday Eva.

D. W. Griffith tried out his latest feature, "One Exciting Night," in a little town in Connecticut. The applause was so vociferous that residents in the vicinity of the theater sent the town marshal to investigate. Practically every scene in this picture was taken on the Griffith lot at Mamaroneck, N. Y. It is a modern mystery story and promises a full measure of excitement and thrills.

Elsie Ferguson is an enthusiastic "seaplaner" since her rescue from Larchmont Bay. She was carried to safety by David Powell in his seaplane. All this, of course, being a specially arranged bit of melodrama for her new picture, "Outcast."

Good news for the Mae Marsh fans: She is to appear in the Griffith picture which follows "One Exciting Night."

A box containing two million dollars' worth of celluloid came rolling into New York last week. (Continued on page 86)





Photograph by Edwin F. Townsend

#### DASHED HOPES

Be still, sad hearts, and cease repining—it wont do you any good. Vincent Coleman is not exactly married, but he is going to be. Here he is with his *fiancée*, Marjorie Grant, a dancer with Ed Wynn's "The Perfect Fool"



# The Hollywood

Transcribed by



THE Hollywood worm is of the opinion that it is high time to turn. Hollywood doesn't mind being "panned" by one genius at a time, but when they begin leaping in droves, the limit has arrived.

To be explicit about it, Theodore Dreiser and Nina Wilcox Putnam, wielding the ax from both corners at one time, are too much of a liberal dose.

\* \* \*

The author of "Jennie Gerhart" has been living in double sound-proofed obscurity near Los Angeles. His whereabouts are such a hideous secret that, even now, I am pledged to secrecy. He says he does not want even his most intimate friends to know where he lives, as he doesn't want Hollywood to come pouring in all over him.

But, on a recent day, a young lady journalist hunted him down and secured an interview consisting of cruel words. When she asked him about Hollywood, "the Athens of America," he replied, "that whoever thought Hollywood was the Athens of America must have a good bootlegger." He said, "there was no art in Hollywood and never would be." He said, "Charlie Chaplin was no artist and that Ernst Lubitsch, the German, had it all over our Hollywood directors."

Whereupon the ruffled Hollywood colony stood up and roared with rage. At every dinner, the offending Dreiser has been the topic of conversation and Paul Bern, the scenario editor at Goldwyn's, printed a retort filled with terrible sarcasm and dark remarks about Mr. Dreiser's Teutonic ancestry.

\* \* \*

But their rage at Dreiser is as nothing, compared with their agitation in Hollywood over the case of Nina Wilcox Putnam. She came to Hollywood some months ago on a mission, she said, to write a "series of articles" on the film colony. The "series" turned out to be "Laughter, Ltd." in the *Saturday Evening Post* in which the author intimated that "snow birds" and dope are quite the fashion. After each instalment, the film colony had an indignation meeting at which the chief topic was "and after me inviting her to that tea party."

Considering the matter this way and that, I should not say that either Brother Dreiser or Sister Putnam were promising candidates for any Hollywood popularity contests.

\* \* \*

Speaking of which, there has just been one. Two movie girls won prizes — Helen Ferguson came out with a big limousine and Bradley King, the scenario writer, with another one.

\* \* \*

After considering all the printed words ever written, I understand that the Famous Players-Lasky people have rejected them all as material for

(Sixty)



At the top of the page three great comedians are snapped for your pleasure. They are Douglas Fairbanks, Max Linder and Charlie Chaplin. Directly above is Bebe Daniels and a youthful admirer, Master Arthur Trimble, who supports the star in "Pink Gods." Antonio Moreno, Pauline Starke and Abraham Lehr have an important conversation before leaving for Tahiti to make "Passions of the Sea" for Goldwyn





# Boulevardier Chats

HARRY CARR

the second picture to be made by Pola Negri. Her first, of course, will be "Bella Donna; the next one is to be an original story by Frances Marion. In the story, Pola Negri will be a Bavarian girl who takes the part of Mary of Magdella in the Passion Play at Ober-Ammergau. Her cinema movements beyond that are uncertain.

\* \* \*

Universal City these days looks like a Viennese barrack. Erich von Stroheim is putting on "Merry Go Round." It is a wonderful story, just a little suggestive of "Liliom" in its atmosphere. A little girl who is employed at a concession in an amusement park in Vienna has two lovers—a hunchback and an elegant, aristocratic young officer, an aide to the Emperor. At the end of the war, the young aristocrat comes back, maimed and crippled and wrecked financially; thus are the barriers that separated the lovers destroyed.

\* \* \*

Little Mary Philbin takes the leading part; the lovers are George Hackathorne, who did such wonderful work in "The Little Minister," as the hunchback, and Norman Kerry is the young cavalry officer. Von Stroheim sent to Vienna for real uniforms and for the real carriage with which the Emperor rode abroad on the streets of Vienna in the days when it was the gayest and most cynical of all European capitals.

\* \* \*

In order that this gorgeousness should be defiled by no rude civilian hand, von Stroheim advertised in the papers for an ex-Austrian officer and found one. The result: there is more heel-clicking and saluting and bowing around that lot than has been seen since the war ended. Even Mike Boyland, the publicity director, hauled out the cavalry boots that adorned his person when he was a troop commander.

\* \* \*

Bill Hart's domestic troubles have been electrifying the community for some weeks. When the Hart baby was born, Bill and Mrs. Hart, who was Winifred Westover, were living apart. The day the baby was six days old, Bill made a visit of ceremony and state to his son and heir, taking with him five-hundred dollars' worth of baby things. "I don't know what they were for or what you call 'em," explained Bill. "But they cost five-hundred dollars." Shortly thereafter, Bill bought a large limousine for his son to frisk around town in.

\* \* \*

There is a touch of irony in the domestic smash. I im-

(Sixty-one)



At the top of the page is Eugene O'Brien all dressed up for polo. This was taken before Eugene had the top of his head cut off. Above is Jacqueline Logan disguised as a South Sea Islander. Paramount is making "Ebb Tide," the Robert Louis Stevenson - Lloyd Osborne familiar classic. To the left is J. B. Warner taking a little kidding from his leading lady, Kathleen Myers, in "Flaming Hearts"







Above are *not* three Mack Sennett bathing beauties. They are May Hanna, Annette Kusse, and June Norton and they furnish the correct "Deauville" atmosphere for "The Impossible Mrs. Bellew." Right, Charles Ray and friend in "A Tailor-Made Man." Below, another Sheik has captured another lady, but he doesn't seem to know quite what to do with her. Neal Burns and Viora Daniels in "The Son of Sheik." Note the blooded Arabian steed!



For a week and a day Hollywood furiously gossiped about Bill, and the papers were filled with it. One afternoon, Bill announced that he intended to shoot the attorney on the other side the next time he said anything derogatory to his character. Since then a large silence has enveloped the proceedings.

Bill did not stipulate whether the shooting would be done with the revolver used by Davy Crockett, or the derringer that Col. Bowie carried, or General Custer's six-shooter.

But what he said was evidently enough.

\* \* \*

With her usual shrewdness, Mary Pickford will probably send to England for actors to take the parts of such royal personages as Mary Queen of Scots and Queen Elizabeth when she makes a picture of "Dorothy Vernon of Haddon Hall." Miss Pickford points out that it would be impossible for the public to take seriously any film actress with whom they are familiar as Queen Elizabeth. In the audience they would be poking each other in the ribs to exchange hoarse whispers like: "Do you remember her in that washlady part?" The illusion would be completely destroyed. Wherefore, Mary intends to send to England for actresses who are not known here.

\* \* \*

Helene Chadwick's marksmanship was entirely too sincere or Noah Beery's villainy too convincing. Anyhow, Miss Chadwick shot a hole thru Mr. Beery the other day at the United Studios. They

(Continued on page 68)



# For Christmas Gifts look at these manicure sets

*Each in a beautiful silver  
and blue wrapper*



For her dressing table  
Complete with full size packages  
Cutex Five-minute Set. In the  
new wrapper.

\$1.00

For her toilet case  
Larger, beautiful, convenient.  
Cutex Traveling Set. In the new  
wrapper.

\$1.50

A more luxurious gift  
Containing buffer and other extra  
articles. Cutex Boudoir Set. In the  
new wrapper.

\$3.00



For her week-ends  
Complete with smaller  
packages—Cutex Com-  
pact Set. In the new  
wrapper.

60c



**W**HEN you see the Cutex manicure sets in their new wrapper this year, you will instantly welcome them as the perfect holiday gift for any of your friends.

Whether you want a simple remembrance or a beautiful and distinctive gift—you have just the right set at exactly the price that your pocket-book can conveniently meet.

The new Christmas wrapper is like a beautiful miniature painting done in the time of Louis Quatorze. It will stand out as unique among a whole collection of other presents.

Even the smallest set at 60c contains every essential for a perfect manicure:—the file, the orange stick,

the emery board in little separate compartments; Cutex for the cuticle, used also as a nail bleach; the polishes, the nail white—all in smart containers.

Around your own corner there is sure to be a drug, or department store where the clerk will hand you any of these Cutex sets.

The De Luxe Set which is not shown is sumptuously fitted in a satin-lined case. It, too, has its special Christmas wrapper. The price is \$5.00.

On sale at all toilet goods counters in the United States and Canada and at chemists' shops in England. Northam Warren, 114 West 17th Street, New York, N. Y.





# Colleen At Home



Photographs by Glen H. Kerishner



When Colleen Moore gets home she reads or picks flowers or frolics with her dog. Doubtless she does other things, but the photographer didn't catch her at it. She's probably reading Schopenhauer, or it may be Scott Fitzgerald, for all we know





*Protect your skin against wind and cold by applying the right cream before you go out*

## TO PREVENT CHAPPING —this protective cream

The cold winds of winter cannot harm your skin if you give it the proper protection.

But they whip the moisture out of an unprotected skin and leave it rough and dry. A chapped skin is the painful and distressing result.

To guard against chapping you need a cream that keeps your skin soft and holds the natural moisture in.

A protective cream for daytime use must be one that your skin will absorb instantly—Pond's *Vanishing Cream*. Based on an ingredient famous for its soothing effect, this fragrant cream is absorbed the moment you smooth it on your face. It acts as an invisible shield against wind and cold and holds the natural moisture in the skin.

The enormous use of this cream in countries and states that have severely cold climates—where women simply must protect their skin

before venturing out into the cold and wind—proves how effective a protection it is. No matter where you live, do not go out in winter until you have protected your skin with Pond's *Vanishing Cream*.

### *The glare of the sun on the snow also hurts your skin*

It is light, not heat, that really burns the skin and the glare of the sun on the snow is as great a danger as any summer sun. Pond's *Vanishing Cream* protects your skin against this danger, too.

However, no one cream can contain all the properties necessary to care for your skin. For cleansing your skin thoroughly, you need an entirely different cream, one with just the right amount of oil to cleanse without overloading the pores—Pond's *Cold Cream*.

Start using these two creams today. They are sold in tubes and jars of convenient sizes at all drug stores and toilet goods counters. Each is too delicate in texture to clog the pores. Neither contains anything that can promote the growth of hair. The Pond's Extract Co., New York.

POND'S  
*Cold Cream* for cleansing  
*Vanishing Cream*  
to hold the powder

#### GENEROUS TUBES—MAIL COUPON TODAY

POND'S EXTRACT CO.,  
152 Hudson St., New York.

Ten cents (10c.) is enclosed for your special introductory tubes of the two creams every normal skin needs—enough of each cream for two weeks' ordinary toilet uses.

Name.....

Street.....

City.....State.....





Photograph by Victor Georg

ANDRÉE PEYRE

This charming young French aviatrix came over to this country to play the villainess in Ruth Roland's serial, "The Riddle of the Range," tho how she could even look villainous is more than we can see





"MADAME TAKES HER DAILY CLAY BATH, IN HER EASY CHAIR, AND—

## Do You Clay Your Face?

### *America's Loveliest Women Do!*

By MARTHA RYERSON

**W**HEN I WENT abroad I little expected to uncover a secret that would bring any woman new beauty in a new way. Nor did I dream that the discovery would, in six months, have all America claying!

"I went away a slave to complexion cosmetics that all but filled a travel-case. I returned without them—and without the need for them. A wonderful clay peculiar to a certain section of sunny Wales removed every blemish my skin had known—in exactly forty minutes. I shall never forget the afternoon I first clayed. A maiden of the hills persuaded me to try it. I did so out of politeness, but the miracle performed left me fairly speechless. Impurities nothing had ever hidden, were gone! Pores I had always powdered with such care were not to be seen! Color I had never hoped for, appeared—and stayed!

"One look, and father was an eager listener to the story. Together we returned to the tiny stream where Nature had deposited this marvelous clay. His knowledge of chemistry eventually made it possible to preserve its full beauty power and carry some back to America, where it brought the same remarkable results on every type of skin we tried. The story was printed, and father's laboratory soon resembled a post-office; letters asking for the

English clay poured in from every state. Just one clay bath and the skin was always cleared—was it any wonder the clay bath was soon a fashionable furore? Four additional shipments were received and distributed, and still the letters of application piled up. Arrival of a fresh supply now bids fair to fill enough jars that all may have one who request it.

### How to Clay

"I guess most women have tried a facial clay of some sort. Years ago I used a domestic clay that often had a good effect for an hour or two. But this natural English clay is a permeant that flushes out the whole skin structure and practically makes it over. Its application twice a week keeps complexions positively blooming. You may think you will wish to add an artificial touch to the result, but you will find there is nothing lacking and nothing to add.

"The whole secret is in the clay itself. Get this particular clay and your complexion troubles are over. Spread it on face and neck; slip into your easy chair; in forty minutes you wipe away every impurity that was buried in your skin, and your face looks and feels a dozen years younger!

"I trust it won't be long before every woman in the land knows that complexion ills melt away at a single application of this natural English clay. It is not just a fad, nor a vogue; claying is a hygienic habit that makes a new skin. No woman is without need of claying if past twenty—or will ever look her best until she does."

—EVEN MADAME'S MAID MUST REMARK THE ASTONISHING RESULT!"

## Only \$1.87

for Two Months' Supply of the Genuine  
ENGLISH Complexion Clay!

Miss Ryerson's story is published at this time because a new importation of the English clay has arrived and makes it possible to resume general distribution. This is the largest quantity yet obtained and should allow one jar to everyone making prompt response to this offer.

For the present a full-sized jar containing two months' supply will be sent if you merely deposit the actual cost of getting the jar in your hands.

Do not send money, only the coupon below; the cost of \$1.87 and postage can be paid the mailman on delivery. If results from just one application surprise and delight you, we will consider your deposit payment in full (only the first jar at this low price) otherwise you may have back every penny paid. This wide-open trial offer at actual cost through courtesy of William Ryerson, Head Chemist.

If handier to send money with application, \$2 brings jar prepaid, with same money-back guarantee.

THE CENTURY CHEMISTS, Dept. 177  
Century Building, Chicago:

I accept your "No Profit Plan" offer. Please send me a full-sized jar of Forty Minute Beauty Clay at the net laboratory cost price of \$1.87, plus postage, which I will pay postman on delivery. My money back unless only one application proves completely satisfactory.

Name.....

Address.....

P. O.....State.....



# The Hollywood Boulevardier Chats

(Continued from page 62)

had been working all night on a big scene in one of the Morosco pictures at the United Studios. Just at daylight, Richard Dix, the hero, grabbed Miss Chadwick into a place of safety and Noah Beery as the villain came crashing after. Miss Chadwick made a miscue with her revolver and inflicted a very dangerous wound in Beery's anatomy. He went on pluckily to the end of the scene, when he collapsed. Miss Chadwick had hysterics, and a grand time was had by all. From his home, where the doctors treated his wound, Beery sent reassuring messages to the remorseful gun-lady.

\* \* \*

One day, some years ago, a very small baby girl with very black, snapping eyes got a job at the old Belasco Theater in Los Angeles, in the part of the baby in the "Squaw Man," in which Lewis Stone was playing the lead. Her name was Bebe Daniels. Now the black-eyed girl is playing again with Lewis Stone. "Paths of Glory" is the name of the picture, made from an original story by Clara Beranger. It is the first time Bebe and Lewis Stone have played together since her baby days. Harrison Ford and Katherine Williams are also in the cast.

\* \* \*

Betty Compson is to play a half-caste Hawaiian girl in her picture, "The White Flower," for the making of which she is on her way to the islands. In the story she is torn between two lovers, a native and an American.

\* \* \*

Every time a picture appears in which the villain is an Italian, Rome literally howls; when the villain is topped by a sombrero and decorated below with peon pants, a shriek from Mexico. Wherefore, Irving Thalberg of Universal City has issued orders that every villain in the "U" pictures is henceforth and forever a man without a country.

\* \* \*

Leatrice Joy is calling down the wrath of the high gods upon all press agent fakers, past and present. Reason: she borrowed a pair of Chinese slippers that belonged to the Princess Ching Chin Wang Chi Erli Ke Ke; they were the property of a woman friend in Los Angeles; they were priceless relics of a fallen dynasty. Miss Joy lost one of the slippers out of her car. Absolutely heart-broken and panic-stricken, she implored the Lasky press department to appeal to the papers to help find them: but the fake-scarred city editors would only smile in a pained way and implore the p. a. to "find a new story." So if anybody finds a gold brocaded slipper two inches long, belonging to a lady with bound-up feet, send it to Leatrice.

\* \* \*

Theodore Kosloff is supposed to be the star for whom

Lasky is buying the film rights for "Deburau." Charlie Chaplin made a tragic mistake in letting that story get away from him. Mr. Kosloff, who has taught nearly every star on the Lasky lot to dance at one time or another, is about to open a school for Russian dancing and Russian art in Hollywood.

\* \* \*

Rex Ingram is to produce Rafael Sabatini's "Scaramouche," a story of the French Revolution. It is generally felt in Hollywood that Rex has made Barbara Le Marr a star by the work she did in "The Prisoner of Zenda," but that his "find," Ramon Novarro, is something of a disappointment. It is hard to say just what Rodolph Valentino's appeal is; but, apparently Novarro hasn't it.

\* \* \*

On her return from Europe, Norma Talmadge will produce "The Garden of Allah" (to be made here and not in Egypt as planned), "Once to Every Woman," and "Within the Law." Constance will return to California, but her stories have not been selected as yet.

\* \* \*

Buster Keaton's real reason for going East was to see the World Series.

\* \* \*

Fox will produce Sudermann's "Song of Songs" with Barbara Castleton as Lily.

\* \* \*

Bull Montana is finishing "A Punctured Prince."

\* \* \*

Lewis Stone, Edith Roberts, Ruth Clifford, Cleo Madison, and Myrtle Stedman will be among the old favorites in John M. Stahl's version of "Dangerous Ages."

\* \* \*

Hal Roach is building the largest light studio in the West. Rumor is that Will Rogers will work there.

\* \* \*

An interesting study of James Kirkwood doubling for an old Roman coin



Photograph by Mandeville

Pola Negri, the biggest diamond ever seen in Hollywood, and stereopticon pictures have all arrived in a bunch. Mme. Negri's advent was a solemn occasion. Western journalism, dressed and polished, motored to meet her in Pasadena. Jesse Lasky gave a big luncheon for her, at which the guests were all writers and at which the chief object of interest was Pola's enormous solitaire diamond. All other Hollywood sparklers now timidly shrink into insignificance. As this is written, she is preparing to begin work at the Famous Players-Lasky Studio in "Bella Donna." She expressed herself as greatly surprised at the size and the quietness of the studio.

The first stereopticon pictures were shown the other night by the Perfect Pictures Company. They are the invention of a

(Continued on page 82)





## Can lovely hair *alone* give charm?

EVERY once in awhile you meet a girl who is so lovely—so charming—so different from all the others, that she is fascinating to both men and women alike.

That girl has learned the real secret of charm. She knows that no matter how beautiful the face—no matter how perfect the figure, it is the hair that holds the real secret of loveliness.

And now every woman can have beautifully arranged, soft, fluffy hair. Even though your hair is straight, dull, lifeless, or worst of all full of dandruff, there is a treatment which will make you truly lovely.

This treatment, discovered by a hairdresser, you can use in your own home.

### The Hairdresser's Treatment

You will be surprised to see how quickly you begin to get results—how light and silky and full of life your hair becomes—how easy it will be to arrange it. Just follow these simple directions.

Apply Wildroot Liquid Shampoo (either Wildroot Taroleum Shampoo or Wildroot Coconut Oil Shampoo) and wash as usual, rinsing three or four times. After drying, massage Wildroot Hair Tonic into the roots of the hair with the finger tips.

These Wildroot preparations are sold by all drug and department stores, barbers and hairdressers with a guarantee of absolute satisfaction or money refunded.

For 10 cents each we will gladly mail you a traveler's size bottle of any of these three Wildroot products. Wildroot Co., Inc., Dept. MC 12, Buffalo, N. Y.

# WILDROOT

## Hair Tonic *and* Liquid Shampoo



## WHY DO YOU MAKE PRESENTS AT XMAS?

Is it not because you want to make someone happy? Is it not because you want that someone to know that you have been thinking kindly of him? And, does it not make you too happy for words, when your selection turns out to be the most appreciated of all the gifts received by those you have remembered?

Gloves, neckties, stockings, socks—you know the usual list of gifts—all are welcome in their way—but, gifts of this kind don't begin to express the real thought you wish to convey. If you give an umbrella, you will be remembered on rainy days only. The general line of presents soon wear out and the gift itself is then forgotten.

### We Are Glad To Suggest A Gift Which Will Be A Constant Reminder Of Your Thoughtfulness The Year Round

To those you think the most of, give a yearly subscription for the *Motion Picture Magazine* (price \$2.50), *Classic* (price \$2.50), *Shadowland* (price \$3.50), or *Beauty* (price \$2.50). Any one of these magazines will make a mighty acceptable gift, and as there are twelve monthly issues in a yearly subscription, the recipient simply cannot forget your gift until Xmas comes again. Inexpensive to buy, yet rich in value, the four Brewster Publications offer a wide selection to choose from.

Besides giving you a selection of excellent magazines, we aim to save you money as well. Look below for the season's biggest magazine bargains. If you take two or more subscriptions you may send each magazine to a different address and still take advantage of the special prices. Gift Announcement Cards will be sent on request.

Motion Picture.....	\$2.50	} Special
Beauty .....	2.50	
Regular Price.....	5.00	
Classic .....	\$2.50	} Special
Beauty .....	2.50	
Regular Price.....	5.00	
Shadowland .....	\$3.50	} Special
Classic .....	2.50	
Regular Price.....	6.00	
Shadowland .....	\$3.50	} Special
Beauty .....	2.50	
Regular Price.....	6.00	

**BEAUTY, MOTION PICTURE or CLASSIC**  
*With Pictorial Review*.....\$3.15  
*With McCall's Magazine*..... 2.75  
*With Today's Housewife*..... 2.65  
 For Canada add 50¢ For Foreign add \$1.00

These bargain offers are wide open to our readers for the next thirty days. Save money by ordering for yourself and friends at once.

Send Your Order To

**BREWSTER PUBLICATIONS, Inc.**  
 175 Duffield St. Brooklyn, N. Y.



This department is for information of general interest only. Those who desire answers by mail, or a list of the film manufacturers, with addresses, must enclose a stamped, addressed envelope. Address all inquiries to The Answer Man, using separate sheets for matters intended for other departments of this magazine. Each inquiry must contain the correct name and address of the inquirer at the end of the letter, which will not be printed. At the top of the letter write the name you wish to appear. Those desiring immediate replies or information requiring research, should enclose additional stamp or other small fee; otherwise all inquiries must await their turn.

**NORMA TALMADGE FAN.**—*A votre santé.* Tom Mix is with Fox, you know. Yes, Fox is producing "Gentle Julia." That sure was a misfortune, but then she never comes singly, she is always married.

**BRONZE.**—No, child, I have no dog now. I used to have a shepherd, but my hall room is so small, and I can't afford a larger one. Marie Prevost is playing in "The Beautiful and Damned," and she weighs 123 pounds. So you think Wanda Hawley ought to reduce. Eat and grow thin, Wanda, and no drinking between meals. Mary MacLaren is playing with Elsie Ferguson in "Outcast." Write me again.

**HELEN OF TROY.**—Fur coats already. Oh I have my furs, they are always handy. You bet, it's still buttermilk for me, winter and summer. At this writing Norma Talmadge is in Europe. Betty Compton has bobbed her hair and she is playing in "The White Flower."

**BEBE'S ADMIRER.**—The only player who tells the truth about his salary is the one who never mentions it. A great many of the boasted salaries are paid in stage money. I get \$10.50 per week, and not stage money either. Both Bebe Daniels and Lila Lee are with Famous Players. Marie Prevost is with Warner Brothers, 1600 Broadway, New York City. You're very welcome.

**SUGAR.**—Look up and cheer up. The worst men often give the best advice. So you don't think I look like the picture above. You think I am about 30 with brown eyes and a bit deceitful. Thanks, sweet of you. Irene Castle's name was Irene Foote before she married. She is now Irene Tremain.

**PAUL.**—Right again. Of course I can ride a bicycle. The first bicycle was introduced in England from France about the year 1815, and was known as the hobby-horse. Shirley Mason is playing in "Shirley of the Circus."

**THE BISHOP.**—You say you want more of Betty Compton and less of von Stroheim. Wow! Here's a chance for someone to row. Priscilla Dean's "Lady Raffles" has been changed to "White Tiger." Rod LaRocque is playing in "Coronation" opposite Mae Murray.

**KOSLOFF FOREVER.**—Ah, but the grandest things in the universe are old—the mountains, the stars, the rivers, the sphinx, eternity. Don't you like me a little? George Hackathorne right now is playing in von Stroheim's "Merry-go-round." I'm always here.

**PEACHES.**—Yes, peaches, and there are still a few in the business who should be peddling tomatoes. William Russell is with Fox, and Harold Lloyd is with the Hal Roach Co. Well I always take my time about things. To be always in a hurry is a sign of a disorganized mind.

**LITTLE MISS SMILES.**—The reason why borrowed books are so seldom returned to their owners is that it is much easier to retain the books than what is in them. I can easily see that Valentino is no friend of yours. Yes, Bert Lytell is married to Evelyn Vaughn.

**JUST CURIOUS.**—Beware! You know what Franklin said: "He that takes a wife takes care." You sure do boost John Bowers and Constance Talmadge. Yes, it takes two to

make a bargain, but usually only one gets it.

**RODOLPH ADMIRER.**—It's no disgrace to be a clown, if a good one. Robert Warwick is on the stage. Valentino weighs 154 pounds. I don't know much about banks, as I never frequent them, but the first bank in Europe was the Bank of Venice, 1171. The Bank of England was established in 1694. The bank of North America, 1781.

**MISS DETROIT.**—You only want to know the names of the players who have never been married. Let me see—oh, I wouldn't want to risk it. All photoplayers are musicians; the instrument they play is the human heart. Right now Doris Kenyon is singing for phonograph records.

**JUSTICE S.**—That was a brilliant letter of yours. Wish I could publish it, but that would never do, you know.

**VERONICA.**—Better join one of the correspondence clubs. Send a stamped addressed envelope for a list of them. The Ruth Roland Club is surely coming along fast. Their last club magazine, "Fanland," is very interesting and shows a remarkable progress.

**P. EUGENO.**—You can purchase the last six CLASSICS from our circulation department. The following stories have been fictionized in the last six issues. "The Masquerader," "The Glory of Clementina," and "The Man From Downing Street," in June; "The Dictator," "Hungry Hearts," and "Reported Missing," in July; "Smudge," "Her Gilded Cage," and "My Wild Irish Rose," in August; "Forget Me Not," "Nice People," and "Divorce Coupons," in September; Omar the Tentmaker," and "Little Wildcat," in October; and "Suzanna" and "Broadway Rose," in November.

**AMELITA.**—I guess age is the only secret that a woman can keep. Billie Dove in "Cold Courage." Yes, Mae Murray and her husband, Robert Leonard, were in California, and they intend to travel for some time. Rosa Rosanova was the mother in "Blood and Sand." She sure was splendid. So you like Costume plays. Very few people do.

**WISTFUL ROSE.**—Too bad! Which are you? A timid person is frightened before a danger, a coward during the time, and a courageous person afterwards. Juanita Hansen is married to Harrison Post. Eva Novak was Nellie Gray in "The Testing Block." No, we never ran that story.

**BETTER JO.**—Obesity is simply nature's unnatural padding, and while some look on it as comedy, many who are thus afflicted look on it as tragedy. Young hearts don't break—they bend. Cheer up, it will all come out right in the end. Irving Cummings is directing now. He is directing Milton Sills and Alice Lake in "Chicago Sal." Richard Headrick is also in the cast.

**CAMILLIA.**—You say you see Valentino's name everywhere, and some Sunday you wouldn't be surprised if you saw it in a hymn book. Give him time, Camillia. Kathryn Williams is playing in Bebe Daniel's next picture.

**PATSY.**—But a little prosperity kills many good souls. You refer to Joseph Schildkraut. (Continued on page 72)



# From the Great White Way to the Great White Spaces



This great author knows the animals of the wilderness more intimately than any other writer. His absorbing tales of their adventurous life are laid in the range of country where no hunters go.

## Pack up your troubles *and* follow **CURWOOD** *into* Adventureland

**C**OME to the great magic land of the Northwest—come where the breath of Romance stirs in the blood of men and women—come to the land of adventure, strange, enchanting, wondrous. Stand under the great open sky—gaze at the wondrous Red Moon and the North Star—hear the cry of the wolf-pack—thrill to the magic of the forests—sit by the soft glow of the camp-fire—come to the top of the world! and feel the spell of the vast white wilderness! You do not

have to stir out of your easy chair to do it.

James Oliver Curwood takes you to the North Country, where splendid adventures are always happening—where romance steadily spins her golden web of enchantment. Here is great drama, played by great and fearless men who quicken your red blood and lift you clear of care and worry, carrying you far and happily into Adventureland!



## 6 Complete Novels—James Oliver Curwood Now at a Special Price

"The Hunted Woman",  
"Baree, Son of Kazan",

"God's Country and the Woman",  
"The Courage of Marge O'Doone",

"The Grizzly King",  
"Nomads of the North"

There never was a writer with the compelling power of James Oliver Curwood. His books have that gripping, broad interest of big things done in a big way. Whether you read about "Baree, Son of Kazan," the story of the little outcast wolf-dog, or about "The Hunted Woman," the appeal fairly takes you by the heart. You find yourself gripped by this great writer's power. As no man has done before, he brings to you the atmosphere of the North, the appeal and mystery of the wilderness, the scent of crisp air, the overpowering sensation of great untrammelled spaces.

Here are the humor and tragedy, the grip and gladness of a great and glorious country. More than 2,000,000 copies of these books have been sold. The tales have been eagerly sought by moving picture companies.

And now you have the opportunity of obtaining a beautiful six-volume set of James Oliver Curwood at an unprecedented price! At last this world-famous author is brought within the

reach of everybody. By acting quickly—that is the condition, remember—you can obtain a wonderful six-volume set of James Oliver Curwood for practically half price! The set, which is beautifully bound in dark maroon cloth, with the titles lettered in gold, has sold regularly for almost **DOUBLE** the present price!

## Send No Money

If you are tired of ordinary novels, if you are "fed up" with the humdrum of your daily routine, if you want to feel the clean white snow of the great Northwest under your feet, if you want to live among real men and real women, follow Curwood into adventureland! Don't bother to send any money. Merely mail the coupon and the six volumes of Curwood will be sent to you at once. When they arrive, you have the privilege of examining them for seven days, and then paying for them in small monthly installments. This offer is good only while the present special edition is available. Take advantage of it now—mail the coupon at once and make sure of your set.

**Nelson Doubleday, Inc.**  
Dept. C-912  
Garden City,  
N. Y.

Nelson Doubleday, Inc.  
Dept. C-912,  
Garden City, N. Y.

Kindly send me the six-volume beautifully bound set of James Oliver Curwood at the special low price. I am to have the privilege of examining them for seven days, and at the end of that time if I decide to keep them I will forward you \$1.50 and then send \$2.00 each month for three months, making a total of \$7.50. If I wish to do so, I may return the set before the end of the examination period and will then owe you nothing.

**This Coupon Saves You Money**

Name .....

Address .....

City ..... State .....

By sending cash with your order you can secure this set for only \$7.00.





## The Movie Encyclopædia

(Continued from page 70)

He is 27, and, of course, married. Gloria Swanson is not married now, but has a child. Thomas Meighan is playing in "Back Home and Broke" opposite Lila Lee at the Long Island Studio of Famous Players. Mae Marsh in "Face to Face."

TILLIE.—Old age has its privileges, one of which is to find fault with everything and everybody. Wallace Reid is 31, Virginia Valli is 27. Cullen Landis is playing opposite Colleen Moore in "Forsaking All Others" for Universal.

ONE-EYED PETE.—No, I have not had the pleasure of meeting Valentino personally. I hope to soon.

HAVERHILL.—Glad to hear you are taking up so many studies this fall. It won't hurt you. As Plato says, "Better be unborn, than untaught; for ignorance is the root of misfortune." Francis Carpenter was the child in "Rip Van Winkle." Eulalee Jensen in "The Passion Flower" as the father. Eric Mayne was the father in "The Conquering Power." You're very welcome.

MAY K.—That is one way to make money—to marry, but it is a meaner way than to counterfeited it. Ruth Roland has red hair, and she is about 25 and full of life. I admire her very much. She is releasing thru Pathé.

A DIGGERETTE.—What do you mean? Remember that flirtation is attention without intention. So you want Agnes Ayres to play opposite Rodolph Valentino. No, I'm not too old. Years count for nothing; it is how a person lives and how he feels.

JENNY.—You say I have helped others, will I help you. Sounds like a Doane's Kidney Pill ad. Yes, I have always preached moderation. The temperate are the most truly luxurious. By abstaining from most things, it is surprising how many things we enjoy. Yes, I saw "Slim Shoulders." The plot wasn't so good, but I always like Irene Castle. Milton Sills is married to Gladys Wynne.

BUTTERFLY.—Address him at Famous Players, 1520 Vine St., Los Angeles, Cal.

ABE.—So you don't like sleeping in Pullman's. I don't blame you. Did you try to get in the hammock? Yes, I remember the first sleeping cars, they were used in 1858. Pullman's patent dates from 1864. Monte Blue was Danton. Wyndham Standing played in "The Jellyfish." He is now in Holland playing opposite Marguerite Marsh in "The Lion's Mouse."

CARABEN.—You will find that, as a rule, the most ignorant people are the most proud. You want to see more of Niles Welch and Elaine Hammerstein. I don't blame you. Why, Dolores Casinelli is playing in "Secrets of Paris." Marguerite Marsh's last was "Face to Face."

ARDESY.—Advice is seldom welcome. Those who need it most like it least. Jack Mulhall is playing in a series of eight two-reel pictures taken from Jack London's sea stories.

JOSEPHINE.—Thanks for yours. I try to be content. Knock and the world knocks with you, but that is all the good it does. Yes, Bull Montana is still playing. His next is "The Punctured Prince." I see you are all for Cullen Landis. Run in again some time.

MARGIE M.—Glad to know you, since this is your first offense. That's not the way to feel. Wallace Reid is 31, you know. He is married to Dorothy Davenport. Yes, Dagmar Godowsky is playing with her husband Frank Mayo in "The Hot Head."

FLITS TWINS.—Please don't ask me to explain the ignis-fatuus, or the nebular hypothesis. I'd rather tell you Valentino's age. Yes, Jackie Saunders is a real blonde. She is not playing now. You say "after all, what does a cow give but-her-milk." And very nice too.

WILFRED C.—No, Elaine Hammerstein is not married. Did you think she was?

HANK.—Yes, we should have imagination. It rules the world. Norma Talmadge played in "The Battle Cry of Peace" when she was with Vitagraph. Ralph Graves is playing with Marguerite de la Motte in "The Jilt." Yes,

(Seventy-two)



# Big Money in Commercial Art

Learn at home to make drawings that sell. Startling new method makes this amazingly easy. Trained artists earn from \$50 to over \$200 a week. Get into this attractive field NOW. Send for Free Book on Commercial Art.

Why don't you cash in on the tremendous, ever growing demand for all kinds of art work? Thousands of dollars are spent every week for commercial illustrations of every description. Single drawings for advertisements bring from \$25 to \$500.

Hundreds of artists are needed for this work. Magazines, Newspapers, Advertising Agencies, Publishers, Manufacturers—these are but a few fields where the work of artists is in big demand.

And now through a wonderful new method, you can in just a few spare hours a week, qualify for a splendid position as a commercial artist.

## New Method Makes Drawing Amazingly Easy to Learn

No special "talent" is needed. If you can write you can learn to draw with this new method! Hundreds of our students are now earning splendid salaries. Many of them had never touched a drawing pencil before starting. The ease with which you learn will astonish you.

## Earn While You Learn

You start with the simplest fundamentals—the primary secrets of drawing. Step by step you progress through the entire field of Illustrating, Commercial Designing, and Cartooning. Almost before you realize it you are making drawings that have a real commercial value. Many students start to sell work long before finishing—actually make enough to pay for the entire course while taking it.

## Send For FREE BOOK

Commercial Art offers you an exceptional opportunity for earning big money for work that is as enjoyable as play. Our Free Book "How To Become An Artist" tells all about the huge demand for art work, and about the almost unlimited opportunities open to the ambitious artist. It explains in detail this wonderful new method which makes it so easy for you—regardless of how poorly you draw now—to learn to make drawings that will sell! Sent without the slightest obligation. Mail the coupon now for Free Book and Details of our Free Offer.

Washington School of Art

1909 Marden Building

Washington, D. C.



Mail Coupon TODAY for this attractive booklet which tells how you can in a few minutes a day learn to draw and to cash in on the tremendous big paying demand for Commercial Art.

WASHINGTON SCHOOL OF ART,  
1909 Marden Bldg., Washington, D. C.

Kindly send me without cost or obligation, your Free Book "How to Become an Artist" and full details of your Special Free Offer. Please Write Plainly.

Name.....  
State Mrs., Miss or Mr.

Address.....

City..... State.....



"Kick-In" is a melodrama. Betty Compson is with Famous Players.

KAY.—Yes, she is very beautiful. Remember that beauty is the first present nature gives to a woman, and the first she takes away. Corinne Griffith is playing in "One Stolen Night," an Arabian love classic. Yes, write me any time.

FEET.—Yes, blondes are my weakness. You ask, what do I think it takes to make a flapper. Please dont ask. Marguerite Clarke is not playing now. She is in New Orleans with her husband. Alma Reubens, Lionel Barrymore and Gladys Hulette are in Europe right now playing in "Enemies of Women."

BELLE OF SCOTLAND.—That's all right, but we love girls for what they are; young men for what they promise to be. No, Alma Reubens is no relation to Mary Pickford. What a thought! Mabel Normand is playing in "Suzanna."

AUDIE.—I dont know whether to advise you to read "Ulysses" or not. It's quite profound, they tell me. As Thoreau says, "We may say that our knowledge is infinite, for we have never discovered its limits; and what we know of infinity is a part of our knowledge still." No, you have me wrong. I dont look a bit like Herbert Rawlinson. I wouldn't mind if I did.

HELEN.—So you have seen "Blood and Sand" four times, and every time you see Valentino you have to cry. Calm yourself, Helen, you must be a nervous wreck by now. Nita Naldi is playing opposite him in "The Spanish Cavalier."

MISS BOSTONIAN.—So you are glad we are called CLASSIC instead of Motion Picture Classic. You bet we are always glad to hear from our readers as to what they like and what they dont like. We are here to please. You want an interview with the Gish girls and also Cullen Landis. Righto!

DANCE.—I arise early, because I believe that the early hour has gold in its mouth; the late hour, lead. Elliott Dexter was married to Marie Doro. He is in California. Conrad Nagel and Antonio Moreno are playing opposite Gloria Swanson in "His American Wife." I dont know who is playing with Herbert Rawlinson in "One Wonderful Night." I imagine anybody would.

CHIN SOON.—Yes, Pola Negri came to this country in September. She immediately went to the Coast.

R. BROWNLEE.—You're a good husband, all right. You say "Dont kill your wife! Let the Gold Dust Twins do the work!" Quite right. Joseph Schildkraut is not playing in pictures right now.

E. L. A.—Thanks for those kind words.

MARQUE.—Writers are immortal, but that does not buy bread. I'm afraid I cant help you about a school. You will have to go to California. Write and tell me how you make out. My best wishes.

ANITA AND HARRIETT.—Here you are: Valentino is twenty-seven, married to Winifred Hudson, and he was born in Italy.

MARCIE M.—You say you would like to hear me talk. Come in some time and listen for yourself. There is as much eloquence in the tone of voice, in the eyes, and in the air of a speaker, as in his choice of words. Elliott Dexter is playing opposite Clara K. Young in "Enter Madame."

MURIEL C.—Yes, some people resemble ballads, which are only sung for a certain time. Alberi Roscoe and Barbara Bedford had the leads in "The last of the Mohicans." George McQuarrie was the father in "Love Flower," and George McQuarrie was also the missionary in "Idol Dancer." So you are waiting to see "Robin Hood." So am I.

ANNE.—You want to know if October is a good month to get married in. A growin' moon and a flowin' tide are lucky times to marry in. So they say; I've never tried it.

HELEN S.—Yes, Geraldine Farrar is coming back to the stage, they tell me. Thomas Meighan in "The Man Who Saw Tomorrow." Write me any time; I'm always here.

MARGARET B.—Rodolph Valentino is in New York at present. I cant give you his private address.

(Seventy-three)

# NERVOUS AMERICANS

By Paul von Boeckmann

Lecturer and Author of numerous books and treatises on Mental and Physical Energy, Respiration, Psychology, and Nerve Culture

We are the most "high strung" people on Earth. The average American is a bundle of nerves, ever ready to spring into action, mentally and physically. The restless energy of Americans is proverbial.

We may well be proud of our alert, active, and sensitive nerves, as they indicate the highest state of civilization, courage, ambition, and force of character, but this high nerve tension has not been without its grave dangers and serious consequences. Neurologists agree that we are more subject to nervous disorders than any other nation. Our "Mile a Minute Life" is tearing our nerves to shreds and we are deteriorating into a nation of Neurasthenics.

Since the Nervous System generates the mysterious power we term Nerve Force, that controls and gives life and energy to every muscle, every vital organ, every drop of blood and cell of the body, nerve exhaustion necessarily must result in a long train of ailments and weaknesses.

The noted British authority on the nerves, Alfred T. Schofield, says: "It is my belief that the greatest single factor in the maintenance of health is that the nerves should be in order."

How often do we hear of people running from doctor to doctor, seeking relief from a mysterious "something-the-matter" with them, though repeated examinations fail to indicate that any particular organ is weak or diseased. In nearly every case it is Nerve Exhaustion—Lack of Nerve Force.

The symptoms of nerve exhaustion vary according to individual characteristics, but the development is usually as follows:

FIRST STAGE: Lack of energy and endurance; that "tired feeling," especially in the back and knees.

SECOND STAGE: Nervousness; sleeplessness; irritability; decline in sex force; loss of hair; nervous indigestion; sour stomach; gas in bowels; constipation; irregular heart; poor memory; lack of mental endurance; dizziness; headaches; backache; neuritis; rheumatism, and other pains.

THIRD STAGE: Serious mental disturbances; fear; undue worry, melancholia; dangerous organic disturbances; suicidal tendencies, and, in extreme cases, insanity.

If only a few of the symptoms mentioned apply to you, especially those indicating mental instability, you may be sure your nerves are at fault—that you have exhausted your Nerve Force.

Nerve Force is the most precious gift of Nature. It means everything—your happiness, your health, your success in life. You should know all there is to learn about your nerves—how to relax, calm, and soothe your nerves, so that after a severe nerve strain you can rebuild your lost Nerve

Force, and keep yourself physically and mentally fit.

I have written a 64-page book which is pronounced by students of the subject to be the most valuable and practical work ever written on nerve culture. The title of the book is "Nerve Force." It teaches how to soothe, calm and care for the nerves. The cost is only 25 cents (coin or stamps). Address Paul von Boeckmann, Studio No. 130, 110 West 40th St., New York.

The only way to judge the value of this book is to read it, which you may do at my risk. In other words, if after applying the advice given in this book it does not meet your fullest expectations, I shall re-

turn your money, *plus* the outlay of postage you may have incurred. I have advertised my various books on health, breathing and other subjects in this and other magazines for more than 20 years, which is ample evidence of my responsibility and integrity. Over a million copies have been sold.

You should send for this book to-day. It is for you whether you have had trouble with your nerves or not. Your nerves are the most precious possession you have. Through them you experience all that makes life worth living; for to be dull nerved means to be dull brained, insensible to the higher phases of life—love, moral courage, ambition and temperament. The finer your brain is, the finer and more delicate is your nervous system, and the more imperative it is that you care for your nerves. The book is especially important to those who have "high strung" nerves and those who must tax their nerves to the limit. The following are extracts from letters from people who have read the book and were greatly benefited by the teachings set forth therein.

"I have gained 12 pounds since reading your book, and I feel so energetic. I had about given up hope of ever finding the cause of my low weight."

"Your book did more for me for indigestion than two courses in dieting."

"My heart is now regular again and my nerves are fine. I thought I had heart trouble, but it was simply a case of abused nerves. I have reread your book at least ten times."

A woman writes: "Your book has helped my nerves wonderfully. I am sleeping so well and in the morning I feel so rested."

"The advice given in your book on relaxation and calming of nerves has cleared my brain. Before I was half dizzy all the time."

A physician says: "Your book shows you have a scientific and profound knowledge of the nerves and nervous people. I am recommending your book to my patients."

A prominent lawyer in Ansonia, Conn., says: "Your book saved me from a nervous collapse, such as I had three years ago. I now sleep soundly and am gaining weight. I can again do a real day's work."





### She Found A Pleasant Way To Reduce Her Fat

She did not have to go to the trouble of diet or exercise. She found a better way, which aids the digestive organs to turn food into muscle, bone and sinew instead of fat.

She used *Marmola Prescription Tablets*, which are made from the famous Marmola prescription. They aid the digestive system to obtain the full nutriment of food. They will allow you to eat many kinds of food without the necessity of dieting or exercising.

Thousands have found that *Marmola Prescription Tablets* give complete relief from obesity. And when the accumulation of fat is checked, reduction to normal, healthy weight soon follows.

All good drug stores the world over sell *Marmola Prescription Tablets* at one dollar a box. Ask your druggist for them, or order direct and they will be sent in plain wrapper, postpaid.

**MARMOLA COMPANY**

239 Garfield Bldg.,

Detroit, Mich.

## "Parfum Cigarette"

PARIS



So different from the average Christmas remembrance. A vial containing a glass rod with which the cigarette is moistened before smoking.

Fits in the cigarette case—gives an exquisite aroma without affecting

the tobacco—a dainty Parisian novelty.

Send one dollar (\$1) to

**NEW YORK FRENCH EXPORTS, Inc.**  
8 West 47th Street New York City

## 75¢ LE MYRES Exquisite FACE POWDER

**WHY DO WOMEN POWDER EVERY FEW MINUTES?**

Because—they don't use EXQUISITE. The POWDER that CLINGS!

EXQUISITE assures woman's greatest attraction—personal daintiness.

A delight to men after shaving.

VELVETY REFRESHING HARMLESS  
White, flesh or brunette. Postpaid 75 cents.

Send Ten Cents for Sample Box

**MLLE. FLORENCE LE MYRE**  
631 West Eighth Street, Los Angeles, Calif.

## Famous Toscas

(Continued from page 36)

actor of his time. Victor Maurel. With him was a little lady whose face seemed strangely familiar, and who Monsieur Maurel introduced as his wife.

Seated next to her at dinner, I made the interesting discovery that she was Sardou's daughter, and was herself a playwright of no mean distinction, known to the public as Fred de Grésac, author of several successful plays, including "La Passerelle," in the English version of which, "The Marriage of Kitty," Marie Tempest scored so heavily, and the recently produced musical play "Orange Blossoms."

And now to deal with famous Toscas. As already remarked, the play was written for Sarah Bernhardt, and was first given by her at the old home of melodrama in Paris, the Théâtre Porte St. Martin, in 1887. It was an immediate success and the famous actress surpassed herself. In the first act she was a fascinating picture as a capricious coquette, the successful and imperious Roman singer, something of the *grande dame*, with the world at her feet and an ardent lover at her side. In the second act, when she realized that her world had crumbled to dust, that she and the man she loved were hopelessly in the toils of the monster Scarpia, and when she heard her beloved Mario's cries and groans, knowing that the one thing which could save him from further torture was the revelation of a secret she as well as he was bound in honor to preserve, her desperate fear and anguish were extremely moving.

Profoundly pathetic also was her acquiescence in Scarpia's revolting terms, but most impressive of all was the furtive snatching at the knife, its concealment, and its sudden terrible employment; while the melodramatic and somewhat unreal touch of placing lighted candles on either side of the dead Scarpia before she flees his room with what she believes is the document which will secure the safety of her lover was theatrically effective in the highest degree.

The piece soon became world famous, and in the year following its Paris *première*, that is, in 1888, it was played for the first time in New York, with Fanny Davenport as Tosca, supported by Melbourne MacDowell as Scarpia. It is interesting to note that in this performance the part of the refugee, Cesare Angelotti, was played by Theodore Roberts, now so widely and favorably known for his admirable work in the silent drama. The critics of the day were loud in praise of Fanny Davenport, who doubtless deserved all that was said and written of her.

Other American actresses of note essayed the rôle from time to time, among them Blanche Walsh, who, incidentally, was nominated by Fanny Davenport as her legitimate successor, and

who had not only the reversion of her parts at her death but also her wardrobe and theatrical effects. Sarah Bernhardt herself played Tosca in New York for the first time in 1891 at the old Garden Theater, and scored a sensational success. This was her third tour in this country; her first being so far back as 1880, when she came over under Henry E. Abbey at the then magnificent remuneration of one thousand dollars a performance, with liberal allowances for hotel and other expenses.

The original Scarpia was the distinguished French actor, Duquesne, but a still greater subsequently played the part, Benoit Constant Coquelin, whose performance was a masterly exposition of relentless, sarcastic and cold-blooded cruelty. There has been only one Scarpia as good, if not better in some details, and that is Antonio Scotti, the eminent baritone, who in Puccini's opera has made the rôle peculiarly his own, tho, alas! his voice has lost much of its pristine richness and resonance.

As previously remarked, "La Tosca" is known today principally in its operatic form. Puccini, who had just scored his first big success in "La Bohème," saw its potentialities for operatic treatment, and suggested it to his librettists, Ilica and Giocosa, who made out of it a very workmanlike book, which Puccini, on the whole, turned to excellent account.

Granted that "La Tosca" is pure melodrama, Puccini has very popularly written for the most part purely melodramatic music, with lyric episodes such as "Vissi d'Arte" and "E Lucevan la Stella," of no little beauty, while the orchestral score shows his usual ability to impart suggestive and effective coloring.

The fact that it has held the boards for so long and that it is one of the most popular works in the standard repertory speaks for it more effectively than could any words of praise. It was first given at the Costanzi, Rome, on January 14, 1900; the original cast including Signora Darclée as Tosca, De Marchi as Cavaradossi, and Giraltoni as Scarpia. The success of the work was emphatic. London heard it for the first time in the summer of the same year, at the Royal Opera Covent Garden, with Milka Ternina as Tosca, De Lucia as Cavaradossi, and Scotti as Scarpia. Ternina, an intensely dramatic singer, was a superb Tosca; in fact, she was one of the greatest exponents of the part.

The opera was given for the first time in America on February 4, 1901, singularly enough at two houses simultaneously—the Metropolitan, New York, and the Teck Theater, Buffalo. Ternina was the Tosca at the former, with Giuseppe Cremonini, a light lyric tenor, as Cavaradossi, and once more the incomparable Scotti as Scarpia, with those excellent artists Gilibert and Dufriche to

(Continued on page 78)





Miss Virginia Valli,  
Universal  
Star, appearing  
in "The Storm."



Frostilla Fragrant Lotion  
is for sale everywhere in  
the United States and  
Canada. Regular price,  
35 cents. The Frostilla  
Company, Elmira, N. Y.

# The Comeliness of Your Skin

You want your complexion to be its loveliest during the winter months, the time of the year too, when it is subject to the hardest punishment. Then is when Frostilla Fragrant Lotion can be of greatest help. It will prevent chapped hands and roughened skin. It will keep your skin soft, smooth and in condition to withstand the attacks of adverse weather conditions and long hours of social demands.

As Miss Virginia Valli, the Universal Star, says "Frostilla Fragrant Lotion brings grateful comfort and benefit to the skin enabling the screen star to conform to the exacting beauty standards demanded."

Frostilla Fragrant Lotion has a fragrance which is distinctive—a combination of perfumes from rarest flowers. It will surely please you.

As a base for face powder Frostilla Fragrant Lotion has found great favor, for it makes a smooth surface which holds the powder much longer and lends a more natural appearance.

**For the Men:** To help soften your beard, pour a few drops of Frostilla Fragrant Lotion on your wet soapy shaving brush. Use it after shaving, it will prevent your skin from breaking out and remove all after sting.

# FROSTILLA

## Fragrant Lotion



## "From Harmony, From Heavenly Harmony"

(Continued from page 41)

Arroyo Seco, I nearly always see the sun rise.

"It is a very gorgeous sight. To me, it is the whole answer to the problem of making motion pictures.

"The usual bromide expression that people make on seeing a sunrise is, 'If a painter put those reds and golds in a picture of a sunrise, the public would say he was crazy and not buy the picture.' Of course this is not true. Nature is primitive, but she is also subtle. She has stark, flaming colors, but surrounds them with an opalescence. Between me and the sunrise, as I come over from Pasadena, there stands a big cement post and a dead tree. They supply the under tone that makes the scene one of flaming glory.

"That is what the motion picture producer must do.

"The critics are wrong in making fun of so-called hokum. Hokum really means a situation with primitive, fundamental elements. If stripped to the mere skeleton of the plot, Shakespeare was full of hokum. Every great classic is based upon hokum.

"The difference is that the master mind places around his hokum the same opalescence with which Nature accompanies the flaming reds of the sunrise.

"The theaters have been worse offenders than the pictures.

"In the old days of the theater, we used to come in thru a pleasant lobby decorated with the pictures of famous actors. We sat in our seats waiting for the curtain to go up while an orchestra played for us. In my own company I used to spend the most painstaking care on the preliminaries to the rising of the curtain. I carried special rheostats and employed a special member of the crew to see that the house lights faded off as the stage lights came on with so soft a glow that the eye could not detect the fading of one and the flush of the other. I went to the most endless pains to regulate the exact speed at which the curtain should be raised and lowered. In that way I tried to supply the opalescence that Nature lends to the sunrise.

"Theater managers have been inclined to reject these little touches of late years. In many cities you go into a theater lobby lined with cold onyx like a soda fountain. There is no orchestra in many of the houses and the curtain is just yanked up when the time comes.

"This is all part of the campaign for maximum efficiency. They will all discover, like the automobile manufacturer, that maximum efficiency isn't always real efficiency. The cars are hammered out like lightning—and the public doesn't buy them.

"I imagine," said Mr. Post, lighting a cigaret, first yanking his angel sleeve out of the way, "that I have explained how it is that Mr. Tully and Mr. Young and myself get along so beautifully."

(Seventy-six)



# The Dollar

The daily actions of most of us are influenced by the messages received over the telephone, and yet few of us stop to think of the men and women, and the mechanisms, which help to make that daily service possible.

Maintenance, repairs, and the work of handling calls, must constantly be carried on in good times or in bad, and they must be paid for, in order that your telephone service may be continued.

The average dollar will buy to-day less than two-thirds of what it would buy before the war. This

means that it costs, on the average, half as much again to buy most of the things that are necessary for keeping the country going; but the advance in telephone rates is far less than this average.

In fact, gauged by the present purchasing power of the dollar, telephone service in the country as a whole is costing the subscriber less than it did in 1914.

The Bell System generally has been able to meet higher commodity prices and increased wages by means of new economies in operation and the increased efficiency of loyal employees.

## "BELL SYSTEM"

AMERICAN TELEPHONE AND TELEGRAPH COMPANY  
AND ASSOCIATED COMPANIES

One Policy, One System, Universal Service, and all directed toward Better Service



# BATHASWEET

TRADE MARK REG.

Bathe with Bathasweet. It adds the final touch of dainty luxuriousness to your bath—it refreshes and invigorates. Bathasweet keeps the skin soft and smooth.

PERFUMES YOUR BATH SOFTENS HARD WATER INSTANTLY  
Three sizes, 25c, 50c and \$1. At drug and department stores. Send 10c for miniature can.

Bathasweet imparts the softness of rain water and the fragrance of a thousand flowers.

THE C. S. WELCH CO., DEPT. A-B, NEW YORK CITY

## DIAMONDS • WATCHES

Genuine Diamonds Guaranteed

### CASH OR CREDIT

THE BEST CHRISTMAS GIFT OF ALL—A GENUINE DIAMOND. WHY PAY MORE THAN LOFTIS ASKS?

We import Diamonds direct from European markets and sell direct to you by mail. Our immense BUYING POWER is a great saving to you.

### SEND FOR FREE CATALOG

There are over 2,000 bargains in Diamonds, Watches, Wrist Watches, Pearls, Mesh Bags, Silverware, etc. Select as many articles as you wish and have all charged in one account. Catalog explains everything.

"Sylvia" Diamond Ring here shown, 18-k Solid White Gold, \$75. Wedding Ring, Platinum, \$25; solid gold, \$5 up. Wrist Watch, 18-k White Gold, 17 J., \$39; 14-k, 15 J., \$32.

17 JEWEL ELGIN—Open Face. Green Gold, engraved, guaranteed 25 years. 12 Size, gilt dial. Assorted patterns. Big value. **\$35**

THE OLD RELIABLE ORIGINAL CREDIT JEWELERS  
DEPT. G-616  
108 N. State St., Chicago, Ill.  
Stores in Leading Cities

CREDIT TERMS on all articles: One-fifth down, balance divided into equal payments within eight months. Send for Catalog.




Our Diamonds are magnificent blue white, perfect cut gems, set in Solid Gold and Platinum. Liberty Bonds Accepted.

**LOFTIS BROS. & CO.**



## Slumbering Fires

(Continued from page 33)

Peggy — that's Mrs. Talmadge — said the surgeon had gotten a set smile fixed on the lady's face and it wouldn't come off. "It must be awful," she said, "when she gets into a quarrel with her husband — not to be able to take the smile off."

Eugene O'Brien said he thought it was pitiful. He said that these women with fixed-up faces were missing the most beautiful part of life—an honored old age. He said they were as pathetic as performing lions or jazz dancing elephants.

Norma suddenly turned around in her chair and appealed to her mother. "Aren't men queer? They get sentimental over the funniest things. Imagine seeing anything pathetic in a woman with the slack taken up in her face."

She turned back to her make-up table and critically touched her face with a soft make-up brush. "But I'll tell you one thing," she said, cheerfully contradicting herself. "When I am sixty years old, I'm going to be sixty years old."

"Which, shows how very, very far from sixty years old you are," murmured Eugene O'Brien. "By the time you are really sixty years old, you will be covered with somebody else's hair; your face will be stuffed so full of paraffin you can't eat and you'll have something new done to you every day. You'll have a regular repair department."

"When I'm sixty I'm going to be a sweet old lady with a rocking chair and a calm manner," retorted Norma.

Presently Mr. Lloyd called her from the set and she came on for her first scene in the picture. She was supposed to be an unhappy wife of an old nobleman, secretly in love with a young clergyman.

She stood in a ball gown, leaning against a rough stone pillar. At the director's nod, a look of poignant unhappiness came into her face, a wistful anguish, an utterly forlorn aching desolation. Then she turned and came slowly and sorrowfully up toward the camera—came to the two men who were quarreling, her angry stage husband and her stage lover.

Norma Talmadge is a wonderful girl. There is something vibrant and electrical about her. She suggests terrible slumbering fires of emotion. Some day, when she gets a little nearer sixty than she is now and has to try harder, when her radiant beauty no longer carries her along on the crest of a wave of triumph; then Norma Talmadge is going to show the world something in the way of acting it has not before experienced.

Even now she absolutely dominates every scene by sheer force of personality. As she turned her great luminous eyes from one man to another, it was like the sweep of a searchlight—the same slow dynamic power.

But as the director said "Great" and stopped the camera, she turned and lit her ivory handled cigaret.

(Seventy-seven)



## For You, Also

### Prettier Teeth — Whiter, Cleaner, Safer

Look about you and you'll see glistening teeth on every side today.

Teeth which once were dingy now have luster. And women smile to show them.

The reason is this: A new way has been found to fight film on teeth, and millions now employ it. It is also at your command—a free test. So don't envy such teeth, but get them.

#### That cloudy film

There forms on your teeth a viscous film. You can feel it now. It clings to teeth, gets between the teeth and stays.

That film absorbs stains. Then, if left, it forms the basis of dingy coats, including tartar. That's why teeth don't shine.

Film also holds food substance which ferments and forms acids. It holds the acids in contact with the teeth to cause decay. Germs breed by millions in it. They, with tartar, are the chief cause of pyorrhea.

Thus most tooth troubles, which few escape, are now traced to that film.

#### Now we combat it

Old methods of brushing are not sufficiently effective. So nearly everybody suffers from it more or less.

But dental science, after long research, has found two film combatants. Able authorities have proved their efficiency. Now

leading dentists all the world over are urging their daily use.

A new-type tooth paste has been created, based on modern knowledge. The name is Pepsodent. These two great film combatants are embodied in it.

#### Two other effects

Pepsodent is based on modern dental research. It corrects some great mistakes made in former dentifrices.

It multiplies the starch digestant in the saliva. That is there to digest starch deposits which may otherwise cling and form acids.

It multiplies the alkalinity of the saliva. That is Nature's agent for neutralizing acids which cause tooth decay.

Thus Pepsodent gives a manifold power to these great tooth-protecting agents in the mouth.

#### Watch them whiten

Pepsodent will bring to any home a new dental era. Millions of people have learned this, and now enjoy its benefits.

Send the coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear.

One week will convince you that you and yours should use this method always. Cut out the coupon now.

**Pepsodent**  
PAT. OFF.  
REG. U.S.

*The New-Day Dentifrice*

Now endorsed by authorities and advised by leading dentists nearly all the world over. All druggists supply the large tubes.

**10-Day Tube Free** 942

THE PEPSODENT COMPANY,  
Dept. 420, 1104 S. Wabash Ave.,  
Chicago, Ill.

Mail 10-Day Tube of Pepsodent to

.....  
.....  
Only one tube to a family.



# DONT LOOK LIKE A PAINTING!



## Extract From MOTION PICTURE MAGAZINE

I have tried about every powder on the market and have done considerable experimenting on myself and on others. There is no denying that there are several very fine powders on the market, but I felt that none just suited me, and so I determined to make one that did. You see, in the first place, I had some very peculiar ideas about the complexion and was very hard to please. I am very particular about tints and staying qualities, and I want a powder that does not look like powder, that will not blow off in the first gust of wind, that is not too heavy nor too light, that will not injure the complexion, and that will not change color when it becomes moist from perspiration or from the natural oil that comes thru the pores of the skin. I also like a pleasant aroma to my powder, and one that lingers. After experimenting with powdered starch, French chalk, magnesite carbonate, powdered orris root, rice powder, precipitated chalk, zinc oxide, and other chemicals, and after consulting authorities as to the effects of each of these on the skin, I finally settled on a formula that has been tried out under all conditions and that suits me to a nicety. And, most important of all, perhaps, this powder when finally perfected had the remarkable quality of being equally good for the street, for evening dress and for motion picture make-up. I use the same powder before the camera for exteriors and interiors, and for daily use in real life. So do many of my friends, and they all tell me that they will use no other so long as they can get mine. As to the tint, it is a mixture of many colors. I learned from an artist years ago that there are no solid flat colors in nature. Look carefully at anything you choose and you will see every color of the rainbow in it. Take a square inch of sky, for instance, and examine it closely and you will find every color there. Just so with the face. Any portrait painter will tell you that he uses nearly every color when painting flesh. Nothing is white—not even snow, because it reflects every color that is around it. White face powder is absurd. White is not a color. The general tone of my powder is something like that of a ripe peach, and I therefore call it "Corliss Palmer Peach Bloom Powder."

**U**SE a powder that is individual in color and quality and prove that beauty is yours.

We recommend this powder to you! You—who love the beautiful!

One shade—the peach bloom—has proved unequalled in day attire, evening dress and before the camera.

Wonderful as to its even texture, lovely in its fragrance, and unusual in its sticking quality.

Be natural—use the shade of powder to blend with the flesh color of nature.

## Corliss Palmer Powder

Price One Dollar the Box

A written description is useless—a trial proves the truth!

Remember that we have the exclusive selling rights to Corliss Palmer Powder.

Send a dollar bill or one-cent or two-cent stamps and we will mail you a box of this exquisite powder.



## WILTON CHEMICAL CO.

BROOKLYN, N. Y.

Cut out and mail today

WILTON CHEMICAL CO.  
BROOKLYN, N. Y.

For the enclosed One Dollar please send me a box of CORLISS PALMER POWDER.

Name .....

Street .....

City and State.....

61

## Famous Toscas

(Continued from page 74)

round out a strong cast. The critics, as usual, were divided on the musical merits of the work, but the public was less undecided, and it passed into the repertory and proved a never failing attraction. With regard to the Buffalo performance, it was, I believe, an attempt by Mr. H. W. Savage to fight the question of copyright. As a matter of record it is worth mentioning that the performers in the up-state city included Adelaide Norwood as Tosca, Joseph Sheehan as Cavara-dossi, and W. Goff as Scarpia, three somewhat undistinguished singers, whose names today are all but forgotten.

Since its first performance at the Metropolitan twenty-one years ago, "La Tosca" has been played more frequently there than any other of Puccini's operas, except "Butterfly" and "Bohème," while it figures regularly in the repertory of the Chicago Opera and several traveling companies. Among the most noteworthy Toscas since Ternina have been Emma Eames, Emmy Destinn, Olive Fremstadt, Frances Alda, Lina Cavalieri, Claudia Muzio, Rosa Raisa, Geraldine Farrar, and finally Marie Jeritza.

It may fairly be said that by far the most popular, if not the best, of these is Geraldine Farrar. Others, notably Emma Eames and Emmy Destinn, may have sung the rôle with greater beauty of voice, but none has become so completely identified with the part as Miss Farrar. And, if one were called upon to single out the least satisfactory of the Toscas known to American audiences, one would unhesitatingly say Jeritza, who last season acted the part rather worse than she sang it, and who physically bears little resemblance to a Roman singer, for hers is a Teutonic bloneness and physical robustness, and it is not unjust to say that she almost vulgarizes the part.

No better exponent of Tosca physically can be imagined than the lovely Lina Cavalieri, who was the veritable Roman singer in nationality and appearance as well as in temperament. With her marvelous ivory-white complexion, her hair black as the raven's wing, her large lustrous eyes, her perfectly patrician features, and her stately but *svelte* figure and carriage, none ever looked the part more perfectly. Alas! that she could not sing the music with equal charm, for, truth to tell, the incomparably beautiful Lina had, like certain birds of exquisite plumage, rather harsh notes. But one can never forget her superb appearance when she was at the apogee of her beauty. Running her close in classic beauty is America's own Emma Eames, who sang the part exquisitely but acted it coldly.

It would ill become a contributor to CLASSIC to omit the eminent actress who portrayed Tosca on the screen—Pauline Frederick. On a previous occasion I have disclaimed the rôle of cinema critic,

(Continued on page 80)

(Seventy-eight)



## How Women Love (Continued from page 31)

the door and moved into the living-room, confronting her like an incensed turkey cock. "Look here! What does this mean? You've broken your promise, young woman! I was there tonight—Gad! I could hardly believe my eyes—or ears either for that matter—"

Rosa interrupted his tirade. "Enough!" she looked scornful, regal, like one of the heroines of opera as she stripped the jewels from her arms and bosom and flung them upon the floor at his feet. "Take them! They will repay you for what you have spent on me a hundred times over! And still I broke no promise—the girl who gave you that pledge was not I. Look at me! Do I seem the same cold, selfish creature who came to you that day two months ago?"

He looked at her, and his small eyes grew hot, like red coals. "You're gorgeous!" he said thickly, and moved toward her, "no, you're right! I never saw you before—if I had I'd never have let you go!"

He caught her in his arms, covering her bare throat with kisses, greedy, hurtful. She struck at him, straining away from the unspeakable ignominy of his touch. "No—no—" she stammered, "you mustn't—"

Far away in the heaving of the world she heard a crash, and suddenly the night wind was on her burning face, and she was free, staring down at the sprawling figure of Ward on the floor at her feet. The man who had come to her rescue thru the fire escape window looked grotesquely tall, impossibly pallid to her sick eyes, as he raised himself holding her jewels, a handful of fantastic flame against his mean coat. Before the tide of darkness swept completely over her Rosa saw him disappear thru the broken window, heard her own voice very far away saying as tho in amusement, "they're not as pretty as your flowers really, Sophia!"—then the world was blotted out by the sweeping tide.

Thru eons of emptiness she heard her name at last—"Rosa! Rosa!" and obeyed the beloved voice that called, opening heavy eyes to see Griffith Ames's agonized face bent close above her. "Sweetheart! Say you're not hurt! My God—if I thought that man—"

Nearby, swaying, holding himself upright by the table edge, Ogden Ward spoke sullenly. "I tell you I don't know what happened! Something struck me—I'll have the police! Lord, I believe my skull is cracked! You did it! You—you mountebank—I'll—"

"He didn't do it!" another voice sounded from the doorway. Dimitri Karvac, a corpse except for his moving bloodless lips, stood before them, two policemen looming against the shadows of the hallway. "I was waiting—on the fire escape—to rob her of her jewels, but when I saw him—" Ward shrank from the transparent finger pointed at his discomfiture, "trying to kiss her, I

(Seventy-nine)



This is one of the most exciting stories ever told—and it is only one of the marvelous books here offered you in



## Masterpieces of Oriental Mystery

11 Thrilling Volumes

Adventure, Romance, Sorcery, Secrets, Thrills—are all crowded between the covers of these books.

Never before were there such mystery tales, for beyond mere excitement and adventure, they are rich with the secrets of Chinese religious fanatics, of robber bands of India, of wily opium smugglers, of wizards of all countries.

Sax Rohmer knows society in high places; he knows the lowest dens of the great cities; above all he knows the mysterious evils that have come out of the Orient. He will take you from the homes of aristocracy to the lowest of Limehouse dives—from Egypt to Broadway—from China to Piccadilly, and always he will carry you breathlessly thrilled from page to page.

# Sold—

"She is yours, Master"—muttered the trembling slave-dealer.

Sick at heart the crouching girl heard the dreadful bargain and hated her beauty for having brought her to this fate. How could she escape from this veiled monster into whose hands she had been given—this mysterious man of mighty power—whose icy voice aroused a nameless fear in strong hearts—whose will made slaves of brilliant men—whose face none had yet seen!

Here is an extraordinary situation:

Who was this man whom no one really knew? Who was this dark-eyed girl brought up in luxury—yet sold like a common slave?



By SAX ROHMER

New Low Price While This Special Edition Lasts!

This is the first time these complete sets have been offered in a UNIFORM EDITION and, through a fortunate purchase of paper and other materials made at just the psychological moment, we are enabled to make for a short time a very special offer.

While this one edition lasts we are offering the sets—11 volumes, well printed, well bound—at an exceedingly low price and on easy terms.

More Than That—to convince you that the books are as fascinating as we represent them to be, we are going to allow you to

Enjoy Them For Ten Days Absolutely Free of Charge

Just mail the coupon at once. Enjoy the books at our expense, and if they are not even more wonderful than we claim, you do not have to keep them.

## FREE—"The True Stories of Celebrated Crimes" 3 Wonderful Volumes

If You Act At Once!

We have on hand a few sets of those marvelous books—"THE TRUE STORIES OF CELEBRATED CRIMES" which we are offering, while they last, as a premium for promptness to the first purchasers of Sax Rohmer.

Here are hundreds of pages teeming with excitement—amazing adventures of notorious Robbers, Assassins, Forgers and Smugglers—actual exploits of world renowned Detectives, Secret Service Men and Government Agents—all the more thrilling because they are absolutely true.

### These Are The Stories You Get Free

Here you can read 41 fascinating chronicles of the most celebrated crimes of history, compiled by famous writers of criminal stories from the actual exploits of internationally known detectives such as Pinkerton; Wilkie, Former Chief of the U. S. Secret Service; Inspector Thomas Byrnes; Trepoff of the Imperial Russian Police; Frost, Superintendent of Scotland Yard; Vidocq, Father of Detectives; Special Agents of the U. S. Government.

These names only hint at the mystery, the intrigue, the thrills awaiting you in the 3 big volumes of the most extraordinary detective stories ever written.

Free If You Mail the Coupon Now



Please send me on approval, all charges prepaid, your special set of MASTERPIECES OF ORIENTAL MYSTERY, by Sax Rohmer, in 11 volumes, handsomely bound in cloth; also The True Stories of Celebrated Crimes in 3 vols. If I decide to keep the books I will send you \$1.00 promptly and further pay you \$1.00 a month for only 12 months for the Sax Rohmer set and will keep the "True Stories of Celebrated Crimes" without charge. Otherwise I will return both sets within 10 days of receipt at your expense, the examination to cost me nothing.

Name.....  
Address.....  
Occupation.....

M.P.C.  
12-22

McKINLAY  
STONE &  
MACKENZIE  
30 Irving Place  
New York





## \$95 An Hour!

"Every hour I spent on my I. C. S. Course has been worth \$95 to me! My position, my \$5,000 a year income, my home, my family's happiness—I owe it all to my spare time training with the International Correspondence Schools!"

Every mail brings letters from some of the two million I. C. S. students telling of promotions or increases in salary as the rewards of spare time study.

What are you doing with the hours after supper? Can you afford to let them slip by unimproved when you can easily make them mean so much? One hour a day spent with the I. C. S. will prepare you for the position you want in the work you like best. Yes, it will! Put it up to us to prove it. Mark and mail this coupon now!

### TEAR OUT HERE INTERNATIONAL CORRESPONDENCE SCHOOLS Box 6775-B, Scranton, Penna.

Without cost or obligation, please tell me how I can qualify for the position or in the subject before which I have marked an X:

#### BUSINESS TRAINING DEPARTMENT

- |   |   |
|---|---|
| <input type="checkbox"/> Business Management            | <input type="checkbox"/> Salesmanship           |
| <input type="checkbox"/> Industrial Management          | <input type="checkbox"/> Advertising            |
| <input type="checkbox"/> Personnel Organization         | <input type="checkbox"/> Better Letters         |
| <input type="checkbox"/> Traffic Management             | <input type="checkbox"/> Foreign Trade          |
| <input type="checkbox"/> Business Law                   | <input type="checkbox"/> Stenography and Typing |
| <input type="checkbox"/> Banking and Banking Law        | <input type="checkbox"/> Business English       |
| <input type="checkbox"/> Accountancy (Including C.P.A.) | <input type="checkbox"/> Civil Service          |
| <input type="checkbox"/> Nicholson Cost Accounting      | <input type="checkbox"/> Railway Mail Clerk     |
| <input type="checkbox"/> Bookkeeping                    | <input type="checkbox"/> Common School Subjects |
| <input type="checkbox"/> Private Secretary              | <input type="checkbox"/> High School Subjects   |
| <input type="checkbox"/> Business Spanish               | <input type="checkbox"/> Illustrating           |
| <input type="checkbox"/> French                         | <input type="checkbox"/> Cartooning             |

#### TECHNICAL AND INDUSTRIAL DEPARTMENT

- |   |  |
|---|--|
| <input type="checkbox"/> Electrical Engineering | <input type="checkbox"/> Architect               |
| <input type="checkbox"/> Electric Lighting      | <input type="checkbox"/> Blue Print Reading      |
| <input type="checkbox"/> Mechanical Engineer    | <input type="checkbox"/> Contractor and Builder  |
| <input type="checkbox"/> Mechanical Draftsman   | <input type="checkbox"/> Architectural Draftsman |
| <input type="checkbox"/> Machine Shop Practice  | <input type="checkbox"/> Concrete Builder        |
| <input type="checkbox"/> Railroad Positions     | <input type="checkbox"/> Structural Engineer     |
| <input type="checkbox"/> Gas Engine Operating   | <input type="checkbox"/> Plumbing and Heating    |
| <input type="checkbox"/> Civil Engineer         | <input type="checkbox"/> Chemistry               |
| <input type="checkbox"/> Surveying and Mapping  | <input type="checkbox"/> Pharmacy                |
| <input type="checkbox"/> Metallurgy             | <input type="checkbox"/> Automobile Work         |
| <input type="checkbox"/> Steam Engineering      | <input type="checkbox"/> Navigation              |
| <input type="checkbox"/> Radio                  | <input type="checkbox"/> Agriculture and Poultry |
| <input type="checkbox"/> Airplane Engines       | <input type="checkbox"/> Mathematics             |

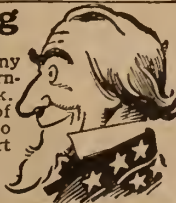
Name.....  
Street.....  
Address.....  
City..... State.....

Occupation.....  
Persons residing in Canada should send this coupon to the International Correspondence Schools Canadian, Limited, Montreal, Canada.

## Learn Cartooning

At Home—In Your Spare Time from the school that has trained so many of the successful cartoonists of today earning from \$50 to \$200 and more per week. The Landon Picture Chart Method of teaching makes original drawing easy to learn. Write for full information and chart to test your ability. Please state age.

THE LANDON SCHOOL  
403 National Building, Cleveland, Ohio



## SCENARIOS WANTED

### DIRECT STUDIO SERVICE

Membership now open to talented amateurs. Address Secretary, American Screenwriters' Society, 6821 Santa Monica Blvd., Hollywood, Calif.

## High School Course in 2 Years

Two years. Meets all requirements for entrance to college and the leading professions. This and thirty-six other practical courses are described in our Free Bulletin. Send for it TODAY.  
AMERICAN SCHOOL  
Room 962, Dearl Ave. & 68th St. CHICAGO

You can complete this simplified High School Course at home inside

forgot for a moment that I was a thief instead of a man and struck him down with a chair. Then I took the jewels—" he dragged a blazing handful from his pocket carelessly and flung them down drearily. "I had to take them—to save my sister. But when I got to the studio where Jurka was waiting for them, I found a cable saying she was dead, hung months ago by Jurka's orders. So I killed him—and found the police—and came back—to return the jewels."

He staggered, a man of straw, and the two burly policemen caught him by his bony shoulders and led him away, already sentenced by a Higher Court than any earthly one. Muttering under his breath, and keeping a wary eye on Ames, the operatic magnate made haste to follow, tiptoeing clumsily out of the room. But he need not have feared the notice of the two who remained. To them he was no more than an uneasy shadow, among other shadows.

"Sweetheart—" Griffith Ames cried brokenly against the dark fragrant masses of her loosened hair, "I know now—he told me!—what you did for me! The sacrifice you made——"

She laid her fingers across his lips. "There is no such word as sacrifice," she murmured, "when a woman loves——"

He held her close, but already his thoughts were straining on ahead, leaving her, as it must always be with men. "I'll write great operas for you to sing," he cried exultantly, seeing himself leading her graciously out before an audience shouting his name with "bravas, sharing his triumph generously, "I'll make you famous, you shall see!"

She laid her head against his shoulder, her woman's part to bask in his glory, to be weak that he might thereby be made strong.

## Famous Toscas

(Continued from page 78)

but I may be permitted to say that this beautiful and gifted woman gave a remarkably fine performance of the part, and physically few have shone in it with equal lustre. Miss Frederick can hardly fail to be interesting in whatever she undertakes, and her Tosca is decidedly one of the best things she has done since she abandoned the spoken for the silent drama.

## UNTIL THE NIGHT

By LYS DE GONCOURT

Dewy and fragrant at dawning,  
Firelit and flaming at noon—  
Sweet yielding i' faith, to the warning!  
Love-night come soon—come soon.

Conquered by passion's wild fervor,  
Swept off my feet by the spell—  
Twilight, love's faithful old verger,  
Rings daylight's death knell—death knell.

All sensate, impatiently waiting,  
Trembling with neophyte fear,  
Ecstatic, I welcome the mating—  
Love-night is here—is here!



Volia Dana, Beautiful Photoplay Star, recommends Maybelline

## "EYES THAT CHARM"

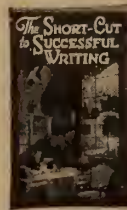
### Maybelline

#### WILL BEAUTIFY YOUR EYES INSTANTLY

A touch of MAYBELLINE works beauty wonders. Scant eyebrows and lashes are made to appear naturally dark, long and luxurious. All the hidden loveliness of your eyes—their brilliance, depth and expression—is instantly revealed. The difference is remarkable. Girls and women everywhere, even the most beautiful actresses of the stage and screen, now realize that MAYBELLINE is the most important aid to beauty and use it regularly. MAYBELLINE is unlike other preparations. It is absolutely harmless, greaseless and delightful to use. Does not spread and smear on the face or stiffen the lashes. We guarantee that you will be perfectly delighted with results. Each dainty box contains mirror and brush. Two shades: Black and Brown. Get AT YOUR DEALER'S or direct from us, postpaid. Accept only genuine MAYBELLINE and your satisfaction is assured. Tear out this ad NOW as a reminder.  
Maybelline Co., 4750-56 Sheridan Road, Chicago



## Free to Writers!



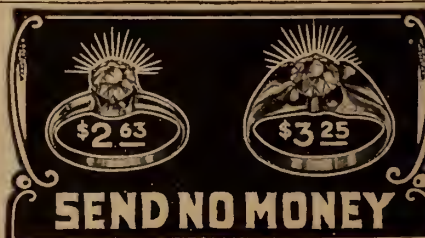
A WONDERFUL BOOK—read about it! Tells how easily stories and plays are conceived, written, perfected, sold. How many who don't DREAM they can write, suddenly find it out. How the Scenario Kings and the Story Queens live and work. How bright men and women, without any special experience, learn to their own amazement that their simplest ideas may furnish brilliant plots for Plays and Stories. How one's own imagination may provide an endless gold-mine of ideas that bring Happy Success and Handsome Cash Royalties. How new writers get their names into print. How to tell if you ARE a writer. How to develop your "Story fancy," weave clever word-pictures and unique, thrilling, realistic plots. How your friends may be your worst judges. How to avoid discouragement and the pitfalls of Failure. How to Win! This surprising book is absolutely free. No charge. No obligation. Your copy is waiting for you. Write for it now. Just address  
AUTHORS' PRESS, Dept. 388, AUBURN, NEW YORK

## Will You Take Cash For Your Spare Time?

What is your spare time worth? Will you take \$15 to \$35 a week for one hour, two hours or three hours a day? Read my offer.



I must have at once a limited number of refined, cultured women in every community who will take cash for their spare time. An amazing new scientific discovery has been made which assures radiant beauty to every woman—in five days. A big profit is ready and waiting for just telling other women where they can get this wonderful new discovery. Just your spare time will pay you well. Others are making from \$15 to \$35 a week. BEAUTY OUTFIT FREE. Write me immediately and I'll explain the whole wonderful plan to you and tell you how you can secure my Beauty Outfit FREE. No obligation. I will finance you. You can start earning money at once if you write to me now. MARIE FRANZAN, Dept. 1412, 2707 Cottage Grove Avenue, Chicago, Ill.



## If You Can Tell it from a GENUINE DIAMOND Send it back

To prove our blue-white MEXICAN DIAMOND cannot be told from a GENUINE DIAMOND and has same DAZZLING RAINBOW FIRE, we will send a selected 1 carat gem in ladies Solitaire Ring (Cat. price \$5.20) for Half Price to introduce, \$2.63, or in Gentle Heavy Tooth Belcher Ring (Cat. Price \$6.50) for \$3.25. Our finest 12k Gold Filled mountings. GUARANTEED 20 YEARS. SEND NO MONEY. Just mail postcard or this ad, State Size. We will mail at once. When ring arrives deposit \$2.63 for Ladies ring or \$3.25 for Gent's with postman. If not pleased return in 2 days for money back less handling charges. Write for Free catalog. Agents Wanted.  
MEXICAN DIAMOND IMPORTING CO., Dept. CA2 Las Cruces, N. Mex.  
(Exclusive controllers Mexican Diamonds)

## SELL YOUR SPARE TIME

You can earn \$15 to \$50 a week writing show cards in your own home.—No canvassing.—A pleasant profitable profession easily and quickly learnt by our new simple graphic block system. Artistic ability not necessary.—We teach you how, and supply you with work—Distance no object. Full particulars and booklet free.  
WILSON METHODS LIMITED—DEPT. E  
64 East Richmond, Toronto, Canada.



## Before Kings Fell

(Continued from page 23)

I first met the late King Edward VII, whom some have called "the gayest of monarchs." Certainly there never was a man in high place who could so thoroly throw off the cares of his office. Because of my performance I was a few minutes late in arriving at the Rothschilds and my first impression on entering the drawing-room was of laughter emanating from a large group gathered around a medium stout gentleman with a Van Dyck beard who was relating a humorous experience with most evident gusto. Edward VII loved to entertain and be entertained; he had an eager laughing eye and the responsibilities of state had apparently failed to sour his sense of humor.

As to the present King of England, I cannot say, but I do know that the present Prince of Wales has inherited all of the blithe spirit of his grandfather. We danced at Oxford when he was a college student there and the Prince visited us every night. I have never known a young man of greater charm of personality. And he is absolutely democratic. Persons that intrigue his fancy have instant *entrée*; the bars are up only for bores.

It was in the gardens of the Palace at Berlin that I first met "the Grey Ghost of Doorn," formerly known as Kaiser Wilhelm II of Germany. After the performance a group of army officers approached me. The leader came up with hand outstretched and extended congratulations. He spoke in perfect French, my German being somewhat faulty. The actions of his *entourage* soon informed me that I was talking with the Kaiser. One of the most conspicuous features of his personality was the scrupulous care with which he hid his withered arm. Our interview was over and the Kaiser was gone before I realized that the man was so afflicted. I saw the Kaiser only in his lighter moments, but even then, laughing and smiling, his eyes revealed that remorseless ambition which drove him to exile.

Now that I am in motion pictures I have many contacts that bring back memories of the past. Recently during the making of Mr. Cecil B. de Mille's new picture, "Manslaughter," the violinists on the set played as an accompaniment to the action of the players, a selection from "Pique Dame" by Tschaikowsky. It instantly recalled to my mind one of the first performances ever made of this opera. It was in Moscow and I was but ten years old. Tschaikowsky had appealed to the Imperial Ballet school for a children's dance—and I was one of those chosen.

He was one of the most particular men about his clothes that I have ever known, almost a fop, grey-bearded, most distinguished. I remember we all thought him splendid because he presented each one of us with a huge bag of candy!

As Tschaikowsky was one of the great artists of the time of the Empire, so was

Anton Tcheckov. Tcheckov was one of that notable group of geniuses who flourished under the patronage of the upper class, of the "Intelligentzia," who gave to Russia its marvelous theaters and opera houses which are now, for the first time, available to the millions as well as the thousands. He was a man of sparkling brilliance, a marvelous conversationalist, an inspiring friend. We worked very closely together when he was producing "The Cherry Orchard," one of his greatest successes, and I grew to be an intense admirer of his genius. Unfortunately he was afflicted with tuberculosis and even his own knowledge of medicine—he was a practising surgeon before he became a playwright—could not save him.

Tolstoi, the great prophet of the present condition, was nearing his death before I was much more than a youth. My father knew him, however, and often spoke of the tall count and the comment caused by his appearances in peasant costume. Tolstoi's ideas were far in advance of his time—but Russia is now seeing many of them put into practice.

One of the mistaken impressions many have gained regarding the Russian Revolution is that the Ballet school was broken up. This has never been the case. Russian Ballet in a few years will be again what it has been, one of the most unique forms of art in the world. The same methods of training undergone by Madame Pavlowa, Mr. Mordkin, Mr. Nijinsky and myself are now being practised generally.

I doubt if there is any art in the world which requires the stringent training of the Russian dance. From eight to eighteen I studied, ten years that will either show a person's absolute unfitness for the dance—or create a star. Seven boys and seven girls were admitted into the Moscow and Petrograd schools in my time—and our maestro considered himself fortunate if he got from the number one great soloist every two years or so. My particular generation was particularly prolific, however; Mordkin and Nijinsky entered in Moscow the year after I did, while Madame Pavlowa had become a pupil in Petrograd some two years before.

People say to me, "You have seen kings and dukes. You have seen Europe and Russia when Royalty was at its height. What do you think is going to be the future of Russia and Europe?"

Europe, as I said before, can be no stronger than its weakest link, which at present is Russia. Restore stability to Russia, and the Continent will be on its feet and no longer a matter for international worry.

Whatever errors the Bolsheviks may have made, they must be given credit for a definite effort to awaken 128,000,000 people, who for generations had been able neither to read nor write, whose ignorance made them live in squalor, who had



**WURLITZER**  
200 YEARS OF MUSICAL INSTRUMENT MAKING

**Try It  
In Your  
Own  
Home**

WURLITZER will send you any instrument with complete outfit for a week's Free Trial in your own home. No obligation to buy. Return the instrument at our expense at the end of the week, if you decide not to keep it. Trial won't cost you a penny.

**Monthly  
Payments**

A few cents a day will pay for instrument and complete outfit.

**Complete  
Outfit**

You get with the instrument everything that you need—velvet and plush lined carrying case with lock and key, all accessories, extra parts, self instructor, music, etc.—all at direct cost, practically for the cost of instrument alone.

Wurlitzer has made the finest musical instruments more than 200 years.

All instruments including Pianos and Victrolas, are embraced in the Wurlitzer plan.

**Send for  
New  
Music  
Book  
No Charge**

Every known instrument illustrated with prices, monthly payments and free trial blank. Book is absolutely free. Send the coupon now.

**The Rudolph Wurlitzer Co.**  
Cincinnati, O. Chicago, Ill.  
New York, N.Y. San Francisco, Calif.

**The Rudolph Wurlitzer Co., Dept. 1519**  
117 E. 4th St., Cincinnati 120 W. 42nd St., New York  
329 So. Wabash Ave., Chicago, Ill. 250 Stockton St., San Francisco

Send me your new catalog with illustrations in color and full description of the Wurlitzer Complete Outfits and details of the free trial and easy payment offer.

Name.....

Address.....

State musical instrument in which you're especially interested.....

Copyright 1921, The Rudolph Wurlitzer Co.



# Your Figure

Has Charm Only as You Are Fully Developed  
**BEAUTY OF FORM**

can be cultivated just the same as flowers are made to blossom with proper care. Woman, by nature refined and delicate, craves the natural beauty of her sex. How wonderful to be a perfect woman!

## Bust Pads and Ruffles

never look natural or feel right. They are really harmful and retard development. You should add to your physical beauty by enlarging your bust-form to its natural size. This is easy to accomplish with the NATIONAL, a new scientific appliance that brings delightful results.

## FREE BEAUTY BOOK

If you wish a beautiful, womanly figure, write for a copy of the treatise by Dr. C. S. Carr, formerly published in the Physical Culture Magazine, entitled: "The Bust—How It May Be Developed." Of this method Dr. Carr states:

"Indeed, it will bring about a development of the busts quite astonishing"

This valuable information, explaining the causes of non-development, together with photographic proof showing as much as five inches enlargement by this method, will be sent FREE to every woman who writes quickly. Those desiring book sent sealed, enclose 4c postage.

**THE OLIVE COMPANY, Dept. 210, Clarinda, Iowa**

Important Features in the DECEMBER number of

## SHADOWLAND

ROMANCE IN GOING TO SEA.....William Mc Fee

An unusual article by the author of "Captain Macedoine's Daughter" and "Casuals of the Sea"

THE WAYWARD POET OF ENGLAND.....Llewelyn Powys

An appreciation of the work of Ernest Dowson

"HEROES OR HUMAN BEINGS?.....Charles Divine

An amusing article on hero worship, with cartoons by Henkel

THE PLAY, THE PART, AND THE TIME.....Benjamin De Casseres

An interview with Lola Fisher, who cannot be lured to the screen

AN UNDERGROUND GUIDE TO MANHATTAN.....

Two pages of humorous sketches for travelers from Wall Street to Central Park

THREE WOMEN POETS.....Babette Deutsch

Edna St. Vincent Millay, the Ironist; Sara Teasdale, the Lyricist; Lola Ridge, the Rebel

IMPORTING ENGLAND'S FOREMOST STAGE.....Oliver M. Saylor

An illustrated article about the Moscow Art Theatre

## You Can Play the Hawaiian Guitar Just Like the Hawaiians!

Because Our Native Hawaiian Instructors Will Help You

### OUR STUDENTS SAY

St. Quentin, Cal.  
First Hawaiian Conservatory of  
Music,  
903 Woolworth Building, N. Y. City

Dear Sirs:  
Lessons 18 and 19 came last evening and I was pleased to see that they are beginning to get hard, or at least a little bit more to learn in them. I have a great deal of spare time to put in on the guitar and I enjoy it. Your course is the simplest and most interesting I have ever tried to learn. I am getting along fine and can play every lesson up to the last one and I can readily see that when I have finished with all of the lessons I will be able to play most anything and play it good. I am, in appreciation, Yours truly,  
E. FERGUSON.

P. S. If at anytime you wish to use my name as a reference for your course you may do so, as I think that anyone who takes it up will derive a great benefit from it and never regret it.

Koster School,  
314 So. Franklin St.  
Chicago, Ill.

First Hawaiian Conservatory of  
Music, Inc.

I shall certainly be very glad to recommend your course whenever the chance is mine to do so. Mr. W. R. Johnson has not phoned me yet, and if he does not phone in a day or so, will write him. Am sending a letter to Miss Helen Slavik today which I think may help to secure her enrollment, and I shall be glad at any time to write a personal letter to anyone whom you may suggest.

Your former student,  
W. L. Walker

Our improved method of teaching is so simple, plain and easy that you begin on a piece with your first lesson. In half an hour you can play it. Thousands of successful students prove this to be true.

**ONLY 4 MOTIONS** We have reduced the necessary motions you learn to only four, and you acquire these in a very few minutes. Then it is only a matter of a little practice to acquire the weird, fascinating, tremolos, staccatos, slurs and other effects that make this instrument so delightful. The Hawaiian Guitar plays any kind of music, both the melody and the accompaniment.

**FREE** Just think of it. 52 lessons on this wonderful guitar. You get a beautiful large sized genuine Hawaiian Guitar absolutely free as soon as you enroll for the lessons. All the necessary picks, the steel playing bar and 52 pieces of music are included without cost to you.

Special Arrangements for Lessons if You Have Your Own Guitar  
Your favorite instrument given away FREE with first lesson. SPECIAL COURSES UNDER FAMOUS TEACHERS. Learn to play VIOLIN, TENOR BANJO or UKULELE.

This makes a splendid Christmas Gift.

## Play Any Music

In half an hour after you get the free Hawaiian Guitar and the first lesson, you can play Hawaiian Melodies.

In a very short time after a little practice you can play any kind of music as well as Hawaiian, both the melody and accompaniment.

(TEAR OUT COUPON)



First Hawaiian Conservatory of Music, Inc.

233 Broadway (Woolworth Bldg.), New York City  
Please send me full information about your 52 easy lessons and FREE GUITAR OFFER.

NAME.....

ADDRESS.....

TOWN.....STATE.....

Print name and address clearly

C-12

not the slightest conception of the joys of an enlightened existence. I have seen photographs recently of crowds in the Imperial Theater at Moscow where I danced many times, enjoying the show with happy faces, where scores and hundreds would never have been allowed near the place under the old régime.

Lenin is a dreamer whose dreams have gone wrong. But it is dreamers who always make the start that eventually leads us out of the slough of despond. Trotsky is a man whose methods I cannot admire, but whose genius for organization is astounding.

What Russia of the Future can do was first brought before the world by the performance of Mr. Tchitcherin at the Genoa Conference. I think the world expected the Bolshevik delegates to arrive in a box car, to eat with their knives, and converse in an unintelligible jargon that would make them a laughing stock. Instead, Mr. Tchitcherin gets up, with his marvelous command of thirteen languages, dominates the entire table, whipsaws some of the most brilliant diplomats in Europe and generally proves, as you Americans call it, the "surprise package" of the Conference.

For several years now I have made dancing more or less of a sideline, and have been devoting myself to the cinema. I have done this deliberately—for some day I am going to take into Russia a company which will make Russian moving pictures in Russian backgrounds, giving to a great people their first real opportunity to profit by the great educational advantages of the cinema. What Russia now needs is some medium that will educate quickly. It takes years to learn to read and write, but impressions thru the eye from a moving picture screen are absorbed rapidly. I firmly believe that the cinema will be the most important factor in making the new Russia. I have discussed my plans with such leaders of American motion pictures as Cecil B. de Mille, Jesse L. Lasky, George Fitzmaurice, William de Mille and others, and they agree with me that in the history of the world has the motion picture been afforded a most glorious opportunity.

I danced in Europe, entertained royalty before kings fell. I hope to go back with a greater mission, the education of sleeping millions thru the magic of the picture camera.

The Hollywood Boulevardier Chats

(Continued from page 68)

young engineer named Harry K. Fairall. They are of startling effect. But the audience has to wear a special pair of celluloid glasses colored green and red to get the effect.

\* \* \*

Mary Pickford is said to be negotiating with Ernst Lubitsch to direct her in "Dorothy Vernon of Haddon Hall."



# Man Finally Reproduces Nature's Natural Flush!

Old-Fashioned Rouge has had its Day and Women are Turning to this New Discovery

AT LAST a satisfactory, *scientific* way of imparting color to the cheeks! An Englishman discovered it. Women everywhere are welcome to the secret. This announcement—not designed to sell you anything—is truly important to every thoughtful woman who values her personal appearance.

A two-year search for a tint which would not clash with Nature has resulted in one so perfect that its use has spread faster than a large laboratory could supply the trade. Meantime, a limited quantity is being sent direct [without charge] to those anxious to try it. But first, read what English Tint is, and how it works.

Why the Tell-tale Shades of Rouge Were Wrong

Three hundred shades were tried before the English Tint known as Princess Pat was found. All the old rouge colors had the same great fault—every one of them added to the face a color that was not natural. Their purplish tinge could neither match nor blend with Nature. Then an extraordinary experiment was made. Uncompromising reds were abandoned, and the scientist tried—*orange!*

A rare shade of *orange* was applied to his assistant's cheeks—and Nature performed her miracle! Instantly, the orange hue turned the familiar, imitable flesh tone. The woman's natural color and the added color became one! The effect is exactly as when the color of your cheeks is deepened by a flush. Brightest sunlight reveals no difference

between the color of your skin and the English Tint used to enhance it.

No wonder this way of emphasizing one's own natural coloring is fast ending the use of things which cover it up. Princess Pat English Tint gives that desirable shell-like tone quite impossible to the most skillful user of the old-fashioned purplish rouge.

And your introduction to Princess Pat is secured without cost!

Amazing Features of Princess Pat English Tint

Here is a tint that takes its color from your own. So the one shade is correct for any type of complexion. (Old style rouges have failed because of the impossibility of "matching" an artificial color with yours.)

English Tint has this tremendous advantage: It retains

the same, perfectly natural appearance *whatever quantity is applied*. Deepens to any desired warmth of color *without a trace of purple*; and the effect is the same by day or electric light.

Princess Pat is perspiration-proof and water-proof; English women have found it unaffected by surf-bathing. It *will not run*. Yet it vanishes in a moment when you apply a bit of cream.

This scientific tint has with such enthusiasm that of two continents have all on fresh shipments to the stores. Your druggist may be supplied; see if he has any. You may take advantage of the offer of a free trial of the



*He discovered a tint so perfect nowoman can afford to ignore it, or ever look her best without it*

special offer which follows means that any woman desirous of trying this new and better tint may do so. Until the distributors are able to supply all stores with Princess Pat English Tint, a request mailed direct to them will bring you a complimentary supply. It is sent without any charge whatever, to acquaint you with the unusual superiorities of this very unusual tint. Use the coupon printed below for your convenience; do so now.

## FREE!



A Week's Supply of  
**Princess Pat**  
English Tint

Free of charge!

News of this new beauty aid that works hand-in-hand with Nature has caused an embarrassing shortage for the time. We can, however, let every woman who writes us have a week's supply—and this we are glad to do without cost to you.

If your dealer has English Tint you will want to have it and use it today. If not, request some of us and it will be forwarded to you by return mail. The Princess Pat English Tint is never used.

**GORDON GORDON, Chicago** SOLE AM DISTRI

Princess Pat English Tint—Princess Pat Cream—Almond Base  
Face Powder—Instant Astringent—Princess Pat Perfumes



# IMPORTANT ANNOUNCEMENT

## FOX FILM CORPORATION

wishes to call to the attention of the public that certain advertising matter has been published by a company known as Fox Photoplay Institute, of which one Charles Donald Fox is the president, requesting the public generally to submit motion picture scenarios to that company and in which the company also offers its services in developing scenario writers.

## FOX FILM CORPORATION

in order to be sure that there will be no confusion caused in the mind of the public, wishes to make it clear that Fox Film Corporation is in no manner connected, either directly or indirectly, with the Fox Photoplay Institute. That the Charles Donald Fox who is the president of that company is in no manner connected with this company, nor is he authorized to act in any capacity for this company.

## FOX FILM CORPORATION

does not make the assertion that the Fox Photoplay Institute has misrepresented itself or has attempted to act for Fox Film Corporation, but numerous inquiries and letters have been received by this company from persons located in various parts of this country with reference to the Fox Photoplay Institute, which demonstrate that they were of the impression that our company was associated with that company, and in order to prevent any further confusion or misapprehension this statement is made, so that there can be no doubt in the mind of the public that Fox Film Corporation is in any manner connected, either directly or indirectly, with the Fox Photoplay Institute.

SAUL E. ROGERS,  
General Counsel.

## FOX FILM CORPORATION

West 55th Street

New York City

## Pre-Griffith Days

(Continued from page 19)

Screens well," prophed the prophets. This year Gladys Hulette played in "Tol'able David" as the leading woman of "the promising young juvenile."

"The Soul of a Magdalen," with Madame Petrova. "He gave evidence of his tomorrow then," said Madame Petrova.

"Bab's Burglar," with Marguerite Clark. "He was the central figure," pressed the agents.

"For Valor," with Mabel Ballin and Winifred Allen. "Patrons stated that the work of Dick Barthelmess overshadowed that of the star."

"Rich Man, Poor Man," with Marguerite Clark. "Young lover is delightfully played by Richard Barthelmess. He seems to have grown up since his fairy prince days," thus the sages.

"Seven Swans," with Marguerite Clark. "Prince Charming played by Richard Barthelmess won his way right to the hearts of the kiddies. His work was one of the bright spots in the picture." Selah!

"Sunshine Nan," with Ann Pennington. "The more you see of Richard Barthelmess the better you grow to like him," wised the wise acres.

"Hit the Trail Holliday," with George M. Cohan, 'nuff sed.

"Three Men and a Girl," with Dorothy Gish.

"The Hope Chest," with Dorothy Gish. "Dick Barthelmess is splendid," thused the enthusiasts.

There followed "Boots," "Peppy Polly" and "I'll Get Him Yet," all with Dorothy Gish. "Young Mr. Barthelmess whom matinee girls do adore," fanned the fans.

Which reminds me: recently, while making "The Bond Boy," Mr. Barthelmess said to me, "I would never want my success to rest on such transient things as youth or looks. Success must be built on solider sands than these."

"Nearly Married," with Madge Kennedy. "A marvelous departure from recent work," marved the marvelers.

"The Girl Who Stayed at Home," with Carol Dempster. "Progression is his slogan," sloged the slogers.

There was also "Camille," with Theda Bara in the spring of 1917.

And there followed the pictures nearer to our minds: "Broken Blossoms," "Scarlet Days," "The Idol Dancer," "The Love Flower," "Way Down East," "Tol'able David" and the others.

NOW—who "made" Dick Barthelmess?

All answers respectfully considered.

## A Correction

In the October CLASSIC, on page forty-five, there appeared a picture of Joseph Dowling with Thomas Meighan in "If You Believe It, It's So." Unfortunately it was labeled Theodore Roberts. We have received at least a hundred letters apprizing us of our mistake, which error we cannot but regret as inexcusable.

(Eighty-four)

BE AN ARTIST

BEAUTYPEEL creates "THAT NATURAL COMPLEXION" by peeling-off freckles, pimples, blackheads, liver-spots, wrinkles, pox-pits and oily skins. NON-ACID (patented) lotion. Painless, harmless, effects astounding. Guaranteed. Proofs. Beauty Talk Free. BEAUTYPEEL COSMETIC CO., El Paso, Texas.

**\$40.75**  
Cash or Credit

**RED TAPE DELAY**  
Genuine Diamond  
ent-balance in 12  
m.  
Write Today  
get the very best at

used in colors containing a  
the highest quality of Dis-  
request. Write for it now.  
on St., Chicago, Ill.  
ame Location

Lady  
Lorraine  
Ring 14kt.  
Solid gold.  
Large steel  
blue white  
diamond of  
richest bril-  
liancy.  
Wear It  
Now. Pay  
Later

\$10.00  
Down  
\$2.50  
Mo.



# "George Couldn't Believe I Had Made Them All By Myself!"

"HE was dumfounded! And no wonder! Six months ago I couldn't sew a stitch! But when I told him the whole story, he said something that made me the happiest woman in town! I used to wonder where in the world my clothes money was coming from! But now—thanks to the School of Modern Dress—I have more and prettier clothes than I ever had before in my life—at a fraction of what they cost in the shops! And I know that what I did, any woman or girl can do!"

Women everywhere are saying things like this, since they have learned, right in their own homes, in spare time, through the School of Modern Dress, how to make all kinds of stylish, becoming clothes.

No longer do they have to say, "Oh! I'd just love to go, but I haven't a thing to wear!" Now, at the mere cost of the materials, they can create for themselves dresses, suits, and hats, that are appropriate and in good taste, whatever the occasion.

The remarkable "New Way Course in Fashionable Clothes-Making" was prepared under the guidance of expert dress-makers in simple step-by-step lessons. You need not know anything at all about sewing to begin with. The lessons start with the very simplest stitches and reveal to you *step-by-step* all the correct "professional" methods of the dressmaker's art, until you can plan and completely make even the most elaborate clothes for yourself or others.

The directions are so simple that anyone who can read can readily understand them—and the pictures show, by actual photographs, just exactly what to do.

The New Way Course is designed to accomplish in a few months what formerly would have taken two or three years to do. With it, hundreds of other women have solved their clothes problems; with it, you can solve *yours* too.

Suppose a fashionable new gown attracts you in a shop window. You see that it is just

the style most becoming to you, just the kind of a new frock you want. Through the New Way methods of sewing, you can duplicate this dress in a few evenings—at one-third or less the ready-made cost. And for the saving you effect through making the dress instead of buying it, you can have two more pretty dresses.

Or suppose that the gown you see in the window is not quite appropriate to your type of figure. You can duplicate the style, change the color to suit yourself, alter the lines a trifle here or add a touch there—and you have a distinctive gown, made just for you.

For the New Way Course teaches you *more* than how to make beautiful clothes. It shows the way to make clothes that are beautiful on *YOU*. You will learn how to combine your dress materials into an artistic interpretation of yourself. You will discover how to express your tastes, your ideals, your very individuality in the clothes you wear.

You can learn, too, all about the new materials and how to combine and use them effectively. You learn how to make over last season's clothes to conform with this season's styles—thus doubling the life of every garment.

You can do away once and for all with the tiresome visits to the dressmaker. You will never need to bother again with the shortcomings of ready-made garments. And yet you don't need to know even the first thing about sewing or dress-making in order to master this New Way Course. You begin at the very beginning and progress rapidly, but surely, until you are fully capable of designing, cutting, finishing, fitting, and trimming anything from the simplest apron to the most elaborate evening dress.



things necessary to make garments required in the course. You receive free sufficient material and trimming during the course to make a smart collar and cuff set, a dainty chemise, a handsome blouse, a useful house dress, a convenient "over all" apron and a stylish afternoon frock. No other school furnishes such free materials to students.

You know from your shopping experience that these articles would cost you many dollars if bought ready made in the stores. The School of Modern Dress shows you how to make them all yourself.

In addition, if your enrollment is received promptly, you receive free a beautiful Oriental work-basket containing a complete sewing outfit, and a valuable dress and skirt form.

The School of Modern Dress also offers a course in Millinery just as fascinatingly easy, practical and complete as the Dress-making course. It reveals all the secrets of the milliner's art, and makes it possible for women everywhere to make and trim all kinds of stylish, becoming hats—for themselves and others—and save one-third to one-half the prices they now pay.

## Send for This Free Booklet

You can find out all about the School of Modern Dress without expense or obligation. Simply fill in and mail the coupon below and you will receive our beautifully illustrated booklet telling all about this great school and what it is doing for women and girls everywhere.

## Mail the Coupon NOW

**The School of Modern Dress, Inc.**  
Dept. 6512, 821 Jefferson St.,  
Buffalo, N. Y.

-----  
THE SCHOOL OF MODERN DRESS, Inc.,  
Dept. 6512, 821 Jefferson St., Buffalo, N. Y.

Please send me your free booklet, giving full information about "The New Way Course in Fashionable Clothes-Making." Sending this coupon does not obligate me in any way. I am particularly interested in

Dressmaking ☐

Millinery ☐

Name.....  
State in letter Miss or Mrs.

Address.....

City.....State.....  
M. P. Classic 12-22

## Find Out How to Get These Valuable Things Free

Materials free for six smart, handsome garments. A beautiful work-basket and sewing outfit—free. And a valuable skirt and dress form—yours without cost if you act promptly. Send the coupon today for full details of this offer!

## How to Get Six Smart Garments FREE

Not only does the School of Modern Dress teach the newest, most up to date and rapid methods of sewing, but it is the only school that supplies, absolutely free to its students, the materials and trim-





*Genuine*



# ASPIRIN

SAY "BAYER" when you buy. Insist!

Unless you see the "Bayer Cross" on tablets, you are not getting the genuine Bayer product prescribed by physicians over 23 years and proved safe by millions for



Colds	Headache
Toothache	Rheumatism
Neuritis	Lumbago
Neuralgia	Pain, Pain

Accept only "Bayer" package which contains proper directions.  
Handy "Bayer" boxes of 12 tablets—Also bottles of 24 and 100—Druggists.  
Aspirin is the trade mark of Bayer Manufacture of Monoaceticacidester of Salicylicacid

## DO YOU LIVE IN A HAUNTED HOUSE?

*A House Haunted by the Ghost of Your Departed Beauty?*

Does this Ghost peer over your shoulder whenever you glance into a mirror, an unhappy reminder that your figure has lost its lithe slenderness, that your hair is scant and lusterless?

And, whenever you gaze upon exquisite colorful fabrics, does this Ghost whisper: "You cannot wear those tints—your skin

is now muddy and sallow, your eyes are dull, your personality has lost its radiance and charm"?

And is this Ghost so omnipresent in your thoughts that you have become self-conscious—even morbid? Has it driven away your grace and your poise?

If this case is yours, then

**YOU MUST BANISH THE GHOST BY REPEATING**

*Three Magic Words:*

*Beauty*

**for JANUARY**

A study of this magazine and an application of its advice and formulas will gradually materialize your departed beauty. But this cannot be accomplished perfectly unless your mind be rejuvenated as well as your body. So we offer in our New Year's number three special features:

An "Imaginary Conversation" with Du Barry that will make you laugh—and laughter is the finest of beauty tonics. A short story by the author of "Violets and Spice" that will fire your imagination.

An illustrated article, "Good Looks for Xmas," that will banish all the worry lines which have been forming because you haven't been able to find suitable gifts for the holiday season.

*Beauty* for *Beauty*  
January

## Flashes from the Eastern Stars

(Continued from page 58)

It was the first print of "Douglas Fairbanks in Robin Hood" and was insured for five hundred thousand dollars.

Charles Ray will film his next picture, "The Courtship of Miles Standish," in New England. He and his associates are indulging in much research work to insure a picture that will be historically correct in every detail.

Rodolph Valentino travels by taxi in New York nowadays. He appeared but once in his own car, and then it was so mobbed by the interested bystanders that it had to be sent to the shop for repairs.

Betty Blythe has commenced production on "The Darling of the Rich," her second Whitman Bennett starring vehicle. If titles do not lie, Miss Blythe will again have an opportunity to set the pace for the season's styles.

## HEARTS

By OSCAR WILLIAMS

Oh, hearts there are that cry at night,  
And hearts that sing by day,  
But hearts that cannot cry or sing  
Must dumbly waste away.

Oh, hearts that cry are eased in storms,  
And hearts that sing, in peace,  
But silent hearts in all the world  
May never know release!

## TWILIGHT

By MARGARET MAYFIELD

Long shadows all aslant,  
The vanishing sun's lurid eye  
Winkling between grey lidded clouds.  
A park bench, discreetly hid,  
Between two trees,  
With overhanging branches,  
Kissing the brown earth.  
Across the grass a slender figure comes,  
The sun's last ray flaming on her cheek and  
hair—  
Ah, twilight to me is—You!

## ALONE

By LYS DE GONCOURT

The sun shines bright,  
But not for me—  
October's day is blue.  
The hours take flight,  
But just for me,  
They drag a lifetime thru.

The forest's gold  
Is not for me—  
Nor yet its crimson flame.  
Its story old  
For all but me,  
Still makes resistless claim.

Heaven's bright blue sky  
For me alone,  
Seems chill, remote, and grey.  
Oh, must love die?  
Bereft! Alone!  
My lover's gone away.



# Let DIAMONDS say Merry Xmas

642AD—18" indestructible quality Pearls of unusual sheen and lustre with White Gold clasp, \$14.50 set with genuine Perfect cut diamond.



643AD—Premier Diamond Ring, Blue-white Quality Diamond. . . . \$95.00



644AD—Engraved Premier Diamond Ring, Blue-white Diamond. . . . \$37.50



645AD—Green Gold Hexagon Platinum Top with Blue-white Diamond. \$55.00



646AD—Engraved Belcher Ring, Blue-white Perfect cut Diamond. . . \$60.00



647AD—Substantial Round Belcher Ring, Brilliant Blue-white Diamond. \$80.00



648AD—Gent's Cluster Ring, 7 Blue-white Diamonds set in Platinum. . . . \$83.50



649AD—Cluster Ring, 7 Blue-white Diamonds set in Platinum. . . \$73.50



650AD—Green Gold Gypsy Cluster, 7 Blue-white Diamonds. \$87.50



654AD—Gent's Ring, finest quality Blue-white Perfect cut Diamond. . . \$110.00



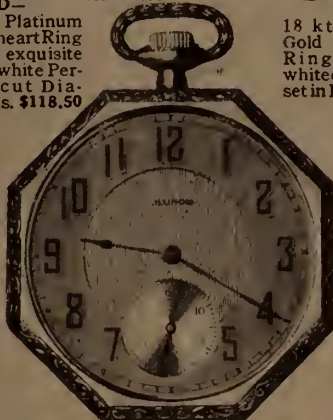
655AD—White Gold Gent's Ring, Blue-white Perfect cut Diamond. \$116.50



652AD—Popular 14kt. White Gold rectangular Wrist Watch, very much in demand, 15-jewel guaranteed imported nickel movement. Special Price \$33.65



653AD—18 kt. White Gold Hexagon Ring, 7 Blue-white diamonds set in Platinum. \$59.50



656AD—Famous 19-jewel Illinois in 20-year Engraved case with Engraved gilt dial \$39.75

## For a few cents a day

Think of it! You can own any of these bargains—the greatest in America—for a few cents a day. Your simple request brings your choice for free examination. Do not send a single penny.

## NO MONEY DOWN

Any of the startling diamond values pictured here can be yours without risking a single penny. Each item is ideally suited for Christmas and will make a charming gift. No matter what you select, you pay **only a few cents a day**. Your selection sent on your simple request without a single penny down. If you don't agree that it is the **biggest bargain** you have ever seen, return it at our expense. If you keep it, pay at the rate of **only a few cents a day**.

### YEARLY DIVIDENDS

You are guaranteed 8% yearly increase in value on all diamond exchanges. Also 5% bonus privilege.

### BIG MILLION DOLLAR BARGAIN BOOK FREE

The Greatest Bargains in America are pictured. Send coupon for your copy today to Dept. 1519. See these wonderful bargains for yourself sold under the Lyon Charge Account Plan.

**SEND FOR  
MILLION  
DOLLAR**

**BARGAIN  
BOOK**

**FREE**

**J.M. LYON & CO.**  
**2 - 4 MAIDEN LANE, NEW YORK**  
*In Business Nearly 100 years*

**J. M. LYON & CO.,**  
**2-4 Maiden Lane, Dept. 1519**  
**New York, N. Y.**

Please send me at once your big 128-page **MILLION DOLLAR BARGAIN BOOK**, showing thousands of America's greatest diamond and jewelry bargains.

Name

Address

City  State

**Special Discount 15%**

on all cash  
sales for  
this month only.





## Pay Nothing

An amazing new offer—wear this GENUINE DIAMOND for a week at our expense—absolutely no risk to you—deposit nothing—READ EVERY WORD OF THIS OFFER:

**Send No Money  
Pay No C.O.D.**

### Mail the Free Trial Coupon Below

Just send the coupon below—do not enclose a penny—and we will send you on approval at our expense your choice of these diamond rings. The ring illustrated above is the most beautiful hand engraved solid gold ladies' ring you ever saw, set with a fine, large, genuine blue-white diamond. Pay nothing when it arrives. Merely accept the ring and wear it for a week, at our expense. After a week decide. If you return the ring, that ends the matter. You have risked nothing. But if you keep the ring, send us only \$3.75 a month until you have paid the amazingly low price of \$38.75 for this regular \$50 value. The ring is an elaborate pierced model in solid 14K green gold with hand engraved white gold top. A striking new model. The diamond is a beauty—extra brilliant, blue white, perfectly cut—a remarkably big value.



Men's extra massive 14K solid gold fluted ring with 18K hand cut white gold top set with extra fine perfectly cut blue-white genuine diamond. Extra Big Value. Now \$38.75—\$3.75 a month. Send no money. Pay no C.O.D. A week's trial absolutely FREE. Mail coupon now.

Just mail the Free Trial coupon below. Be sure to enclose finger size. **SEND NO MONEY—pay nothing on arrival.**

Harold Lachman Co., Dept. 1519, 204 S. Peoria St., Chicago

Send me absolutely free and prepaid, for a week's trial, the genuine diamond ring checked below. I am to pay nothing when it arrives. After one week I will either return the ring by registered mail and that ends the matter, or I will send you \$3.75 each month until \$38.75 has been paid. Title remains with you until fully paid. **I ENCLOSE MY FINGER SIZE.**

☐ Ladies' Ring No. A4350

☐ Men's Ring No. A4450

Name.....

Address.....

Age..... Occupation.....

Copyright 1922, Harold Lachman Co.



### Wrestling Book FREE

Be an expert wrestler. Learn at home by mail. Wonderful lessons prepared by world champions Farmer Burns and Frank Gotch. Free book tells you how. Tells holds, blocks and tricks revealed. Don't delay. Be strong, healthy. Handle big men with ease. Write for free book. State age. Farmer Burns School, 1519 Railway Bldg. Omaha, Neb.

## To Hold the LOVE You Cherish— Stay Slender!!

A sure way to lose a love you hope to hold is to allow hideous fat to smother and subdue your beauty.

If obesity threatens your right to Love, **ACT NOW!** Reduce! It's no hardship if you do it this simple, easy way—Use Dr. Lawton's GUARANTEED Fat Reducer.



### Dr. Lawton's GUARANTEED Fat Reducer

For Men and Women

Apply the Reducer 10 minutes twice a day wherever fatty development occurs. By gentle self-massage, through vacuo-vibration, over-flesh steadily disappears—no exertion or strain.

No need for exercising, dieting, drugging or taking thinning baths. Here is the Lawton GUARANTEE: If actual reduction is not shown taking place within 11 days, full trial period, return The Reducer and Dr. Lawton will quickly refund your money without questioning. No disappointment for you with THAT assurance!

Test The Reducer now. It costs \$5, plus 20c for packing, postage and insurance, \$5.20 in all. Write for your Reducer today—or send for convincing proof.

**DR. THOMAS LAWTON**

Dept. 6, 120 W. 70th St., New York City

## If I Were Queen

(Continued from page 56)

when I requested you by letter to break off your engagement to Prince Gregory?"

I tried to speak calmly above the wild beating of my heart. "Prince Valdemir," I said, "you have made a mistake, and I have let you make it. I am not the Princess Oluf, but a friend to whom she gave a locket with her coat of arms on it." I saw that he did not believe me, and grew desperate. "I did it for fun!" I lied with stiff lips—I must make him hate me! For the sake of honor and loyalty and Oluf, I must make him despise me. "I was playing with you all the time! I wanted to boast to my friends that I'd been made love to by a Prince—I wanted—" a sob choked me, and I turned and ran blindly thru the gardens that seemed suddenly so hot and pitilessly bright that they hurt my eyes.

It was then that old Wortz got in his dirty work. I found out afterwards that he had another princess in mind for Valdemir, a creature with buck teeth and mouse-colored hair. But all I knew at the moment was that I was suddenly seized by two guards and carried bodily down some flights of steps and thru winding passages that smelled damp and underground and finally pushed into a kind of cell and the door locked behind me! I supposed those things never happened except in the movies.

I was trying to decide whether to laugh or cry or faint away, or whether simply to sit down and wait and see what happened, when the door was flung open again and there stood Valdemir! "I followed you and saw the outrage!" he cried, catching me close—so close that I could feel his heart pounding. "Come, confess! You were teasing me just now—look me in the eyes and tell me you do not love me if you can!"

I looked into his eyes, and I forgot everything for a mad moment. "I do love you!" I cried. "Always! I do! I do!"

The next few moments belong to me and no one else. I thought it was going to be all I should ever have in life so I took them. Then I grew very quiet and still. "I want to go to my room," I told my prince. "I want to think over what has happened, and I want you to think it over too. For what I told you is the truth. I am not the princess. I am just a girl, and princes don't marry ordinary girls except in fairy tales!"

I knew that it would be no use for me to run away from him again. But as soon as I was by myself I made my plans. I would leave the palace and make my way, flood or not, to Kragcliffe. And afterward when I found Aunt Ollie—for somehow I knew that it would take more than a few bandits to feaze Aunt Ollie!—afterward, we would go back to America and I would put my memory of happiness away in a secret drawer in my heart to take out and look at sometimes in secret when life got too grey and chilly.

How I got thru the flood I hardly remember now. I moved mechanically thru the most amazing scenes with only a dim recollection of them when I tried to look back. But I carried something wilder and more turbulent than a flood in my heart!

Somehow I got to Kragcliffe, where I found Aunt Ollie placidly knitting a grey woolen sock beside the throne and Oluf pale and distressed. She said that she had been worried about me, but—being a woman myself I sensed that there was another cause for her unhappiness.

"When I whipped up that bandit's horse and drove him back to the railroad in time to take the relief train," Aunt Ollie observed, "I never dreamed I was ever going to be chummy with royalty. On principle, I disapproved of 'em! But, land sakes, this poor child here needed a friend, and some of the headache tablets I had in my bag, and a little decent food which I went down into the kitchen and cooked myself in spite of those heathens in white caps." She glanced shrewdly at Oluf, "it's my opinion she's pining over some love affair! I may not be royal, but I'm a woman, and I know the symptoms!"

Oluf blushed, and I saw her glance at a portrait on the wall. My heart gave a great leap, for it was the picture she used to have on her bureau, enlarged—the picture of Prince Gregory. "Then," I gasped, forgetting that she was a queen and grabbing her arm quite as tho it didn't have blue blood in its veins, "then you don't want to marry Valdemir after all?"

Oluf shook her head, wonderingly. "Of course not! And I can't understand why he wants to marry me either—he's never even seen me. But I shall have to sacrifice myself for the good of my country!"

"But he doesn't want to marry you," I burst out, "he wants to marry me! At least he thought I was the Princess Oluf—" and I told the whole story. "But of course, now that he knows I'm not a princess, it's all over," I finished, trying to keep the silly shake out of the words. "Is it?" cried a deep voice behind me, and Valdemir had taken me, before them all, into his arms and kissed me until I knew that somehow my dream had come true.

"Princess Oluf," he said, over my head, "I give my consent to your marriage with Gregory of Masavania." He turned to Aunt Ollie with a profound bow, "Madame, I ask the hand of your niece in marriage!"

It was the first time in my life I ever saw Aunt Ollie fussed. She dropped three stitches before she could answer him. "I'm sure you're very welcome, Your—Your—Worship," she said in a flustered tone.

Then we were alone, and my prince— But the rest is none of anybody's business but mine!





# Five Fair Faces

*from the thousands that hope to be reflected in the American Beauty Mirror*

## Do You Wish Your Face Reflected There?

### IMPORTANT

**Brewster Publications** herewith announces the **closing date** of the American Beauty Contest—**December 15, 1922**. Any photographs received bearing a postmark of a later date will be disregarded.

You still have time to become an entrant. Read the simple rules and consider the splendid rewards that may come to you.

We are *not* looking for a movie heroine, or a stage star, or an intellectual wonder, or a personality crank. We are looking for Beauty—and we are going to find her—the most beautiful woman in America!

This is an unprecedented offer. Do not fail to take advantage of it. Send us your photograph. That is all that is required of you. Think what you may win—just because you happened to be born beautiful. Scrupulous care will be taken of every picture received. ALL of them will be examined by the contest judges.

### THE REWARDS

To the woman who our illustrious judges shall decide is the most beautiful in America, will be given:

1. A trip to New York, properly chaperoned, and a chance to take in the pleasures which only that great city affords: the opera, the theaters, our wonderful library, the famous "East Side," great museums, the celebrated Greenwich Village, all the luxurious and beautiful shops on the most luxurious and beautiful street in the world—Fifth Avenue—and so on.
2. A well-known American artist will paint her portrait.
3. A representative American sculptor will model her head.
4. These works of art will be exhibited in one of the leading art galleries in New York City and elsewhere.
5. She will have her picture on the cover of BEAUTY magazine.

There will be a second prize and a third prize, and possibly more. These will be announced later.

In view of the fact that the American Beauty may be found in New York City, or its immediate vicinity, the prize in her case will be \$1,000, instead of the visit to New York. Just think of that—

**One  
Thousand  
Dollars  
(\$1,000)**

This is a portrait of:

Name.....

Address.....

.....

Age..... Weight..... Height.....

Color of Eyes..... Hair..... Complexion.....

It is submitted to the American Beauty Contest, subject to the rules thereof, by:

Name.....

Address.....

.....

Occupation (optional).....

### REMEMBER

The judges of our Beauty Contest are well-known artists, writers and editors.

All photographs of entrants will be turned over to the *Metropolitan Magazine*, from which they will select photographs to be used on the *Metropolitan* Cover Contest.

### THE RULES

1. No photographs will be returned.
2. No exceptions will be made to this rule.
3. Winners will be notified.
4. Snapshots, strip pictures, or colored photographs will not be considered. Outside of these, any kind of picture will be accepted; full length or bust, full face or profile, sepia or black. You may submit as many photographs as you wish.
5. Photographers, artists, friends and admirers may enter pictures of their favorites. Credit will be given photographers whenever possible.
6. Do not ask the contest manager to discuss your chances. He has nothing to do with that end of it.
7. Do not write letters. The close of the contest will be announced in

**MOTION.PICTURE. CLASSIC**  
MAGAZINE  
**SHADOWLAND and Beauty**

at least three months in advance. There will be a contest story every month in all four magazines, with all necessary news and information.

8. The most beautiful pictures received each month thruout the operation of the contest will be published in a monthly Honor Roll in all four magazines. These girls will be notified when, and in which magazine their picture will appear. This does not mean that they have necessarily qualified for the final award, nor that those whose pictures are *not* published have failed. The winner will not be decided upon until the end of the contest.
9. Such a coupon as the one below, properly filled out, *must* be PASTED on the BACK of every photograph submitted.

10. Be sure to put sufficient postage on your photograph.

11. The contest is open to any girl or woman sixteen years or older, professional or non-professional, in America. That means the whole continent!

NOTE.—Any infraction of these rules will cause a contestant to be disbarred from the contest.

Address your photograph:  
Contest Manager, Brewster Publications, Inc., 175 Duffield St., Brooklyn, N. Y.



# XMAS GIFTS

## Buy NOW Take a FULL Year To Pay



C1 — First quality blue-white diamond set in genuine 14K. setting .....\$14.50



C2 — Ladies' 18K. white gold ring set with two diamonds and one genuine sapphire .....\$76.00



C3 — Ladies' 18K. white gold hand engraved set with two first quality diamonds .....\$45.00



C4 — Ladies' 7 diamond and Cluster resembles 20ct. solitaire. 14K. white gold mounting \$57.50



C5 — Gentlemen's 7 diamond Cluster set in solid platinum. 14K. gold mounting .....\$55.00



C6 — Ladies' 7 diamond Cluster set in solid platinum. 18K. white gold mounting .....\$13.50



C7 — First quality perfect cut diamond set in 14K. solid gold mounting .....\$100.00



C8 — Beautiful rectangular wrist watch of 14K. solid white gold, fitted with guaranteed movement of 15 ruby and sapphire jewels .....\$25.00



C9 — Elite ring of 14K. solid gold set with first quality perfect cut diamond .....\$35.00



C10 — Hand engraved 14K. solid white gold; perfect cut, blue-white diamond .....\$50.00



C11 — 6 diamonds encircling 4 French blue sapphires set in solid platinum. 18K. white gold shank .....\$57.50



C12 — Gentlemen's 14K. tooth ring set with first quality blue-white diamond .....\$65.00



C13 — Ladies' solid platinum ring set with perfect cut, blue-white diamond .....\$67.50



C14 — Beautiful design of 18K. white gold set with perfect cut diamond .....\$27.50



C15 — "Loveheart" betrothal ring of solid platinum, perfect cut, blue-white diamond center; 4 diamonds on sides .....\$110.00



C16 — Ladies' 18K. white gold set with perfect cut, blue-white diamond .....\$25.00



C17 — Ladies' Tiffany Belcher of 14K. solid gold; perfect cut diamond .....\$25.00



C18 — Ladies' 18K. white gold hand engraved set with perfect cut, blue-white diamond .....\$56.00



C19 — White and green 14K. Lavalier; diamond center, pearl drop, complete with 14K. neck chain .....\$25.00



C20 — Ladies' 18K. white gold set with first quality blue-white diamond .....\$57.50

### Pay Next Year for your Christmas Gifts!

Order Now Don't Send a Penny

—goods come to you for examination. Pay (1/2) 20% only if you are satisfied. —Take a full year to pay the balance. "ROYAL" diamonds are genuine first quality blue white perfect cut. Every article an exceptional value. All goods sent on approval for 30 Days' Trial. Satisfaction guaranteed. No references demanded—no red tape—no money in advance. 10% Discount for Cash.

8% yearly Dividends in exchange allowance guaranteed on every diamond purchased from us.

FREE "Royal" Xmas Catalog



The most complete catalog ever published of Diamonds, Watches, Jewelry, Silverware, Cameras, Ivory Toilet Sets, etc., sent free. Prices the lowest—quality the highest. 30 Days' Trial and a full year to pay on everything you order from our \$2,000,000.00 stock.

Send for your free copy today

Address Dept. 698

Established 1895

## ROYAL DIAMOND & WATCH CO.

35-37-39 Maiden Lane - New York

**YOUR HOROSCOPE** scientifically calculated by the Science of Astrology will discuss your personality with general affairs of life. For Analysis send \$1.00 and birthdate, time of birth if known, and place. Address "NEOTERIC ASTROLOGY" offices, Suite A, 3571 Grammercy Place, Los Angeles, California.

## LABLACHE

### FACE POWDER

As a girl, Mother's box of Lablache fascinated and tempted me. Its daintily fragrant powder cooled and refreshed my skin.

Now, in grown-up years, Lablache is still my choice for its purity, softness and clinging quality.

#### Refuse Substitutes

They may be dangerous. Flesh, White, Pink or Cream, 50c, a box of druggists or by mail. Over two million boxes sold annually. Send 10c. for a sample box.

**BEN LEVY CO.**  
French Perfumers, Dept. "C"  
125 Kingston St., Boston, Mass.



## "ZEE BEAUTIFUL GIRL PICTURES"

10 wonderful poses, \$1.00; 18 specials, \$2.00. Genuine "Taken from Life" Photographs. Money refunded if dissatisfied.

BAIRART CO., Dept. 115, ST. LOUIS, MO.

### An Easy Way to Remove Dandruff

If you want plenty of thick, beautiful, glossy silky hair, do by all means get rid of dandruff, for it will starve your hair and ruin it if you don't.

The best way to get rid of dandruff is to dissolve it. To do this, just apply a little Liquid Arvon at night before retiring; use enough to moisten the scalp, and rub it in gently with the finger tips.

By morning, most, if not all, of your dandruff will be gone, and three or four more applications should completely remove every sign and trace of it.

You will find, too, that all itching of the scalp will stop, and your hair will look and feel a hundred times better. You can get Liquid Arvon at any drug store. A four-ounce bottle is usually all that is needed.

The R. L. Watkins Co., Cleveland, Ohio.

Iris In

(Continued from page 50)

Dont commit suicide, either.

Dont sleep under water.

Cut out strenuous sports like pinochle, parchesi and hearts.

Lay off pneumonia, and Bright's disease.

Dont work; dont worry; dont play with dynamite.

Dont get married in haste and repeat at leisure.

And lastly, dont go over Niagara Falls in a barrel.

Additional note: Avoid strychnine, prussic acid, and denatured hootch.

✱ ✱ ✱

In William de Mille's production of "Clarence," Wally Reid lays aside his automobile goggles for horn-rimmed spectacles and makes up to look intelligent.

✱ ✱ ✱

Snub Pollard carries his walrus mustache (which is demountable) about with him nowadays, ever since the teller of a bank refused to believe that he was Pollard. Now when there is any question, he takes out the mustache, slaps it on—and is instantly identified.

✱ ✱ ✱

Erich von Stroheim has named his new son, Saint Ritus Joseph von Stroheim, and we wish to go on record for NOT making the obvious pun. Erich's own name is Erich Oswald-kindly-repeat-the-alphabet-von Stroheim.

### A Letter

MY DEAR MISS BRADY:

I notice, in your October number, an article devoted to the productions of the "Triart Co.," which you illustrate and describe rather fully. You do not, however, mention my name as the director of the first three of these productions, altho you mention the name of the director of the fourth. This gives somewhat the impression, to one who does not know better, that this gentleman is the director of all, which was not the case.

I imagine this was an oversight on your part, which I would be obliged if you would correct in your next issue.

The first three pictures of this series, "The Beggar Maid," "The Bashful Suitor," and "The Young Painter," were directed wholly and partly written by me. Mr. Lejaren à Hiller was responsible for sets and lighting. The last picture of the series "The Hope" I had nothing to do with.

Trusting you will be good enough to correct this false impression. I am,

Yours truly,

HERBERT BLACHE.

(Ninety)

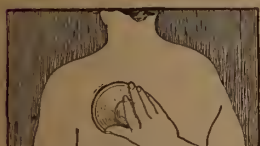


# Amazing New Invention Takes Off Flesh

*Just Where You Want to Lose It!*



A protruding abdomen can now be easily brought down to normal size.



Superfluous flesh on the back and shoulders impairs the lines of what may otherwise be a splendid form.



The Vaco Cup is designed for those who want a beautiful bust, free from flabbiness and unsightly excess flesh.



Unnecessary flesh upon the shoulders, back and sides can now be easily reduced.



The lines of shapely, well formed legs and graceful ankles need no longer be marred by disfiguring fat.

(Ninety-one)

**Astonishing results obtained by women everywhere in from two to five days! No strenuous exercises. No pills. No tedious "rolling" or gymnastics. New invention is harmless, natural and pleasant. Send no money. Five days' trial.**

**A** MARVELOUS new invention has been discovered for taking off superfluous flesh just where you want to lose it—by direct external application in a pleasant, natural way.

And the beauty of it is, this remarkable device takes only a few minutes night and morning—and almost before you realize it each fleshy part begins to go down to normal, just as if it had been merely a swelling. Women everywhere are delighted with the amazingly effective weight reducer.

One woman reduced two pounds in two days. She lost fifteen pounds in a few short weeks. How would you like to reduce so much? It's easy! Another woman lost four pounds in six days!—yet she didn't indulge in tiresome exercises, hot baths, or other discomforts.

## Reduce Where You Want To.

Losing 5, 10, 20 pounds by means of this invention is not at all extraordinary. Read the actual remarkable results told on this page by the delighted users themselves, and remember, you, too, can take off as much or as little weight as you please—wherever you please! You may not be stout about the abdomen, you may merely want to reduce the superfluous flesh on your thighs or your ankles. No matter what part of your body you wish to reduce, here is your great opportunity to do it in an easy, pleasant way—without discomfort or self-denials.

By means of this remarkable new invention called the Vaco Cup, thousands of women are now quickly acquiring the slender, graceful figures they have always desired. You, too, can easily reach your ideal weight and assure yourself of grace and beauty.

The amazing new Vaco Reducing Cup does what Nature fails to do when fat has accumulated in a certain part of the body. Fat remains with us because the blood circulation is not active enough to carry it off. And the formation of the excess fat finally makes it impossible for the blood to course through it.

## Amazingly Rapid Results.

The Vaco Reducing Cup, through a gentle suction, creates natural circulation in the fatty part. The congestion is loosened and the fat vanishes like magic. The wonderful Vaco Reducing Cup is based on the scientific principle of suction-massage. It goes directly to the part affected. It removes only the fat you want to lose. The suction of the Cup holds the flesh in a gentle grasp and the vacuum created circulates a flow of fresh, active blood to the spot—the fatty spot. Then, with a gentle rotating motion, the spot is massaged for only three minutes and the blood is urged through the congested fat, which is quickly dissolved and carried away.

## Try the Vaco Cup for Five Days. No Money in Advance.

No matter where the flesh has accumulated—at the arms, legs, thighs, hips, bust, neck—this wonderful new scientific device quickly takes off that flesh and leaves the part firm, slender, beautiful! Think of it—the very flesh you want to lose—the very part you want to reduce! And without one bit of self-denial or privation of any kind.

Let us send you the Vaco Reducing Cup so that you can use it in your own home for five days and actually see for yourself how you can lose your superfluous flesh in this new, easy natural way. The test need not cost you a cent if you are not absolutely delighted.

## Special Reduced Price.

The Vaco Reducing Cup is of soft pliable rubber, made with the wonderful pressure-regulator. It is packed in a plain unmarked container. It will be sent to you at once upon receipt of the coupon below.

Thousands have sold at the regular price of \$6.00 and \$8.00. But when it is in your hands simply pay the postman the special price of only \$3.85 in full payment—and the Cup is yours. After the five days' test you have the guaranteed privilege of returning the Cup if you are not absolutely delighted and your money will be immediately refunded.

## Free Introductory Offer.

For a limited time only we will include with your Vaco Reducing Cup a splendid set of books on "How to Reduce"—six interesting illustrated books which you will find of permanent value to you. There are valuable hints in these books which tell you how to preserve youthful shapeliness in the whole body.

## Send No Money.

Don't send us a cent in advance. Simply fill in and mail coupon below. That will bring you the remarkable Vaco Reducing Cup together with the six interesting books on "How to Reduce." We want to prove to you that the Vaco Reducing Cup quickly takes off flesh just where you want to lose it. See what five days will do!

And then if you are not completely satisfied in every way, merely return the Cup and you will not be out a single penny.

Remember, you save at least \$2.15 on this offer. But you must act at once. Mail the coupon today—while this splendid opportunity is before you. Modern Research Society, Dept. C-2312, 45 West 16th St., New York.

**Thousands of These  
Vaco Reducing Cups  
Have been sold for \$6 and \$8  
The Price on  
this offer is **Only \$3.85**  
Plus Few Cents Postage**

**This Coupon is Worth  
at Least**

**\$2.15**

**Modern Research Society,  
Dept. C-2312, 45 W. 16th St., New York, N. Y.**

Without money in advance, send me the Vaco Reducing Cup. The six books on "How to Reduce" are to be included free, I will pay the postman only \$3.85 (plus few cents postage) in full payment on arrival, with the understanding that I have the guaranteed privilege of returning the Cup and having my money promptly refunded after five days, if I am not delighted with results. As the free books are valuable, I agree to return them with the Cup if for any reason I do not find the Cup highly satisfactory.

Name .....

Address .....

City ..... State .....





**EARLE E. LIEDERMAN**  
as he is to-day

## If You Don't Exercise— YOU DIE!

It's the plain truth, fellows, and you might as well face it. The human body demands exercise to keep it alive just as surely as it does food. If you doubt it, tie your arm to your side for one month and watch it waste away.

### There's a RIGHT way and a WRONG way

Some say, "That's all right, but you can exercise too much." Right again. You can also kill yourself by over-eating, but you eat just the same. We have been taught to eat moderately three times a day and we get the best results. But what do you know about exercise? What exercise will do you the most good? And how much and how often should you take it? There is only one way to find out.

### SEEK THE MAN WHO KNOWS—

When you are sick you go to a doctor for advice because he has devoted his life to the study of medicine and its effect on the human system.

I have made "muscular development" my life study. I have proven my system on both myself and my thousands of pupils who are now among America's leading strong men and directing big business enterprises.

### A PROVEN SUCCESS

Why do leading physicians and physical directors recommend my system so highly? There is but one answer. It never fails.

I don't promise strength. I guarantee it. Inside of 30 days I will add one full inch to your arms and two inches to your chest. Meanwhile, I work on every muscle of your body—both inside and out. But that's only a starter. I want 90 days in all to make a real man out of you. I give you a physique that will make your friends admire you and respect you. I put a flash to your eyes and a spring to your step that only come with abounding health and strength. I put real pep in your old back—none and give you a clear thinking brain to handle any problem set before you. This is no idle prattle. Come on and make me prove it. Make me eat my words. I like it because I know I can do it. If you want to let your body rot away, keep on the way you're now doing, but if you want to be a live one,

**Send for My Book  
"MUSCULAR DEVELOPMENT"  
It is FREE**

It contains dozens and dozens of full page photographs of both myself and my numerous pupils. This book is bound to interest you and thrill you. It will be an impetus—an inspiration to every red blooded man. I want every man and boy who wants to be strong to send the attached coupon and the book is his—absolutely free. All I ask you to cover is the price of wrapping and postage—10 cents. Remember this does not obligate you in any way. Don't delay one minute—This may be the turning point in your life to-day. So tear off the coupon and mail at once while it is on your mind.

**EARLE E. LIEDERMAN**  
DEPT. 1812 305 BROADWAY, NEW YORK CITY

**EARLE E. LIEDERMAN**  
Dept. 1812, 305 Broadway, New York City  
Dear Sir: I enclose herewith 10c. for which you are to send me, without any obligation on my part, whatever, a copy of your latest book, "Muscular Development." Please write or print plainly:

Name.....  
Address.....  
City..... State.....

## Viola Dana Wins the February Cover

THE persistent voting for Viola Dana, Metro's popular little star, has at last won for her the coveted place. For some unknown reason the voting has greatly increased in the last few months. This is gratifying, both for us and for the winning stars. It all depends on the voters how long this pleasant little contest shall last. The first ten in the voting for the February cover were as follows:

Viola Dana.....	1352
Richard Barthelmess.....	1230
William Farnum.....	1169
Thomas Meighan.....	1001
Gloria Swanson.....	966
America Chedister.....	829
Mary Miles-Minter.....	761
Norma Talmadge.....	720
Mae Murray.....	619
Antonio Moreno.....	505

The winner for the March cover will be announced next month. This month you vote for the April cover. You must submit your vote for the April cover between November tenth and December tenth. Votes for the April cover received after December tenth will be thrown out. We give you thirty days in which to vote, but a great many votes are discarded because they come in too late. Remember this is something you can do every month; so if your favorite doesn't win one month, he or she still has another chance.

All that is necessary is a post card with something like this written on it: I would like to see a portrait of ..... on CLASSIC's cover for April. Sign your name and address as an evidence of good faith. Address your vote or votes: CLASSIC COVERS, Brewster Buildings, Brooklyn, N. Y.

### BEGGARS

By J. W. STUDY

A tramp,  
Soiled and unkempt,  
Accosted me  
And begged a coin,  
Which I gave.  
And his gratefulness  
Amplified a  
Limited generosity;  
For there came to mind  
A time when I, too,  
Begged—  
Not coins,  
But a woman's hand.  
And won.  
Musing, I passed on,  
For I knew with what  
Exceeding ease  
A coin may be exchanged.

THE OLD SCORE  
B. 8266

When you and I were boy and girl,  
I broke your doll that day;  
Then with quick regret, begged you would  
forget,  
And kissed your tears away.  
Now you bid me go, and it's now I know,  
You remembered after all!  
You made me care—do you think it's fair,  
A heart for a broken doll!



### Get This Wonderful Ring. If You Can Tell It From a Genuine Diamond Send It Back

These amazing, beautiful CORODITE diamonds positively match genuine diamonds in every way—same blazing flash and dazzling play of living rainbow fire. They, alone, stand the diamond tests, including terrific acid test of direct comparison. Lifetime experts need all their experience to see any difference. Prove this yourself.

### Wear a Corodite Diamond 7 DAYS FREE

Make this test. You risk nothing. Wear a genuine Corodite and a diamond side by side on the same finger for 7 days. If you or your friends can tell the difference, send it back; you won't be out a single penny. That's fair enough. If you keep the ring, price printed here is all you pay. No installments. Remember Corodites alone have the same cuttings as genuine stones.

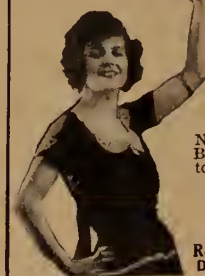
No. 1—Ladies' Tiffany Style 14K Gold S. Ring..... \$2.84  
No. 2—Gents' Heavy Belcher 14K Gold S. Ring..... \$3.48  
No. 3—Gents' Massive Hexagon Gypsy Ring..... \$4.27  
No. 4—Ladies' Hand-Carved Basket Setting, platinum finish..... \$3.96  
No. 5—Ladies' Tiffany Orange Blossom Engraved..... \$3.54  
Carat size gems. Beautiful mountings of most modern design. Choice of gold or latest white platinum finish. Unqualified 20-year guarantee. Hand-some art leather case free with each ring.

**SEND NO MONEY** Keep your money right at home. Just send name, address and number of ring wanted and size as shown by clip of paper, fitting end to end around finger joint. Your ring will come by return mail. When ring arrives deposit amount shown above with postman. If you decide not to keep ring after 7 days' wear, send it back and your money will be immediately returned. Send today.

**E. RICHWINE CO.**  
333 S. Dearborn Street, Dept. 179, Chicago, Illinois  
Sole Importers Genuine Corodite Diamonds

## A SLIM FIGURE

One Safe and Sure Way  
to Obtain It



Reduce your superfluous flesh externally through your daily bath with fragrant

### FLO-RA-ZO-NA Bath Cartons

The One and Only external reducer. Safe and Harmless. GUARANTEED to contain no alum, epsom salts or harmful ingredient.

No violent exercises, no deprivation—Just Bathe and Grow Thin. Thousands testify to almost miraculous results.

Fourteen Treatments, \$3.00

If your druggist cannot supply you send \$3.00, plus 25c. for postage and packing, (\$4.00 in Canada) direct to

Royal Pharmaceutical & Perfumery Co., Inc. Dept. J-6, 49 E. 102d St., New York



## Clear-Tone FOR PIMPLES

Your skin can be quickly cleared of Pimples, Blackheads, Acne Eruptions on the face or body, Enlarged Pores, Oily or Shiny Skin. \$1,000.00 Cold Cash says I can clear your skin of the above blemishes. WRITE TODAY for my FREE Booklet—"A Clear-Tone Skin"—telling how I cured myself after being afflicted for fifteen years.

**E.S. GIVENS, 223 Chemical Bldg., Kansas City, Mo.**



## FREE Diamond Ring Offer

Just to advertise our famous Hawaiian im. diamonds—the greatest discovery the world has ever known. We will send absolutely free this 14k gold f. ring, set with a 1-2k Hawaiian im. diamond—in beautiful ring box postage paid. Pay postmaster \$1.48 C. O. D. charges to cover postage, boxing, advertising, handling, etc. If you can tell it from a real diamond return and money refunded. Only 10,000 given away. Send no money. Answer quick. Send size of finger.

**KRAUTH & REED**  
Dept. 320 Masonic Temple, Chicago

## Don't Wear a Truss



**BE COMFORTABLE**—Wear the Brooks Appliance, the modern scientific invention which gives rupture sufferers immediate relief. It has no obnoxious springs or pads. Automatic Air Cushions bind and draw together the broken parts. No salves or plasters. Durable. Cheap. Sent on trial to prove its worth. Never on sale in stores as every Appliance is made to order, the proper size and shape of Air Cushion depending on the nature of each case. Beware of imitations. Look for trade-mark bearing portrait and signature of C. E. Brooks which appears on every Appliance. None other genuine. Full information and booklet sent free in plain, sealed envelope.

**BROOKS APPLIANCE CO., 297-D State Street, Marshall, Mich.**



## OPPORTUNITY MARKET

### AGENTS WANTED

**AGENTS** to travel by automobile to introduce our fast selling, popular priced household necessities. The greatest line on earth. Make \$10 a day. Complete outfit and automobile furnished free to workers. Write today for exclusive territory. American Products Co., 7902 American Bldg., Cincinnati, Ohio.

### BUSINESS OPPORTUNITY

**"INVESTING FOR PROFIT"** is worth \$10 a copy to any man who intends to invest any money, however small, who has money invested unprofitably, or who can save \$5 or more per month, but who hasn't learned the art of investing for profit. It demonstrates the **REAL** earning power of money, the knowledge financiers hide from the masses; it reveals the enormous profits they make and shows how to make the same profits. It explains **HOW** stupendous fortunes are made and **WHY** they are made; how \$1,000 grows to \$22,000. To introduce our magazine write us **NOW**, and we'll send it **SIX MONTHS FREE**. Address **Investing for Profit**, 20 W. Jackson Blvd., Dept. C 58, Chicago.

### HELP WANTED—FEMALE

**AT ONCE**—Five bright, capable ladies to travel, demonstrate and sell dealers; \$40 to \$75 per week; railway fare paid. Goodrich Drug Co., Dept. 16, Omaha, Nebr.

### HELP WANTED—MALE

**BE A DETECTIVE.** Excellent opportunity; good pay; travel. Write C. T. Ludwig, 1415 Westover Bldg., Kansas City, Mo.

**DETECTIVES EARN BIG MONEY.** Great demand. Travel. Excellent opportunity. Fascinating work. Experience unnecessary. Particulars free. Write, Dept. M.C., American Detective System, 1968 Broadway, N. Y.

### HOW TO ENTERTAIN

Plays, musical comedies and revues, minstrel music, blackface skits, vaudeville acts, monologs, dialogs, recitations, entertainments, musical readings, stage handbooks, make-up goods. Big catalog free. T. S. Denison & Co., 623 S. Wabash, Dept. 63, Chicago.

### MOTION PICTURE BUSINESS

**\$35.00 PROFIT NIGHTLY.** Small capital starts you. Outfits sold on installments. No experience needed. Our machines are used and endorsed by Government Institutions. Catalog free. Atlas Moving Picture Co., 426 Morton Bldg., Chicago.

### NEWS CORRESPONDENCE

**EARN \$25 WEEKLY**, spare time, writing for newspapers, magazines. Experience unnecessary; details free. Press Syndicate, 560, St. Louis, Mo.

### PATENTS

**PATENTS.** Write for Free Illustrated Guide Book. Send model or sketch for free opinion of its patentable nature. Highest references. Prompt Attention. Reasonable Terms. Victor J. Evans & Co., 621 Ninth, Washington, D. C.

### PHOTO DEVELOPING

**TRIAL ORDER**—Mail us 20 cents with any size film or six negatives for development and six velvet prints. 24-hour service. Get premium list! Roanoke Photo Finishing Co., 207 Bell, Roanoke, Va.

### PHOTOPLAYS

Exchange Plots for \$5. Photoplay ideas accepted any form; revised, typed, published, copyrighted, sold. Advice free. Universal Scenario Corporation, 263 Western Mutual Life Bldg., Los Angeles.

Photoplays Wanted for California Producers; also want Magazine Stories, Articles, etc., for publication. To Beginners—Plot Chart and Details of requirements free. Harvard Company, 220, San Francisco, Cal.

### SHORT STORIES

**STORIES AND PHOTOPLAY IDEAS WANTED** by 48 companies; big pay. Details free to beginners. Producers' League, 441, St. Louis, Mo.

**STORIES, POEMS, PLAYS, ETC.,** are wanted for publication. Good ideas bring big money. Submit MSS. or write Literary Bureau, 134, Hannibal, Mo.

**FREE TO WRITERS**—A wonderful little book of money-making hints, suggestions, ideas; the A B C of successful story and movie play writing. Absolutely Free. Just address Authors' Press, Dept. 14, Auburn, N. Y.

### STAMPING NAMES

Stamp Names On Key Checks. Make \$19 per 100. Some make \$10 daily. Either sex. Work can be done at home, spare time. Send 25c for sample and instructions. M. Keytag Co., Cohoes, N. Y.

### VAUDEVILLE

**GET ON THE STAGE.** I tell you how! Personality, confidence, skill developed. Experience unnecessary. Send 6c postage for instructive illustrated Stage Book and particulars. O. LaDelle, Box 557, Los Angeles, Cal.

(Ninety-three)

In its **JANUARY** number

## MOTION PICTURE MAGAZINE

offers you  
**Entertainment Plus**

There are two pages of amusing cartoons by *Kober*, called *If I Were Mr. Hays*. The artist suggests the segregation of the sexes in the movie houses, with policemen patrolling the aisles; also he prohibits all display of wine-glasses and other "alcoholic utensils" in the picture sets; he even wields a forbidding pen and brush against our *Charlie Chaplin*.

*Harry Carr* has followed the making of *Laurette Taylor's* picture, *Peg O' My Heart*, and has written an interview with the ever-popular star that is a little masterpiece.

*Anita Stewart* promenades for you in her new Parisian wardrobe—furs in profusion, evening wraps, dinner gowns, trotteur frocks, and many indoor costumes.

And do not fail to read the best novelization of the past year—*Douglas Fairbanks in Robin Hood*. It is illustrated with superb stills from the photoplay.

## MOTION PICTURE MAGAZINE

for **JANUARY**  
On all Newsstands  
December  
the first

**AMAZING OFFER on UNDERWOODS**

Only \$3.00 down gets a Shipman-Ward Rebuilt Underwood in your home or office. Try it; test it in every way for ten days. If you can tell it from a brand new Underwood in looks, action or quality of work, return it and we'll refund every cent paid by you. If you decide to keep it, pay the balance in easy monthly payments and make a big saving in price. We guarantee the machine five years. Act now—send for free book and full particulars.

**Only \$3 DOWN**

**Shipman-Ward Mfg. Co.**  
Typewriter Emporium  
2039 Shipman Building, Montrose  
and Ravenswood Avenue, Chicago

Every Girl Can Have A  
**BRACELET WATCH**  
Absolutely  
**FREE**

No reason for anybody to be without one. Just send us your name and address and we will tell you how you can get one of these T-jewel, 10-yr. guaranteed, gold filled Bracelet Watches. Comes in elaborate velvet box.

**RUSH** your name and address and we will tell you how to get this Bracelet Watch **ABSOLUTELY FREE**.

**HOME SUPPLY CO.**  
116 Nassau St., Dept. 91 New York City

**WATER-WAVE YOUR HAIR**

**Water-Maid Wavers**

Produce a natural, beautiful ripple wave that remains in straightest hair a week or more, even in damp weather or when perspiring. If the hair is fluffy only use the wavers once after every shampoo.

Send for Water Wavers (patented) today—stop burning hair with hot irons or twisting with curlers which breaks the hair. Absolutely sanitary—universally successful—endorsed by society leaders. If your dealer doesn't handle them send \$2 for set of 6 mailed with full directions.

**WATER-MAID WAYER CO.**  
117-E West Seventh St. Cincinnati, Ohio

**MAKE MONEY AT HOME**

**YOU** can earn from \$1 to \$2 an hour in your spare time writing show cards. Quickly and easily learned by our new simple method. No canvassing or soliciting, we teach you how, sell your work and pay you cash each week. Full particulars and booklet free.

**AMERICAN SHOW CARD SCHOOL**  
207 Ryrie Building, Yonge and Shuter Streets  
**TORONTO CANADA**

**A PERFECT NOSE FOR YOU**

**SPECIAL SIZES** **SEND NO MONEY** **FOR CHILDREN**

**BEFORE AFTER**

**ANITA—The Genuine—NOSE ADJUSTER**  
**PATENTED**

If your nose is ill-shaped, you can make it perfect with **ANITA NOSE ADJUSTER**. In a few weeks, in the privacy of your own room and without interfering with your daily occupation, you can remedy your nasal irregularity. No need for costly, painful operations. **ANITA NOSE ADJUSTER** shapes while you sleep—quickly, painlessly, permanently and inexpensively. There are inferior imitations, but the **ANITA NOSE ADJUSTER** is the genuine nose adjuster highly recommended by physicians for fractured or misshapen noses. Self adjustable. No screws. No metal parts. Gentle, porous, **FIRM and PERFECTLY COMFORTABLE**. Write today for **FREE** book, "Happy Days Ahead," and our blank to fill out for sizes. Return blank to us and your nose adjuster can be paid for when it reaches you.

**THE ANITA COMPANY, 829 Anita Bldg., NEWARK, N. J., formerly South Orange**





## "Some present"

What a wonderful thing it will be for any boy whose parents make it possible for him to take his first lesson on Christmas day on his own Buescher True-Tone Saxophone. A Saxophone is a boy's instrument, to which he takes naturally and which he easily masters.

The technique of the Saxophone interests and tempts a boy's ambition. It brings out and develops his latent musical talent. It will help keep your boy at home and occupied with things worth while; it will teach him to improve his time instead of wasting it; it will bring him in contact with better, cleaner associates.

Nothing can take the place of the Saxophone for home entertainment, church, lodge, school. It is the one instrument that everyone can play—and it wholly satisfies that craving everybody has to personally produce music.

# BUESCHER

## True-Tone Saxophone

Easiest of all wind instruments to play and one of the most beautiful. Your boy can learn the scale in an hour and in a few weeks be playing popular airs.

### Free Trial—Easy Payments

We make it easy for you to get your boy a Saxophone this Christmas. You may order any Buescher Saxophone, Cornet, Trumpet, Trombone or other Band or Orchestral Instrument without paying in advance, and try it six days in your own home, without obligation. If perfectly satisfied, pay for it on easy terms to suit your convenience.

**Saxophone Book Free** Our Free Saxophone Book tells which Saxophone takes violin, cello and bass parts, and many other things you would like to know. Ask for your copy.

### BUESCHER BAND INSTRUMENT CO.

2066 Buescher Block, Elkhart, Ind.  
Makers of Everything in Band and Orchestral Instruments

### BUESCHER BAND INSTRUMENT CO.

2066 Buescher Block, Elkhart, Ind.

Gentlemen: I am interested in the instrument checked below:

.....Saxophone .....Cornet .....Trombone .....Trumpet  
(Mention any other instrument interested in)

Name .....

Street Address.....

Town..... State.....

## Are You As Popular as you could be?



Are you as attractive as you might be? All of which means, are you taking advantage of your natural gifts? Are you covering your shortcomings and enhancing your good points?

### National Bob

Keep your lovely hair. Do not cut it! Coil it neatly underneath a NATIONAL BOB and wear your hair bobbed without cutting. And to you who want to let your bobbed hair grow back, the NATIONAL BOB will let you do it secretly and comfortably. Cool, light. Always neat, always ready. Any shade. Price \$10.

### National Switch

You will be amazed when you see the wonderful effect this creates on ladies with bobbed hair who are anxious to grow it back to its natural length. Made of Imported French human hair, gives all the grace and beauty that only a natural head of long, thick wavy hair can give. Price \$10 with folder showing how to properly wear it.

**HOW TO ORDER:** Send us a strand of your hair together with \$10 and we will send you the bob or switch, as you desire. Satisfaction guaranteed or money refunded.

Free Booklet of new hairdressing creations and accessories sent on request.



### —keep dolly in style with a National Doll Bob

Dress her up by putting a cute little bob over her hair. She'll look as sweet as aister. Just send strand of hair (for color) and size of dolly's head and \$1.00 and bob will be sent postpaid. Full dolly wigs with curls \$2.50.

**NATIONAL HAIR NETS** Guaranteed perfect. Made of real human hair. State color and whether Cap or Fringe Shape. At your dealer or send 55c for household box of six.



ARTIFICIAL EYELASHES \$1.50 Pr

NATIONAL HAIR GOODS CO.  
368 Sixth Ave., Dept. 312, New York

## The Celluloid Critic

(Continued from page 46)

unnecessary incident. The human interest will conquer you. And as the director, the author has used the utmost discretion. He is to be commended for what he has wisely left out as for what he put into this drama.

"Remembrance" will tug at the heart. Doubtless many of the younger degeneration will stop calling dad, the "old man" after seeing it. And this isn't to say that they should begin calling mother the "old lady" now that she has temporarily retired while "pop" brings home the bacon to Goldwyn and Hughes.

The only unsatisfactory note connected with "The Man Who Played God" (Distinctive) is that George Arliss is unable to step forth from the silver-sheet and receive the plaudits of his audience. He makes his work so real that you unconsciously animate him with life. As John Arden, the famous musician who loses his hearing and becomes a hypochondriac, only to be made into a different man again—one thoroly happy and contented—because of the joy he gets in helping unfortunates, Mr. Arliss gives us a characterization of wondrous appeal. There is a little sermon here for all of us, tho we are not lectured at all.

Perhaps some of you saw Otis Skinner in the stage version of the picture, "The Silent Voice." The screen version is every bit as good. Mr. Arliss sees to that. Here is no strutting puppet, but a true pantomimist who co-ordinates every gesture—every expression with the thoughts which are coursing thru his mind. You become transported. You forget time and environment in watching this intensely interesting theme so excellently treated.

The deaf musician renounces God and decides to take his own life. Then the great light comes to him. He studies lip reading and ascertains what is troubling other unfortunates. And in helping others he forgets his own misfortune. The picture deserves to be ranked with the fewer and better things. You will appreciate that it occasionally pays to take a story which carries a meaning. You will appreciate George Arliss' art and the admirable performance by Ann Forrest.

Another sentimental heart tug is felt in the screen version of Kate Douglas Wiggin's story, "Timothy's Quest" (American Releasing). It's a homespun tale overflowing with pathos and kindly humor—one faithful to its people and environment. Nothing is amiss here. The pages of the book are opened and the tiny youngsters step forth. And keeping them company are the three spinsters, admirably limned by Marie Day, Margaret Seddon and Vivian Ogden. Look at this picture and see charming rusticity—the white frame house, the milk cans on the side porch, the rag carpet and antiques in the sitting-room.

It's a "back home" movement that Sydney Olcott, the director, has inaugurated here. And the little tender plot

(Continued on page 96)

# DIAMONDS

ONLY \$2 DOWN AND 10 MONTHS TO PAY

Send only \$2.00 deposit as a guarantee of good faith and we will send you your choice of the \$49.00 cluster diamond ring, or the \$50.00 beautiful solitaire diamond ring, or the \$12.00 wedding ring, or the \$25.00 wrist watch. Pay the balance in ten equal monthly payments. For the \$100.00 solitaire blue white diamond, send \$20.00 deposit. For the \$75.00 diamond, send \$15.00 deposit. Men's rings with same diamonds will be supplied at same price. Hundreds of similar bargains are described in our new catalog.

**30 DAYS FREE TRIAL**

Wear any article of your choice on trial for 30 days. If not satisfied send it back and we will return every cent you paid. Free examination at bank or express office before paying deposit, if desired. Written guarantee that if any other jeweler in the U. S. can sell you equal merchandise for less money you can get your money back. On this guarantee you cannot lose.

14 Karat solid white gold rectangular wrist watch, 18 jeweled movement. Worth \$40.00. Full length indestructible pearls \$5.00. Our prices are the same for credit as for cash. Order article of your choice by letter and give size wanted. Everyone a wonderful bargain. Rings A-B-C-D are 18 Karat white gold. Ring E 14 Karat yellow gold. Thousands of similar values in our beautiful catalog.

Write for our big catalog \$1,000,000.00 and 43 yrs experience back of our guarantees

## B. GUTTER & SONS

Wholesale Jewelers & Diamond Importers  
172 NASSAU ST., DIV. 633, NEW YORK



## Lovely Eyes

The remarkable waterproof properties of DELICA-BROW were strikingly demonstrated by Miss DuPont in the filming of "Foolish Wives," Universal's Million Dollar Picture. Because this wonderful liquid eye-lash and brow dressing is rainproof, tear-proof and perspiration proof it cannot run or smear and the fascinating beauty of Miss DuPont's eyes, with their perfectly arched brows and glorious lashes was preserved unimpaired through the drenching rain.

### Send Now for Sample of Delica-Brow Liquid Eye-Lash and Brow Dressing

Send direct to Delica Laboratories, Inc., 3933 Broadway, Chicago, only 25c, for a generous sample (2 weeks supply) of this indispensable aid to beauty, including bone handle brush. Specify black or brown. Large package \$1, postpaid, or at all leading drug and department stores and beauty parlors. Money back if not delighted. Be sure to get the genuine DELICA-BROW—the original liquid preparation.

### DELICA LABORATORIES, Inc.

30 Church St.  
NEW YORK

CHICAGO

734 Cole St.  
SAN FRANCISCO

## Reduce Your Waist in 10 Seconds



BEFORE

You can actually do it now with the "Wonder" Health Belt. It will take only the time required for adjusting the belt around your waist to accomplish this reduction and to bring relief from the strain of excess weight, which your abdominal muscles are carrying. You will be agreeably surprised at the immediate relief from bodily fatigue and discomfort. You will know the satisfaction of again having a well poised figure. And, best of all, the fat begins, at once, to depart. Then good healthy muscular tissue replaces it. In a month or so, you can take from 4 to 6 inches off your waist.



AFTER

**THE "WONDER" HEALTH BELT** will do these things. It is scientifically constructed from strong, light-weight fabric. Easily adjusted and easily washed.

### FREE TRIAL OFFER

Send your name, address and present waist measure. If no tape is handy cut a piece of string to the proper size and mail it to us. We will send you a "Wonder" Health Belt by return mail. At the end of five days if you are thoroughly delighted with the belt, remit \$3.00 in full payment. If not, return the belt to us and you will not owe us a penny.

Weil Health Belt Company  
2412 Hill St., New Haven, Conn.



# Keeping Out of the Movies

GETTING past the "extra" in pictures is like wishing for a million dollars with a dispossession notice in your hand. You have about the same chance of getting there.

There are two distinct types of atmosphere — class and near class. The former have their clothes cut *à-la-mode* and dine instead of eat. A great number do picture work as a diversion from their duties as charity workers, with a longing to show their many friends how they screen; but in that they face disappointment, either because they are never seen at all, or their double chin is too prominent. The other type (or tripe) are merely "persons." They include washerwomen, scrubbies, delicatessen keepers and the like. Their duties are to appear in mobs and dodge brickbats or gun shots as the case demands.

There are numerous agents along the beaten path, most of them members of the "happiness club," strewing deeds of kindness along life's stormy path. Never does an agent let you think for a moment he considers you a pest. No, indeed! As you approach the gate in your usual timid way, asking permission to work among his chosen few, he takes your hand, or pats you on the back and if necessary hands you a ten spot to tide you over the three months you may be out of work; or if something is in sight, he bids you good cheer, telling you to call a week later.

When you finally do land a job, for \$7.50, minus ten per cent and ultra evening clothes, you begin to feel all the fools are not dead yet by a darn sight, including you. On the way home you decide your dress might be improved by a little more of this and that, or you would look better in a different style earring—Bing! There goes half your salary for next day before it is earned, but you cheerfully go without your usual rations for the evening meal—for who is the wiser if your stomach is empty? When you arrive at your two by four hallroom, you find a phone message: "Picture has been postponed." And before it does come to pass, the casting man has given your part to one of his friends.

Stills are money getters (picture stills, as well as moonshine). But to get a still—there's the rub. You can't put one over on the agent by saying they were lost in a fire or a dog chewed them up. They are well enough acquainted with that branch of the business themselves to recognize a lie when they hear one. If you go into a studio and tell them you can act because you vamped one man into paying your cloak check for life, they will tell you the cast is filled and the best they can do is atmosphere.

If you look smart, you are cast for next day. This time it's a garden party and you own only street clothes, but you are positive your dear friend Tilly will loan you her new frock, even if there is a chance of getting it smeared with grease

paint. It's a trifle too long and rather large in the waistline, but you are praying the director may be near-sighted. Alas! He wasn't near-sighted, he simply looked past. You may have seemed ethereal and he not psychic enough to see you. Anyhow you go home feeling your first plunge was a chilling frost.

By the time you cast again, you have invested your rent money and brought a "kippy" outfit. On the set, as you stand in line for inspection, some cat next to you whispers: "Don't get into the camera if you expect to get parts." (That, Delra, is professional jealousy, which exists among the female of the species, approaching their second infant class.) But the remark makes you wonder why you dolled up at all. After hours of patient waiting—"sitting pretty"—in your regalia, some one motions. It's the assistant director, who tells you to talk up to the star, say a word and walk back again. The thought is turning over in your cranium: "Where did I ever learn to walk?" In a vague way you perform your stunt and feel your chest expansion breaking the limit, at your close proximity to a star, while she (poor dub!) only considers you among those present. After it is over, somehow you can't feel so chummy with the rank and file, because you are sure now that the director intends to give you a chance.

When you arrive home you instruct your landlady to change the color of your room to baby blue. Next day you stop everyone along the route telling them how they liked you at the studio, with variations and the compliments you dreamed you received, making you quite upstage; but no one believes your fairy tales, for that, Dearie, is what is called a professional lie and its name is legion.

Within the month, after you have remained home for days, awaiting the call that never came, you are back at the old stand, eager to take any kind of a picture for the experience and, incidentally, the money.

When anyone throws the "bull" at a pretty girl telling her she ought to give up a regular job, go into the movies and let the world see her beautiful hair and eyes, let her remember that there are a thousand of her type putting the landlord off every month, waiting for work. Even if a girl thinks she can vamp the director, it's no novelty to the dear soul; for to him the whole world looks like a vamping ground, and who wants over-ripe fruit? No, Evelyn, you can't bear the game. It's already been hammered and flattened to a fair-ye-well. You are some star at your office because you type according to Hoyle. Then why be a background for others to shine? You have a bigger chance where you are to marry a bank president and ride in your own Rolls Royce.

Get me?

GENE.



LETHA DERBY, 1100 VINE ST., QUINCY, ILL.

## How I Lost 103 lbs.

*This Amazing Reduction Proves That Overweight These Days is a Woman's Own Fault*



A few months ago, if you had asked what I would give to get thin I should have replied without a second thought, "Everything I possess." I had tried so many times to reduce, and tried so hard! Fortunately, something made me try the music method—and life is once

more worth living!

The first Wallace reducing record played off twenty pounds for me; the complete course reduced me more than a hundred in four months. Not only that, but my state of health was so improved I can never express my gratitude. No woman who had been relieved of a mountain of fat like I carried so long would wonder why I permit this to be printed."

### Wallace Tells How Much He Can Reduce You

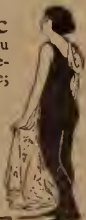
Cases of 100 lbs. overweight are unusual. But Wallace has letters from many who lost 50 lbs; and from hundreds reduced 30 and 40 lbs. If you are but 10, 12 or 20 lbs. too heavy for style or comfort, reducing to normal is easily and quickly accomplished. Anyone using Wallace's records can attain these weights:

Height in Inches	Age 20 to 29 Years Lbs.	Age 30 to 39 Years Lbs.	Age 40 to 49 Years Lbs.	Age 50 and Over Lbs.
60	111	116	122	125
61	113	118	124	127
62	115	120	127	130
63	118	123	130	133
64	122	127	133	136
65	125	131	137	140
66	129	135	141	145
67	133	139	145	150
68	137	143	149	155
69	141	147	153	159
70	145	145	156	163

### You Can Get Thin to Music

All you need to do to convince yourself that you can get thin to music is to ask Wallace for a reducing record to prove it. This first lesson is free; with it come complete instructions for its use.

Accepting this offer does not obligate you. There is no payment to be sent now, and nothing to pay on delivery. Results of this trial will make you eager for the rest of the course—but the only decision to be made now is to *try it*. Use this handy coupon:



WALLACE, 630 S. Wabash Ave., Chicago

Please send record for first reducing lesson; free and prepaid. I will either enroll, or mail back your record at the end of a five-day trial. [85]

Name.....

Address.....

Canadian Address: 62 Albert St., Winnipeg



# Genuine Diamonds On Credit for Xmas

SWEET Diamonds are all specially selected gems of superior quality. All absolutely perfect in cut, and blue-white in color. Guaranteed Value Bond given with every Diamond certifying to the high quality of the stone and allowing for a 7½% yearly increased exchange value.



M1—SWEET Engagement Ring of 14K Solid Gold, set with a perfectly cut, blue-white Diamond. Price \$50  
M2—7-Diamond Solitaire Cluster Set in Platinum, resembles 2½ct. single stone. Price \$48.50  
M3—Perfectly cut blue-white Diamond set in SWEET Engagement Ring of 14K Solid Gold. Price \$35



M4—The "Daphne" of Solid Platinum with a perfectly cut Diamond box-set in hand - engraved mounting. Price \$65  
M5—Artistic design of Platinum, its beauty enhanced by five exquisite blue-white Diamonds. Price \$135  
M6—SWEET'S Cupid Solitaire of Solid Platinum, set with a perfectly cut, blue-white Diamond. Price \$100



M7—The Trojan of 14K Solid Green Gold, elaborated by a 7-Diamond Solitaire Cluster, set in Platinum. Price \$90  
M8—Gentlemen's massive, hand-carved and engraved Ring of 14K Solid Green Gold, set with a perfectly cut, blue-white Diamond in White Gold. Price \$85



M9—Ladies' fine, 15-Jewel Wrist Watch with Sapphire Jewel Stem and beautifully hand-engraved case of 14K Solid White Gold. Guaranteed against repairs for one year. Price \$21.00

We'll send any of these beautiful articles Absolutely Free for your complete examination and approval. If thoroughly satisfied, pay only one-fifth the price, then send the balance in ten equal monthly payments. If not satisfied, return it and every penny will be immediately returned. You must be satisfied, or no sale. Transactions strictly confidential.



**FREE** Send for your copy of 98-page colored Diamond Book featuring Gifts You'll Be Proud to Give, and showing the greatest assortment of Diamonds, Watches and Jewelry—gifts for all occasions. Write to Dept. 492-T.

"THE HOUSE OF QUALITY"  
**L.W. SWEET INC.**  
1650-1660 BROADWAY, NEW YORK

## The Celluloid Critic (Continued from page 94)

fits every scene. The youngsters leave their sordid city environment to find a haven which spells home and mother. They arrive, but they do not conquer until the religion of human understanding penetrates into the rigid soul of the unyielding spinster. The boy brings vivid memories to the woman—memories of a sister who died in sin. And so she slowly but surely relents.

A simple tale, isn't it? Yet it does not carry any false sentiment. You will recognize the characters. They are real, particularly the spinster played by Marie Day. If you live in the country, you will agree with us that she lives just around the bend of the road. A likable youngster is little Joseph Depew. He is never conscious of the camera.

That other youngster, Wesley Barry, has in "Rags to Riches" (Warner Bros.) an entertaining little piece—one which carries plenty of fun, a dash of romance, and some melodramatic high jinks done to the tune of rural hokum. It's a picture of quality and so compact with interesting elements that the youngsters may take their elders without the grown-ups looking upon it with patronizing eyes.

Wes of the freckles hasn't reached that stage where he must roll his own hoop. There is plenty of opportunity for all in this tale of a much pampered son who, tired of being coddled by an indulgent mother, runs away with a burglar and becomes a regular he-boy. You will laugh over the scene which shows the youngster reading "Diamond Dick" behind his music lesson. You will be amused with several other scenes too. If you become provoked with the rural touches, at least they are there to provide compensation and lift the story from the juvenile class. The title writer is especially deserving of tribute, for he has caught the true perspective of youth. He apparently thinks in terms of his own boyhood—with the result that he hasn't made an error with a figure of speech.

Wesley is famous for his freckles. Since he plays a poor little rich boy, it would never do to have him look like a speckled trout. Consequently his face is covered with an extra heavy coating of make-up—the freckles only appearing when the sun has kissed him in the country. The closing chapters have to do with hunting the boy, arranging a romance and capturing some crooks. A bright little number certain to interest you.

Cecil B. de Mille has declared himself another holiday. This director has his happiest moments when he stages a riotous scene. Here he goes back to the erring Cæsars to depict Rome falling thru love for lust—his idea being to show a comparison with the modern era when "excitement eaters" are bringing madness to the world in their search for pep and pleasure. If he had arranged Alice Duer Miller's story "Manslaughter"

(Continued on page 98)



## Pert The Waterproof Rouge

Pertly colored, lasts all day

A SMART new rouge in a fresh orange tint that is youthful and gay and piquant. PERT is a cream rouge, for the new rouges of Paris are creams. Easier to apply and to blend than all rouges of old, and it lasts all day or all evening through—until you remove it with cold cream or soap and water. PERT is the rouge of cleverest youthfulest make-up. 75c a jar.

Send a dime for a generous sample.

And if you will add another dime, you will receive in addition a sample of Liquid Lashlux for darkening the lashes and making them glossy.

**ROSS COMPANY**

Makers of Lashlux

78 Grand Street, New York



Your Choice

**\$20.00 MUSICAL INSTRUMENTS**

**FREE**

We have a wonderful new system of teaching note music by mail and to the first pupils in each locality we will give free a \$20.00 superb Violin, Tenor Banjo, Ukulele, Hawaiian Guitar, Banjo, Guitar, Banjo-Ukulele, Mandolin, Banjo-Mandolin or Cornet absolutely free. A very small charge for lessons your only expense. Pay nothing if you do not learn to play. We also teach Piano and Organ. Complete outfit free. Write at once, no obligation.

**SLINGERLAND SCHOOL OF MUSIC**

1815 Orchard St. Dept. 172 Chicago, Ill.



## DRESSMAKING Made Easy

Wonderful new method. You learn\* at home to make distinctive, becoming clothes for yourself and others for just the cost of materials—prepare for a position or have a shop of your own and earn \$25 to \$40 weekly. Thousands have learned. Write to-day for 64-page free booklet, WOMAN'S INSTITUTE Dept. 44-M, Scranton, Penna.

LEARN

## Movie Acting

A fascinating profession that pays big. Would you like to know if you are adapted to this work? Send 10c for our Twelve-Hour Talent-Tester or Key to Movie Acting Aptitude, and find whether or not you are suited to take up Movie Acting. A novel, instructive and valuable work. Send dime or stamps today. A large, interesting, illustrated Booklet on Movie Acting included FREE!

FILM INFORMATION BUREAU, Sta. N., Jackson, Mich.



Science has once more conquered! Thick, ungainly ankles, double chins, unbecoming wrists, arms and shoulders, or any superfluous fat, can be removed by a simple treatment. One jar may accomplish its object. Don't delay. Give Nirvana a trial at once. Wonderful results guaranteed or money refunded. Sold at all leading drug stores. \$2.00 per jar or direct supply post-free.

**NIRVANA, Inc.**

Dept. C. 25 W. 43rd St., New York City





# \$1.00 Brings You This 9 Piece Bedroom Outfit

Wonderful Bargain! A complete outfit of bed equipment—9 useful pieces—sent to you for only \$1.00 down! Use them as your own for 30 days. Then if satisfied, pay only \$2.00 a month until you have paid \$19.95 in all. Think of the value! If you were to buy these singly they would cost you almost twice as much as we ask on this great combination offer. But we make this big slash in prices on the complete outfit to introduce thousands more to the great bargain values offered by Straus & Schram. Look at the fluffy blanket, the soft, cozy comforter. See the 2 fine sheets, 2 pillow cases, bedspread and 2 pairs of curtains. Mail the coupon today with only \$1 and have these articles shipped on approval. Seize this opportunity—We take all the risk. (Pieces not sold separately.)

## 30 Days Trial! Easy Payments

When you get this complete 9-piece bedroom outfit, use it freely for 30 days before you pay another penny. See for yourself the beauty and quality of each piece. Note how the curtains and handsome bedding beautify your bedroom. Then, if not satisfied for any reason, return the set at our expense and we will refund your \$1.00 at once.

If you decide to keep the set, start paying only \$2.00 a month until you have paid \$19.95—payments so low and so convenient that you will scarcely feel them. Almost a year to pay at the rate of only a few cents a day. We trust honest people anywhere in U. S. One price, cash or credit. No discount for cash, nothing extra for credit. No C. O. D.

Straus & Schram, Dept. 1519, W. 35th St., Chicago

Gentlemen: Ship special advertised 9-piece Bedroom Outfit. Enclosed you will find \$1.00. I am to have 30 days trial. If I keep the outfit I will pay balance at \$2.00 per month. If not satisfied, I will return this outfit within 30 days and you are to return my money and any express or parcel post charges I paid.

☐ 9-Piece Bedroom Outfit No. C7282A. \$19.95.

Name \_\_\_\_\_

Street, R. F. D. \_\_\_\_\_  
or Box No. \_\_\_\_\_

Shipping Point \_\_\_\_\_

Post Office \_\_\_\_\_ State \_\_\_\_\_

If you only want catalog put X in box below:  
☐ Furniture, Rugs, Stoves, Jewelry ☐ Men's, Women's, Children's Clothing

## Send Coupon!

Don't delay. Just send \$1.00 along with the coupon as a deposit. If you wish to return set after using it for 30 days, your dollar will be refunded, plus all express or parcel post charges you paid. A special, limited, reduced price offer. First come, first served. Get your set while this offer lasts. Send coupon.

### Free Bargain Catalog

Shows thousands of bargains in furniture, jewelry, carpets, rugs, curtains, silverware, phonographs, stoves, porch and lawn furniture, women's, men's and children's wearing apparel.

**Straus & Schram** West 35th Street  
Dept. 1519, Chicago

## 9 Pieces Read This Description

**Soft Cotton Comforter**—A good size comforter of rich, soft thickness. Scroll stitch. Filled with pure, sweet, sanitary white cotton, with a good wearing cambric cover, in rich floral design, both sides alike. Measures about 71 x 76 inches. Weight about 6½ pounds.

**Double Plaid Blankets**—Here is an unusually fine texture wool finished double cotton blanket. Has carefully etched shell binding. Made with a wool-like finish which is produced by a special process of manufacture and the use of China cotton. By actual test these blankets have proved to be practically as warm as all-wool blankets. Popular colorings. Size about 66 x 80 in. Weight about 3¼ lbs.

**Scalloped Bedspread**—A magnificent crocheted bed spread. Made of close woven long staple New England cotton yarn. Bleached to a snow-flake white. Laundered perfectly. Choice patterns. Size about 78 x 90 in. Weight about 3¼ pounds. Corners cut out so spread will lie perfectly smooth and flat upon the bed. With overlapped stitch scalloped edges.

**2 Pairs Lace Curtains**—Newest Colonial design. Combines the finest grade of materials with the most modern curtain workmanship. Made from an excellent scrim with 2½ inch lace insertion and dainty ½ inch lace edge. Comes in white only. Size 81 in. long and 28 in. wide. Will launder perfectly. 2 pairs with each outfit.

**2 Bed Sheets**—These seamed sheets are extra heavy, bleached to a snowy whiteness, nicely hemmed and beautifully finished. Size about 90 x 72 in. Two sheets furnished with each outfit.

**2 Pillow Cases**—These are made of the same quality as the sheets, bleached to pure snowflake white, nicely made and beautifully hemmed. Will give unquestionably long service and will launder perfectly. Size about 42 x 36 ins. Two pillow cases furnished. Shipping weight of entire outfit about 15 pounds.

Order by No. C7282A. \$1.00 with coupon, \$2.00 a month. Price for all 9 pieces, only \$19.95.



# Could You Write a Story Like This?



Could you recognize the vital dramatic situation in this scene—and write a scenario about it?

It is a scene from the Rex Ingram Production (Metro Pictures Corporation). "The Conquering Power." A great drama built up from a commonplace story. Situations like this are taking place around you every day. Right in your own street, in the house next door, in your home, a great drama is being lived.

Why can't you build a plot around it? The successful photodramatists use the simplest themes; the biggest pictures are built around trivial incidents of everyday life. The successful screen writers are men and women who see the dramatic value of everyday occurrences. A few years ago these men and women were receiving ordinary salaries for doing humble tasks. Now their incomes are thousands and tens of thousands of dollars yearly.

## \$1,500.00 Paid for a Scenario

That is the average price. Just for the synopsis of a dramatic plot. You do not need writing ability. It is not hard to write a photoplay synopsis when you understand the principles of dramatic construction and photoplay technique.

You cannot tell at this time whether you possess the ability to write photoplays. No test or analysis could tell you, for your sense of dramatic perception is undeveloped and your conception of plot construction is unformed.

But it is worth finding out, certainly. For if you want to write stories—if in your day dreams, you make up tales, even tales about yourself—you are *creating*. And remember, it does not take fine writing, just the instinct to create and a knowledge of photoplay construction.

## Producers Want Your Stories

They must have stories. Plots are the only thing the motion picture industry lacks. All the leaders in the profession are demanding plots—looking everywhere for them. Your opportunities as a screen writer in the opinion of the film authorities are fully explained in 32-page illustrated book. The Fox Plan of Photoplay Writing is outlined. The book is yours **FREE** if you are interested in writing for the screen. Send the coupon today.



**Fox Photoplay Institute**  
2537-39 S. State St. Dept. 1279, Chicago

**Fox Photoplay Institute**  
2537-39 S. State Street. Dept. 1279, Chicago

Please send me, without cost, your 32-page book telling about the Fox Plan of Photoplay Writing, and about my opportunities as a screen writer. I understand there is no obligation.

Address.....

Name.....

City..... State.....

## The Celluloid Critic (Continued from page 96)

(Paramount) to follow the original, he would have hit all six cylinders.

Yet it must be called a compelling picture, if for no other reason than that it moves directly to its climax—revealing an exceptionally fine sample of straightforward story-telling—a reminder of the old Biograph days.

The pampered heroine gets behind Satan and prison walls, and the scenes building to the climax are unusually gripping. Take particular notice of the incident when the motor-cycle officer is catapulted thru space when his machine strikes the girl's sporty roadster. It is unusually clever direction. The silly flapper is convicted of manslaughter by the prosecuting attorney—the very man to whom she is engaged. This is dynamic, if false in the sense that we cannot imagine any true lover sending his sweetheart to jail to cure her.

The theatrical note creeps in with a vengeance, for the holier-than-thou hero takes to alcohol and sinks to the gutter and stays there until the thoroly redeemed girl emerges from prison and rescues him. Her reformation is convincing; his is not. In fact he proves to be the weaker character of the two.

De Mille has used the entire Lasky equipment, studio, sets, costumes and extras, besides having a large and competent cast, to give breadth to the story. It will cause some discussion—this picture. It will be talked about. There is no denying that it contains a healthy punch—even tho that punch is aimed here and there at your intelligence.

Leatrice Joy indicates in her portrayal of the jazz-mad girl that stardom will soon be her reward. It is a conspicuously fine performance—one endowed with emotional feeling and capricious impulse. Thomas Meighan is as convincing as his rôle permits him. At least he tried and nearly succeeded in making the character a regular fellow.

"Under Two Flags" (Universal) is just another reminder that the producers are not allowing the sands of the desert to grow cold. The picture is following in the trough of the "Sheik" wave with nothing inspired in its composition. The only bits worth mentioning are the mad pursuit across the hot sands by the galloping Arabs—who in turn are chased by the galloping Frenchmen—a scene that always manages to kick up a little dust notwithstanding that it is an imitation of D. W., and the dynamic performance by Priscilla Dean.

Her magnetism and vitality give some life to a story which may be anticipated from the start—a story of unrequited love, sacrifice and army life in the Orient. It never leaves the beaten path. Miss Dean and some first-rate atmosphere provide the saving touches.

Paramount's "Pink Gods" shows you what a curse diamonds may be when they are taken too seriously and worn too readily by unduly weak members of



## Just what is Listerine, anyhow?

**Y**OU'LL be interested to know just why Listerine is so efficient and so safe as an antiseptic—why it has grown so steadily in popularity for the last half century.

Listerine consists of antiseptic oils and essences, such as thyme, eucalyptus, baptisia, gaultheria and mentha, scientifically combined with a saturated solution of boric acid.

Thus it has a two-fold antiseptic effect—first, the liquid itself halts infection; then upon evaporation it leaves a film of pure boric acid to protect the wound while Nature heals.

Its action is safe and sure. Don't be without it at home. For with Listerine near at hand you enjoy that comfortable feeling of *knowing* the antiseptic you use is both efficient and safe.

The booklet that comes with each bottle explains more fully

### some of its many uses

A safe, unirritating antiseptic for cuts, wounds and scratches, affording protection against infection while Nature heals.

*As a gargle for sore throat to ward off more serious ills*

As a spray in nasal catarrh. A safe and fragrant deodorant in matters of personal hygiene. Delightful after shaving. Effective in combating dandruff. Useful in many skin disorders.

*As a mouth-wash to correct unpleasant breath (halitosis)*

**Lambert Pharmacal Company**  
St. Louis, U. S. A.



**WONDERFUL NEW DIAMITE GEMS MATCH GENUINE DIAMONDS**

Get One of These Beautiful Diamite Rings with all the sparkle—flash and fire of the finest diamonds. Surprise your friends—see if you or they can tell it from a Genuine Diamond. Every Gem 1 carat size, set in beautiful hand engraved mountings of 1923 designs.

No. 1. Ladies' Tiffany Hand Eng'g'd 14k. Gold S. Ring \$2.79  
No. 2. Ladies' Gypsy, 16 brilliant stones, plat. finish 3.69  
No. 3. Gents' hand eng. 14k. White Gold S. Ring 3.99  
No. 4. Gents' Massive Gypsy Ring, plat. or gold fin. 4.29

Unqualified 20-year guarantee. Handsons art leather velvet lined case given with each ring.

**FREE Your Choice of either Cuff Links or Bar Pin with orders for 2 Rings**

To introduce these wonderful Diamite Gems we will give absolutely free the choice of Gold P. Cuff Links or Bar Pin, beautifully designed, to those ordering two Rings. Thousands now enjoying Diamite Rings. Get yours today.

**SEND NO MONEY—No Installments**

We pay postage—you risk nothing. Just send your name, address and number of rings you want. Send strip of paper fitting end to end over finger joint. When ring arrives, pay postman price shown (no more); if not entirely satisfied after 5 days, return ring and get your money back. State your choice of free gift when ordering 2 rings. Send today.

**GARFIELD IMPORTING COMPANY**  
Sole Importers Genuine Diamite Gems  
3935 W. Washington Blvd. Dept. 147, Chicago

**GIRLS! be AMBITIOUS**

The girl who likes to draw is indeed fortunate. Without previous training, you can quickly learn by the Federal home-study course in Commercial Designing to earn money at home in your spare time, or become a regular commercial artist. Hundreds of Federal-trained girls are making good money.

**Learn to Draw at Home**

The Federal Course contains exclusive lessons by leading illustrators and designers. You advance step by step, and receive individual personal criticisms on your lessons. Write today for "YOUR FUTURE," a book telling all about this fascinating course, and how you can turn your talent into money. Sent free to anyone sixteen years of age or more. State age and occupation.

**Federal School of Commercial Designing**  
1007 Federal Schools Bldg., Minneapolis, Minn.



## Secrets of Beauty Parlors Revealed

**Formerly Closely Guarded Secrets, Now Yours**

We make you expert in all branches like massage, straps, waving, pack, marcel, skin work, manicuring, etc. Earn Splendid Income. No experience necessary. Study at home in spare time. Earn while you learn. Authorized diploma. Money-back guarantee. Get FREE book, **ORIENTAL SYSTEM OF BEAUTY CULTURE**. Dept. 1810, 1000 Diversey Blvd., Chicago.



**MEN WANTED!**

## BE A RAILWAY TRAFFIC INSPECTOR

**Earn Up to \$250.00 Per Month**

**POSITION GUARANTEED!** Many unusual opportunities for trained men. Healthful outdoor work; travel or remain near home; something new every day. Meet big railway officials.

Start at \$110 Per Month, expenses paid. Prepare at home in 3 months' spare-time study. Any average man can qualify.

**YOU TAKE NO RISK**

Position Guaranteed or money refunded. You have nothing to lose. Send coupon for booklet. Don't delay!

**STANDARD BUSINESS TRAINING INST.**  
BUFFALO, N. Y.

Standard Business Training Inst.  
Buffalo, N. Y.  
Send me, entirely free, Booklet No. D-867, giving full particulars about course in Railway Traffic Inspection.  
Name.....  
Street.....  
City.....

the feminine sex. A king of diamonds becomes a knave of hearts to cure a particularly weak specimen of the restless sex. His methods are the same as any polished villain of the screen. The background? His lavish apartment. The technique? Sweet flattery, eager eyes and diamonds—yellows, pinks and blues. But what a devil too with his Kaffirs.

To stop the thefts, he sends the blacks to the operating room where their stomachs are put under the X-ray and the knife. An uncanny scene and unusual enough to be talked about. The best feature of this story is its atmosphere—the pictorial side more than balancing a weak story. Mr. Stanlaws' South Africa looks genuine. Bebe Daniels shows a flair for dramatic acting which is indeed surprising. There is more sound expression in her work and less mimicry than in any other picture she has played. James Kirkwood is a sinister hero-villain.

You may enjoy some scenes in this feature. The operating table and the mine explosion will doubtless quicken your pulse.

It's an old, old story that is told in "A Broadway Rose" (Metro) which brings Mae Murray forward again in one of her dancing rôles. She is the country lass whose nimble feet has The Great White Way paying homage. You know the rest. The city chap with his millions who marries her secretly and is afraid to acknowledge her as his wife for fear of losing his inheritance, and the rural swain who calmly steps out of the picture and back into it again when he realizes that she needs him.

It is told fairly well; two scenes being well conceived and executed. The first shows Monte Blue as the rustic lover taking his defeat in manly fashion; while the other presents the star dancing at a society tea—dancing while her heart is breaking. She has come to the party under the impression that she will meet her rich fiancé's mother. But the dowager's evil mind has conjured up a humiliating experience for the girl. The *grande dame* would request her to dance for the guests. And the disillusioned dancer obeys.

This gives Mae Murray her opportunity. Here is where she is at her best. At other times she pouts prettily. Yet she is always in character. Monte Blue gives a carefully restrained performance as the country lover. This actor is always human if he has half a chance. Ray Bloomer on the other hand is under the impression that he must act. Consequently his portrayal is studied and often wooden instead of being natural. The picture is richly mounted—the atmosphere suggesting Broadway at its bizarre best.

Alice Calhoun has not found a companion piece to "The Little Minister" but "Little Wildcat" (Vitagraph) comes the closest in giving her opportunity to flash her real charm and personality since the Barrie opus. She jumps from the gutter to society with a transforma-

# Why Good Dancers Are Popular

Perfect dancers are the life of any party. That's why they are invited everywhere and are always surrounded by a gay set. Everyone admires and wants to dance with the person who knows the latest steps. There is no need of being a wallflower!

Arthur Murray, America's foremost dancing teacher, has perfected a wonderful new method by which you can learn any of the latest dance steps in a few minutes—and all of the dances in a short time.

Even if you don't know one step from another—through Arthur Murray's method you can quickly and easily master any dance, without a partner and without music, right in your own home—or the lessons won't cost you one cent. More than 60,000 have learned this new easy way. Your own success is guaranteed.



## Proof You Can Learn at Home in One Evening

To show you how easily anyone can learn to dance at home without music or partner, Arthur Murray has consented to send, for a limited time only, his

### 16 Lesson Course Only \$1.00

Don't send any money now—just the coupon. When the postman hands you the 16-lesson course just deposit \$1.00 with him, plus a few cents postage, in full payment.

Keep the course for 5 days; and if within 5 days you are not perfectly satisfied in every way, return it and Mr. Murray will return your dollar promptly without question. Learn in private—surprise your friends. Act now and be a good dancer, soon.

**ARTHUR MURRAY, Studio 489, 100 Fifth Ave., New York**

**ARTHUR MURRAY, Studio 489, 100 Fifth Ave., New York**

To prove that you can teach me in one evening at home, you may send the 16-lesson new course in plain cover, and when the postman hands it to me I will deposit \$1.00 with him (plus the few cents postage) in full payment. If within five days I decide to return the course, I may do so, and you will refund my money promptly and without question.

Name .....

Address .....

City ..... State .....

If apt to be out when postman calls, send one dollar and we will pay postage. Price outside U. S. \$1.10 cash with order.

**FREE** Big Money writing photoplays, stories, poems, etc. Send today for free copy of **WRITER'S BULLETIN**. Full of helpful advice on how to write and where to sell.

**EDWARDS, Publisher, 622 Butler Building, Cincinnati**

## PERSPIRATION

can be remedied without harm to the skin or clothing. There are several deodorants known to chemistry, but there is only one formula that possesses all these virtues:

1. Destroys all bodily odors.
2. Checks perspiration without discomfort.
3. Absolutely harmless.
4. Actually benefits the skin.
5. Serves as a vanishing cream.
6. A dainty, fragrant snow-white cream.

### "WONDER"

is made from this secret formula, and the only one. You will use no other after once trying Wonder. Only 25 cents a tube, and one tube might save an expensive gown from being ruined by perspiration at the dance—also much embarrassment.



Send 25 cents (stamps or coin) for a trial tube. If you send a coin, be sure it is well wrapped to prevent cutting thru envelope and getting lost in the mail.

**E. FRANK & CO., 34 Monroe St., Brooklyn, N. Y.**

**25 YEARS THE STANDARD TRAINING SCHOOL FOR THEATRE ARTS**

**ALVIENE SCHOOL OF DRAMATIC ARTS**

FOUR SCHOOLS IN ONE. PRACTICAL STAGE TRAINING. THE SCHOOL'S STUDENTS STOCK AND THEATRE AFFORD PUBLIC STAGE APPEARANCES. Write for catalog mentioning study desired to Secretary

**ALVIENE SCHOOLS, Suite 17**  
43 West 72nd Street  
Bet. B'way & Central Park West, New York





## The Alluring Charm of Sparkling Eyes

Nothing makes one look so Young and Fresh and Radiant as Eyes that Sparkle. You, too, can Possess the Alluring Charm of Brilliant, Vivacious Eyes through the Daily Use of Murine.

Murine contains no Belladonna or other Harmful Ingredients. It Refreshes and Enlivens Dull, Tired Eyes. Use it Night and Morning. Sold by Druggists Everywhere.

Send for FREE Book on Eye Beauty

Murine Eye Remedy Co.  
Dept. B. Chicago

# MURINE

FOR YOUR EYES

## Teach Your Child Fancy Dancing

Your little girl can be a charming Fancy Dancer. She has the dancer in her—let her develop this fairy gift. Let her entertain and be the center of attraction at parties, school entertainments, etc. You'll be proud of her—and she will be grateful in later years. For Fancy Dancing will bring her charm, the one thing we all seek in womanhood.

Book Free

Girls Over 12 Teach Themselves

Madame Ludwig School of Fancy Dancing  
Elocution and Other Accomplishments  
Conservatory at 4749 Broadway, Chicago, Ill.

## A New Perfume



As a lover of rare perfumes, you will be charmed by the indescribable fragrance of Rieger's new creation—

### Parfum Rienzi

Perfume \$2.50 per oz. Toilet water, 4 oz. \$2.00. At druggists or department stores.

Send 25c (silver or stamps) for regular 50c bottle. Made by the originator of—

### Rieger's Flower Drops

Flower Drops is the most exquisite perfume ever produced. Made without alcohol. Bottle with long glass stopper, containing enough for 6 months, Lilac or Crabapple \$1.50; Lily of the Valley, Rose or Violet \$2.00. At druggists or by mail. Send 25c stamps for miniature bottle. Send \$1.00 for Souvenir

Box of five 25c bottles—5 different odors.

Paul Rieger & Co. (Since 1872) 104 First St., San Francisco

Send 25¢ for TRIAL BOTTLE



## FREE COTY'S PERFUME

To further popularize the "LILLIPUT" ATOMIZER—now the rage in Europe—we are giving away a bottle of Coty's Perfume, with every order received. "LILLIPUT" is always handy, fits in lady's purse. Made of solid metal, gold and silver finish. Useful Xmas gift. In elegant jewelry box. Send \$2.00 bill to-day. C.O.D. 10c extra. Satisfaction guaranteed. A. F. BLOCH & CO. Dept. 140 212 Fifth Ave. New York City

tion that shows that she has a knowledge of shading and characterization.

The plot is the familiar one of the little street gamin who is lifted from the hurdy-gurdy life thru the kindly offices of a humanitarian and who thru proper guidance is molded into a gracious girl of the Avenue. Coincidence enters time and again. And several bits which should be important in lending a convincing touch are apparently forgotten. The story wont linger long in your memory, but Miss Calhoun will make you wonder why she hasn't been given a story with half a plot.

Owen Moore is frolicking about in broad farce these days. "Love Is An Awful Thing" (Selznick) is from the same pattern as "Reported Missing" in that it deals out several romantic complications marked with Entrance and Exit as the characters chase one another thru the rooms and halls of a domestic ménage. It never becomes ridiculous because Owen Moore and his players have remembered to interpret farce in all seriousness. As a result it is really amusing. Like all true farces, one word uttered by one of two dozen characters would have punctured the bubble. But they dont talk from a reasoning angle. Consequently it is a merry mix-up before the innocent youth satisfies his girl that his past is pure fiction while his future is before him.

## ENVY

By ELLIOTT W. HOUGH

Little Paramesium,  
How I envy you!  
I was like you in the Archæan,  
And not far removed in the Paleogene.  
Time stacked the cards against me,  
So I evolved into a man.  
I am envious of your love,  
When you conjugate,  
Body and soul,  
With your little protozoan mate.  
How wonderful to be  
Without intelligence,  
And without decency.

## GREY RAINS

By JAMES COURTNEY CHALLISS

The grey rains of November drench  
The woods into a dripping maze,  
But all their drenching cannot quench  
The fire with which the maples blaze.

The cold grey rains of life pour down  
Into the grey woods of my mind  
And flood it thru and thru;  
But all their waters cannot drown  
My memory of you.

## HAPPINESS

By EDGAR DANIEL KRAMER

Ever our love will be true, dear,  
With never a bit of the rue;  
And you will be dreaming of me, dear,  
While I will be dreaming of you.

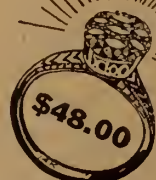
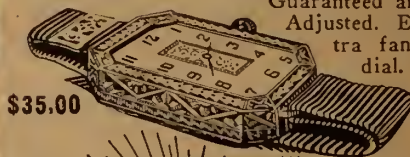
Ever our love will be sweet, dear,  
A heaven of memory;  
For we are married already,  
But not to each other, you see.

## \$100 A Week Pays For XMAS GIFTS of MERIT

DIAMONDS, WATCHES, JEWELRY ON CREDIT

Solid 14 Kt. White Gold, 17 Jewels. Fully Guaranteed and Adjusted. Extra fancy dial.

\$35.00



Ladies' Solitaire Cluster, 7 Perfectly Matched Diamonds set in Solid Platinum. 14Kt. hand engraved ring.

Men's Ring. Fine Sparkling Diamond, Solid 14 Kt. Green Gold, hand engraved mounting 18 Kt. White Gold Top.

## Send No Money for 3 Greatest Bargains

Cluster looks like \$350. Solitaire, Wrist Watch or Men's Ring cannot be duplicated less than \$45 cash. NO OBLIGATIONS—If satisfied, pay 1/5 the price and balance in eight months. Your money refunded if dissatisfied.

A postal will bring you our DeLuxe Xmas Catalog, illustrating hundreds of Special Values in Blue White Diamonds, Dependable Watches and Fine Jewelry, and telling you about our \$1 a week Charge Account Plan. No Red Tape—No Delay—No Risk.

Write Dept. M.C. 2

Est. 32 Years.

AMERICAN WATCH & DIAMOND CO  
6 MAIDEN LANE NEW YORK

## "DON'T SHOUT"

"I hear you. I can hear now as well as anybody. 'How?' With THE MORLEY PHONE. I've a pair in my ears now, but they are invisible. I would not know I had them in, myself, only that I hear all right."

## The Morley Phone for the DEAF

is to the ears what glasses are to the eyes. Invisible, comfortable, weightless and harmless. Anyone can adjust it.

Over one hundred thousand sold. Write for booklet and testimonials. THE MORLEY CO., Dept. 792, 26 S. 15th Street, Phila.



## CARTOONISTS MAKE BIG MONEY

EVERY time Sid Smith makes a stroke of his pen, millions of people laugh. Every laugh means money for the man who creates it. Andy and Min earn big money for Sid Smith every day.

Illustrating and cartooning are paying men like Briggs, Smith, Fontaine Fox, and J. N. Darling from \$10,000 to \$100,000 a year. You may have ideas that are equally good. Let Federal training develop your talent and give you the skill to put your ideas on paper.

## Get This Free Book

Write today for a free copy of the book, "A Road To Bigger Things." Send 6 cents in stamps to cover postage. It tells of opportunities in the art world and explains the Federal Course of instruction under 60 of America's leading illustrators and cartoonists. Mention your age.

FEDERAL SCHOOLS, Inc.,  
1227 Federal Schools Building MINNEAPOLIS, MINN.

(One hundred)





## Play PIANO By Ear

No matter how little you know about music, if you can just remember a tune, I teach you to play Jazz, Ragtime and Popular songs BY EAR—easily and quickly. Why spend years studying tiresome scales and finger exercises when you can

## Learn At Home In 90 Days

and play any tune you can remember, by ear—without notes. Original method, wonderfully easy. No do-re-mi, no scales—just a few simple rules, a little practice and the results are amazing. Names and letters from hundreds of enthusiastic pupils and interesting book SENT FREE. Simply write me your name, address, age—and state if you have ever taken piano lessons; if so, how many. Write today.

Ronald G. Wright, Director,  
NIAGARA SCHOOL OF MUSIC

Dept. 490 Niagara Falls, N. Y.



Send for this Free Book

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF CLASSIC published MONTHLY at 175 DUFFIELD ST., BROOKLYN, N. Y., for OCTOBER 1st, 1922. State of NEW YORK, County of KINGS, Before me, a NOTARY PUBLIC in and for the State and county aforesaid, personally appeared EUGENE V. BREWSTER, who, having been duly sworn according to law, deposes and says that he is the PRESIDENT of the CLASSIC and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher BREWSTER PUBLICATIONS, INC., 175 DUFFIELD ST., BROOKLYN, N. Y. Editor, SUSAN ELIZABETH BRADY, 175 DUFFIELD ST., BROOKLYN, N. Y. Managing Editor, ADELE WHITELY FLETCHER, 175 DUFFIELD ST., BROOKLYN, N. Y. Business Manager, GUY L. HARRINGTON, 175 DUFFIELD ST., BROOKLYN, N. Y. 2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) EUGENE V. BREWSTER, 175 DUFFIELD ST., BROOKLYN, N. Y. CARLETON E. BREWSTER, BAYSHORE, L. I., N. Y. EDWARD BRUESTEL, 175 DUFFIELD ST., BROOKLYN, N. Y. 3. That the known bondholders, mortgages, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) NONE. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him. 5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is: (This information is required from daily publications only.) EUGENE V. BREWSTER (Signature of editor, publisher, business manager, or owner.) Sworn to and subscribed before me this 2nd day of October, 1922. E. M. HEINEMANN. (My commission expires March 30, 1924.)

## MAKE MONEY AT HOME

Make 1 to 2 dollars an hour At Home In Your Spare Time. We guarantee to make you a Show Card Writer by our "New Simple Method." No Canvassing or Soliciting. Working Outfit Free. We sell your work and pay you cash each week no matter where you live.

Illustrated Booklet and Terms Free

THE DETROIT SHOW CARD SCHOOL

Canadian Office  
15 Land Security Building  
Toronto, Ontario

U. S. Office  
215 Dinan Building  
Detroit, Michigan



Large List New  
Vaudeville Acts,  
Stage Monologues,  
New Minstrel Opening Choruses  
and Finales, Blackface After-  
pieces and Crossfire, Musical  
Comedies and Revues, Musical  
Readings, Novelty Entertain-  
ments, Wigs, Beards, Grease  
Paints and other Make-up

Goods, ILLUSTRATED CATALOGUE  
FREE. WRITE NOW.  
T. S. Denison & Co., 623 So. Wabash, Dept. 42, Chicago

(One hundred and one)

# New Easy Way to Become a Cartoonist

By this amazing new method it is possible for anyone to learn Cartooning in a remarkably short time. Many of our students could hardly draw a straight line before they began to study with us. Now hundreds of them are making splendid incomes. And they learned it all at home—in spare time!

THE simplicity of this truly wonderful method will astonish you. Although you never leave your own fireside, you receive the personal attention of one of America's foremost Cartoonists. It is almost the same as if you were working in his studio. Your mistakes are not only pointed out, but each correction is illustrated right before your eyes. You see exactly where your faults lie and you never make the same mistakes twice. The speed with which you progress will amaze you. Through this wonderful method many of our students are now making handsome incomes and the same opportunity to enter this splendid profession is now yours.

## No Talent Is Needed

The most astounding part of this wonderful method is that you don't have to know anything about drawing to begin with. The old idea that only those with "inborn talent" could be successful Cartoonists is exploded. If you can hold a pencil you can learn Cartooning this new easy way. Starting with first principles—straight lines and curves,—you progress step by step through shading, action, composition, etc., until you find yourself qualified for a splendid position as Cartoonist almost before you realize it.



## Work That Is Play at a Big Profit

Right now there is an increasing need for Cartoonists. We cannot train men fast enough to meet the demand, and the result is high salaries. \$50 to \$75 a week is not at all unusual for a beginner—many make much more. And there is absolutely no limit to what you can do.

But aside from the big pay is the wonderful fascination of the Cartooning game. There is no "9 to 5" daily grind. And it really is not "work" at all, but the most delightfully interesting play. You meet interesting people, work in pleasant surroundings and, best of all, you are practically your own boss. And then, think of the fun of creating your own characters, of being able to make quick, catchy little sketches at home, at a big dinner party, at the theatre! Our students say it is the most fascinating profession in the world.

## Write For Free Booklet

"How To Become A Cartoonist" explains this amazing new method in detail; shows you how it works; tells you about our students and what they have accomplished; about the tremendous opportunities in this great field and

how you can qualify for one of them this very year. Get out of the low-pay rut now. Get your start in this high-paid interesting profession at once. Clip the coupon below and mail it to us today.

Washington School of Cartooning  
Room 1087, Marden Bldg., Washington, D. C.

WASHINGTON SCHOOL OF CARTOONING  
Room 1087, Marden Bldg., Washington, D. C.

Gentlemen:

Please send me your free booklet, "How to Become a Cartoonist," and tell me about the big opportunities for me in this field. (Please write plainly.)

Name ..... (State whether Mr., Mrs. or Miss)

Address .....

City ..... State.....



IT IS TO LAUGH!

She's all dolled up and looks like she had a black eye. HER MAKE-UP RAN. Can't happen if you use Wm. J. Brandt's Red Fox Liquid COL-Y-BROW. For eyebrows and eyelashes. Absolutely harmless. WILL NOT RUN. Colors: Black and Brown. By mail \$1.00. HAIR SPECIALTY CO., Dept. B, 24 E. 21st St., New York

## Superfluous HAIR all GONE

Forever removed by the Mahler Method which kills the hair root without pain or injuries to the skin in the privacy of your own home

Send today 3 stamps for Free Booklet

D. J. MAHLER CO., 402-B Mahler Park, Providence, R. I.

## YOU HAVE A BEAUTIFUL FACE BUT YOUR NOSE?

IN THIS DAY and AGE attention to your appearance is an absolute necessity if you expect to make the most out of life. Not only should you wish to appear as attractive as possible, for your own self-satisfaction, which is alone well worth your efforts, but you will find the world in general judging you greatly, if not wholly, by your "looks," therefore it pays to "look your best" at all times. Permit no one to see you looking otherwise; it will injure your welfare. Upon the impression you constantly make rests the failure or success of your life. Which is to be your ultimate destiny?

My latest Nose-Shaper, "TRADOS Model 25," U. S. Patent, with six adjustable pressure regulators and made of light polished metal, corrects now ill-shaped noses without operation, quickly, safely and permanently. Diseased cases excepted. Is pleasant and does not interfere with one's daily occupation, being worn at night.

Write today for free booklet, which tells you how to correct ill-shaped noses without cost if not satisfactory.

M. TRILETY, Face Specialist 1742 Ackerman Bldg., Binghamton, N. Y.  
Also For Sale at Riker-Hegeman, Liggett's and other First-Class Drug Stores.



**DeMiracle**  
Every Woman's Depilatory



**Only One Way to Tell which Depilatory is Best**

APPLY DeMiracle to one spot and any other depilatory to another. Wait a week and the results will prove that DeMiracle is the best hair remover on Earth.

You need not risk a penny in trying DeMiracle. Use it just once and if you are not convinced that it is the perfect hair remover return it to us with the DeMiracle Guarantee and we will refund your money. For your protection insist that any other depilatory is guaranteed in the same manner.

DeMiracle is not a sealing wax, powder, paste or so called Cream. You simply wet hair with this nice DeMiracle sanitary liquid and it is gone. DeMiracle is the most economical because there is no waste.

Three Sizes: 60c, \$1.00, \$2.00  
At all toilet counters or direct from us, in plain wrapper, on receipt of price.

**DeMiracle**  
Dept. P-28, Park Ave. and 129th St.  
New York

**Gervaise Graham Hair Color**

A clear, clean, harmless liquid brushed through the hair quickly restores the original color and natural beauty to

**Gray Hair**

Guaranteed to be harmless to the hair and scalp. Used by thousands of women for 34 years. At all druggists or by mail, price \$1.50.

**FREE SAMPLE COUPON**

Gervaise Graham, 31 W. Illinois St., Chicago:  
Please send me, free of charge, a sample of Gervaise Graham Hair Color in a plain wrapper.

Name.....  
Address.....

## Current Stage Plays

(Continued from page 6)

Percy Pollock. Tho written by Frank Craven, author of "The First Year," it is not a worthy successor to that play.

*Longacre*.—"Rose Bernd." An obscure and difficult play by Hauptmann, which reminds one of "Tess of the D'Urbervilles." However, Ethel Barrymore does some of the finest work of her career. The settings are by Robert Edmond Jones.

*Lyceum*.—"Shore Leave," with Frances Starr, supported by James Rennie. Belasco's meticulous production of a sea-going comedy of American life.

*Morosco*.—"Why Men Leave Home." A comedy—really a farce—pointing the moral that pretty wives ought to stay at home and be companions to their husbands and, above all, have children. It proves nothing, for the author assumes that husbands are perfect.

*Music Box*.—"The new "Revue." Review later.

*National*.—"The Cat and the Canary." A tense and creepy melodrama that is a logical successor to "The Bat" as New York's favorite thriller. You'll hold the arms of your orchestra chair all thru this.

*New Amsterdam*.—"Ziegfeld Folies of 1922." "Glorifying the American Girl." More gorgeous, more elaborate, more expensive, more distracting, and a little funnier than usual.

*Nora Bayes*.—"East Side, West Side." Cinderella drama with Norman Trevor as a literary man who knows about books, but has no first-hand knowledge of life.

*Palace*.—Keith vaudeville. The home of America's best variety bills and the foremost music hall in the world. Always an attractive vaudeville bill.

*Playhouse*.—"Swiftly." Reviewed later.

*Plymouth*.—"The Old Soak," by Don Marquis. The hit of the season so far. Another "Lightnin'" Beresford in the title rôle is particularly engaging.

*Punch and Judy*.—"The Evergreen Lady." Reviewed later.

*Republic*.—"Abie's Irish Rose." An amusing study in temperaments and the reconciliation of the irreconcilable—that is, the Irish and the Jews join hands.

*Ritz*.—Clare Kummer has given us another bubbling farce in "Banco." The dialog is spirited and witty, and is mostly between Lola Fisher, the attractive heroine, and Alfred Lunt, the eccentric card-playing count. You'll consider the evening well spent.

*Shubert*.—"Greenwich Village Follies." Brilliant and bizarre pictures, amazing dancers, refreshing humor. The best revue in town.

*Thirty-Ninth Street Theater*.—"The Monster," by Crane Wilbur, a play of thrills and chills made possible by the success of "The Bat" and "The Cat and the Canary." Wilton Lackaye heads the cast.

*Times Square*.—"The Exciters." There are pistols, handcuffs, gags, stolen necklaces, criminals, bootleggers, police and similar items in this play. A mixture of farce and melodrama and pretty continuously entertaining. The plot is woven about a bored maiden athirst for excitement.

*Vanderbilt*.—"The Torch Bearers." A satire on the Little Theater movement. Slight plot, but a great deal of interesting chatter. Decidedly amusing, and almost as well acted as it deserves to be.

*Winter Garden*.—"Passing Show of 1922." A succession of dances, parodies, and songs festooned in gorgeousness. The women are perhaps too Junoesque and the jokes too stale.

*Yiddish Art Theater*.—"Andersh," a play which presents a sentimental, two-years-too-late war nation. It is garnished richly with secondary rôles, and scenes of exceptional vividness and pathetic-humorous charm.

### ON TOUR

"Anna Christie." Eugene O'Neill at his best. Worth seeing.

"A Bill of Divorcement." A serious and well-acted drama.

(Continued on page 104)

## You Can Raise Your Income \$50 a Month

For fifteen years, Mr. H. O. Shepard, the man whose picture you see opposite, has been demonstrating that real money can be made



through the plan which we now offer readers of this magazine. Read what he has to say about it.

"My experience teaches me that if you will work half as hard in our line, as you would be compelled to work in order to succeed in any other business, you cannot help but win. And right now I consider the very best time of any, during the past eight years, to start."

Mr. Shepard is a representative of the Brewster Publications. His work is collecting renewals and soliciting new subscriptions for our four well-known and popular magazines. Having unlimited territory and a proposition where his earnings depend on his own success, he enjoys the enviable position of being his own "boss" and absolute master of his own income.

### Sparetime or Fulltime

If you are a man and now hold a regular position, you can hold that position and still enter the Magazine Business, working for us on a spare time basis. By devoting only a few hours each day to our work, you should easily increase your income by at least \$50 a month.

If you are a woman and have a need for more money, you, too, can get it through our plan. We have both men and women taking subscriptions for us. It is work that all can quickly learn to do well.

Send us the coupon below for full particulars.

BREWSTER PUBLICATIONS, Inc.,  
175 Duffield Street, Brooklyn, N. Y.,  
Dept. 12-C.

I am interested in your money-making plan. Please send me particulars at once.

Name.....

St. and No.....

City..... State.....



# Gray Hair All Gone

## Popularity and Affection Soon Regained

Read the heart throbs and letters right out of the Book of Life  
—out of the lives of hundreds of folks just like you and me.

### Natural Color Now

My hair is almost its natural color, and I have used only one package of Tru-Tone.  
—Mrs. Ida Lytle, Manderson, Wyo.

### Color Restored

I have used Tru-Tone. It seems to give strength to the roots of the hair, and my hair keeps its natural color all the time. I only use it now about once a week, and I think it will give any one satisfaction that will use it as directed.—J. W. Jennings, Kelly's Ford, Va.

### Full of Life Again

I have used one bottle of Tru-Tone, and I certainly do like it. It is the best tonic I have ever seen, has made my hair look live and has almost turned it entirely back to its natural color.—Mrs. P. B. Hobbs, R. F. D. 3, Mt. Olive, N. C.

### Streaked Before

Tru-Tone colored my hair evenly. It was streaked before.—Mrs. A. Mark, Watsonville, Cal.

### Can't Say Too Much for Tru-Tone

My hair was getting gray fast. I used Tru-Tone, and my hair is nearly back to its right color. Everybody says something about it. I can't say too much for Tru-Tone. Refer any one to me and I can tell them what it did.—Miss Lulu Leary, Knox City, Tex.

### Hair No Longer Falls Out

I have used about three-quarters of a package of Tru-Tone and am sure pleased with results. Before using Tru-Tone my hair was streaked with gray. Now it is almost natural color, and Tru-Tone stopped my hair falling and scalp from itching.—G. P. Newton, Kellyville, Okla.

**W**HEN ten thousand people say the very same thing, you know for yourself that it simply must be true.

I could write a volume in telling you about the marvelous results that Tru-Tone—Nature's ONE great gray hair discovery—has accomplished. Yes, I could write a book, but I would rather have you take the page of this imaginary book right out of the letters printed here.

Every one of these letters is written from the grateful heart of a satisfied user. Letter after letter tells how women have regained their popularity. Other letters tell how men and women have won again their former positions in life because their hair was no longer gray. And still other letters are telling you how husbands fell in love all over again with their wives.

Tru-Tone — Nature's ONE great hair color restorer—at last makes it possible for you to regain the natural color of your hair. This remarkable scientific product is a perfectly colorless liquid that actually repigmentizes your hair. It works right with Nature, and by a natural process restores the true and natural color.

Tru-Tone is simple and pleasant to use. A famous chemist, whose name is a byword in the profession, has staked his reputation, gained after years of effort, on the official statement that "Tru-Tone is absolutely harmless."

Gray hair adds years to your appearance. Tru-Tone takes away those added years. A Million Dollar Bank backs up the statement

that when you buy Tru-Tone you do not risk one penny. Read the Bank Guarantee printed right on this page.

And read some of these other letters—only a few picked out at random from hundreds and hundreds even more enthusiastic—which tell the human life story of folks just like you and me, who have regained lost positions—lost friends—lost affections. I know from my own experience what it means—so I can and do feel for you.

Read these letters; then act—and act today!

## Send No Money

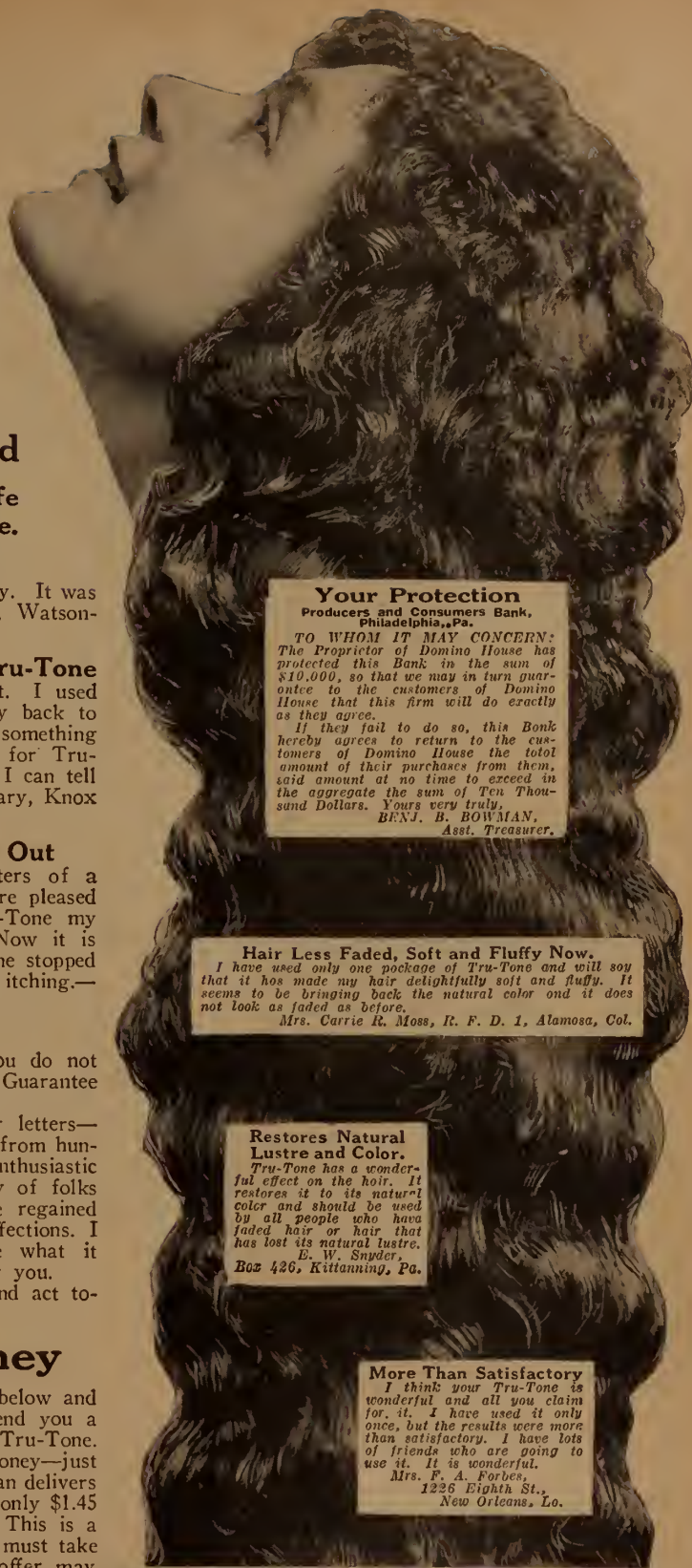
If you will fill in the coupon below and mail it to us at once we will send you a regular full-size \$3.00 bottle of Tru-Tone. It is not necessary to send any money—just the coupon. Then when the postman delivers Tru-Tone to your door give him only \$1.45 (plus postage) in full payment. This is a special introductory price, so you must take advantage of it at once. This offer may never be made again.

After a fair test of Tru-Tone if you are not delighted with what this marvelous discovery will do for your hair just return what is left of it and your money will be refunded at once. This special free-proof offer is very unusual and is made only to introduce Tru-Tone.

**ONLY \$1.45**

Don't delay. Take advantage of this wonderful offer at once. Let us send you your bottle of Tru-Tone at once.

Clip the coupon and mail it now before you forget. Tru-Tone will be sent to you in a plain sealed package—no marking to indicate the contents. Address, Domino House, Dept. T-2812, 269 South Ninth Street, Philadelphia, Pa.



### Your Protection

Producers and Consumers Bank,  
Philadelphia, Pa.

**TO WHOM IT MAY CONCERN:**  
The Proprietor of Domino House has protected this Bank in the sum of \$10,000, so that we may in turn guarantee to the customers of Domino House that this firm will do exactly as they agree.

If they fail to do so, this Bank hereby agrees to return to the customers of Domino House the total amount of their purchases from them, said amount at no time to exceed in the aggregate the sum of Ten Thousand Dollars. Yours very truly,

BENJ. B. BOWMAN,  
Asst. Treasurer.

### Hair Less Faded, Soft and Fluffy Now.

I have used only one package of Tru-Tone and will say that it has made my hair delightfully soft and fluffy. It seems to be bringing back the natural color and it does not look as faded as before.

Mrs. Carrie R. Moss, R. F. D. 1, Alamosa, Col.

### Restores Natural Lustre and Color.

Tru-Tone has a wonderful effect on the hair. It restores it to its natural color and should be used by all people who have faded hair or hair that has lost its natural lustre.

E. W. Snyder,  
Box 426, Kittanning, Pa.

### More Than Satisfactory

I think your Tru-Tone is wonderful and all you claim for it. I have used it only once, but the results were more than satisfactory. I have lots of friends who are going to use it. It is wonderful.

Mrs. F. A. Forbes,  
1226 Eighth St.,  
New Orleans, La.

**DOMINO HOUSE**

PHILA. PA.

SEND NO MONEY

DOMINO HOUSE, Dept. T-2812  
269 South 9th Street, Philadelphia, Pa.

You may send me a \$3.00 bottle of your Tru-Tone. I will pay the postman only \$1.45 (plus postage). Although I am benefiting by the special introductory cut price, I am purchasing the first bottle with the absolute guaranteed privilege of returning it after a fair trial and you agree to refund my money if I am not delighted with the results in every way. I am to be the sole judge.

Name .....

Address .....

City ..... State.....

If you wish, you may send money with coupon and save postage.  
(Price outside United States \$1.60 cash with order.)





### Insures Results

The makers of Mary T. Goldman's Hair Color Restorer take no risk in guaranteeing results. Hundreds of thousands of users have proved that this scientific laboratory preparation restores the beautiful, even, original color to gray hair. No streaking, no discoloration, no interference with shampooing—nothing to wash or rub off.

Mary T. Goldman's Hair Color Restorer is a colorless liquid, clean as water. You apply it yourself with a comb—no muss or trouble.

#### Make Your Own Test

Mail the coupon for the free trial bottle which proves these statements beyond doubt. When you know that your gray hair can be restored, safely, surely, get a full size bottle from your druggist or direct from us.

#### Mary T. Goldman's Hair Color Restorer

Mary T. Goldman, 2220 Goldman Bldg., St. Paul, Minn.

Please send me your FREE trial bottle of Mary T. Goldman's Hair Color Restorer. The natural color of my hair is  
jet black.... black or dark brown.... medium brown.... very light brown, drab or auburn....

Name.....

Address.....

Please print your name and address plainly



ISHAM JONES and His Orchestra,  
nationally known through their  
Brunswick records, use and en-  
dorse Conn instruments.

### Here's Your Chance For Extra Money

There's a bigger demand than ever for players of saxophone, trumpet, trombone or tuba in dance and theatre orchestras everywhere.

You can qualify for a well paying engagement, either whole or part time, through a short period of pleasurable practice with a Conn. Easiest playing instruments made. Exclusive features and improvements. Used and endorsed by symphony players as well as leading jazz orchestras.

Free Trial; Easy Payments. Send postcard for Free Book and details; mention instrument.

C. G. CONN, Ltd.

1254 Conn Bldg. Elkhart, Ind.



WORLD'S  
LARGEST MANUFACTURERS  
OF HIGH GRADE BAND AND  
ORCHESTRA INSTRUMENTS

## Everything About Cuticura Soap Suggests Efficiency

Soap, Ointment, Talcum, 25c. everywhere. For samples address: Cuticura Laboratories, Dept. D, Malden, Mass.

## Current Stage Plays

(Continued from page 102)

"Bombo." Good music and new jokes.

"Bulldog Drummond." A mystery play everyone will like.

"The Circle." An excellent comedy with an all-star cast.

"The Demi Virgin." An underdone, undressed farce.

"Duley." Demonstrating that beauty triumphs over brains.

"The Gold Diggers." A snappy, colorful comedy.

"Good Morning, Dearie." Excellent musical entertainment.

"The Hairy Ape." The tragedy of a stoker. Excellent.

"The Hotel Mouse." Frances White and Taylor Holmes in a light mystery play.

"Lawful Larceny." A crook melodrama. Fair.

"Make It Snappy." Eddie Cantor is the whole show.

"Nice People." A comedy of manners.

"Partners Again." A Potash and Perlmutter comedy.

"The Passing Show of 1921." Smart and satisfying.

"Red Pepper." A typical McIntyre and Heath entertainment.

"Six Cylinder Love." A domestic comedy with a moral.

"The White Peacock." Good melodrama, written and starred by Petrova.

## PHOTOPLAY HOUSES

Loew's N. Y. and Loew's American Roof.—Photoplays; first runs. Daily program.

Loew's Metropolitan, Brooklyn.—Feature photoplays and vaudeville.

Capitol.—Photoplay features plus a *de luxe* program. Superb theater.

Rivoli.—*De Luxe* photoplays with full symphony orchestra. Weekly program.

Rialto.—Photoplays supreme. Program changes every week.

Strand.—Select first-run photoplays. Program changes every week.

Cameo.—The Little Theater of the Movies. First and second-run photoplays. Good music.

## FULFILMENT

By HELENE MULLINS

... and is this all  
love is?  
a trampled garden,  
with an unlatched door  
bearing a "welcome" sign  
for vagrants?

... and is this all  
death is?  
a cup that has been drained  
and set aside,  
without regret,  
except for the sudden sense  
of futility  
about one's hands?

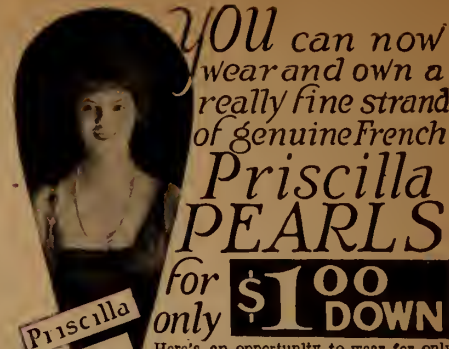
... and is this all  
fame is?  
a block of stone,  
inscribed,  
above a few dry grains  
of insensible  
dust?

## CONCEIT

By BABETTE DEUTSCH

One would be her lover's book,  
One—her lover's flower,  
One—the shadow close to him  
Every sunny hour.

Not for me, I would not be  
Lesser than your breath:  
Living in you while you live,  
Dying with your death.



Priscilla  
Dean

for only \$1.00 DOWN

Here's an opportunity to wear for only \$1 a beautiful strand of pearls which sells in our own retail store for \$20. Our liberal plan makes it possible for you to easily possess them or give them as a Christmas gift.

Thousands of women have often wished they could afford beautiful pearls like these and here is your opportunity to get them on terms to fit your pocketbook.

These Indestructible, Iridescent Priscilla Pearls are worn by the leaders of society and famous screen stars. They are sure to prove a charming adornment to those seeking appearance comparable to New York's so-called "Four Hundred."

As an added feature, they are made with a patented safety clasp of sterling silver, and are encased in a beautiful velvet box. These rare Priscilla Pearls can only be bought from us. Order a strand of these genuine French Priscilla Pearls from us today. You will be a sensation among your acquaintances.

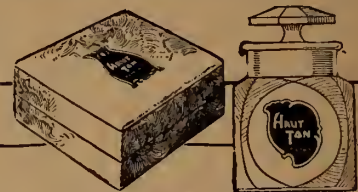
### HOW TO ORDER

Pin a dollar bill to your name and address and mail to us. Your pearls will be delivered by return mail. When postman brings these charming 24 inch pearls to your door, pay him only \$1.00 and the pearls are yours to wear. Then send us \$1.00 a week for 10 weeks and these valuable pearls are your property.

H. A. D. BROUT COMPANY  
1757 Madison Avenue, NEW YORK CITY  
Established 1901

### GUARANTEE

Every individual pearl on this strand is guaranteed for 20 yrs. against breaking, discoloring or losing their beautiful luster—or money back. We will also restring them FREE any time within one year.



## New beauty every day for you!

WHY look older as time passes? Instead, you can easily find renewed beauty every morning—beauty that defies time and preserves charm.

Employ the Haut Ton combination treatment daily—first the vanishing cream, penetrating and elusively fragrant; then the powder. It helps you keep the bloom of youth which is woman's greatest fascination.

**HAUT TON**  
The Height of Fashion  
(Trade-mark)  
Powder or 50c Cream,

**Order by Mail** If your druggist cannot supply you, send us one dollar with your name and address and druggist's name, for which we will send you postpaid one full-size 50c package of Haut Ton Face Powder, one full-size 50c jar of Haut Ton Vanishing Cream, and, as a gift, a 75c flask of Haut Ton Bouquet Perfume entirely FREE.

Continental Drug Corporation  
of Missouri St. Louis

## Deafness



Perfect hearing is now being restored in every condition of deafness or defective hearing from causes such as Catarrhal Deafness, Relaxed or Sunken Drums, Thickened Drums, Roaring and Hissing Sounds, Perforated, Wholly or Partially Destroyed Drums, Discharge from Ears, etc.

### Wilson Common-Sense Ear Drums

"Little Wireless Phones for the Ears" require no medicine but effectively replace what is lacking or defective in the natural ear drums. They are simple devices, which the wearer easily fits into the ears where they are invisible. Soft, safe and comfortable.

Write today for our 168 page FREE book on DEAFNESS, giving you full particulars and testimonials.

WILSON EAR DRUM CO., Incorporated  
261 Inter-Southern Bldg. LOUISVILLE, KY.

## ARE YOU SELF-CONSCIOUS?

Embarrassed in company, lacking in self-control? Let me tell you how you can overcome these troubles.

S. VERITAS, 1400 Broadway, New York City

(One hundred and four)



# For Once the Critics Agree!

"The Light In the Dark" strikes an appeal that goes deeper than the average. It has a penetrating theme and symbolic beauty that has been emphasized just enough to keep the picture within easy understanding of all, at the same time lending that something to the scenes that warrants calling it entertainment plus. For many reasons it should bring big returns to the box office.

*Moving Picture World*

This picture will appeal, primarily, to patrons who seek altogether clean entertainment, but which has not suffered a loss of character because of an attempt to avoid censors. It is romantic enough for the young, serious enough for the studios and produced with marked consideration for picture goers who demand the best.

*Motion Picture News*

"The Light In the Dark," otherwise Faith, is, by odds, the best story, and certainly is better handled by Hope Hampton than anything she has ever done.

*—The Film Daily*



## HOPE HAMPTON IN "THE LIGHT IN THE DARK"

by WILLIAM DUDLEY PELLEY

with

## Lon Chaney and E.K. Lincoln

directed by CLARENCE L. BROWN

## Don't Miss It!

### *A First National Attraction*



Hope Hampton does splendidly in an absorbing story of much dramatic power, is supported by an excellent cast and is presented in by far her finest production. "The Light In the Dark" stands high in the list of cinema achievements, a picture that is genuine and bound to score heavily wherever presented.

*—Morning Telegraph*

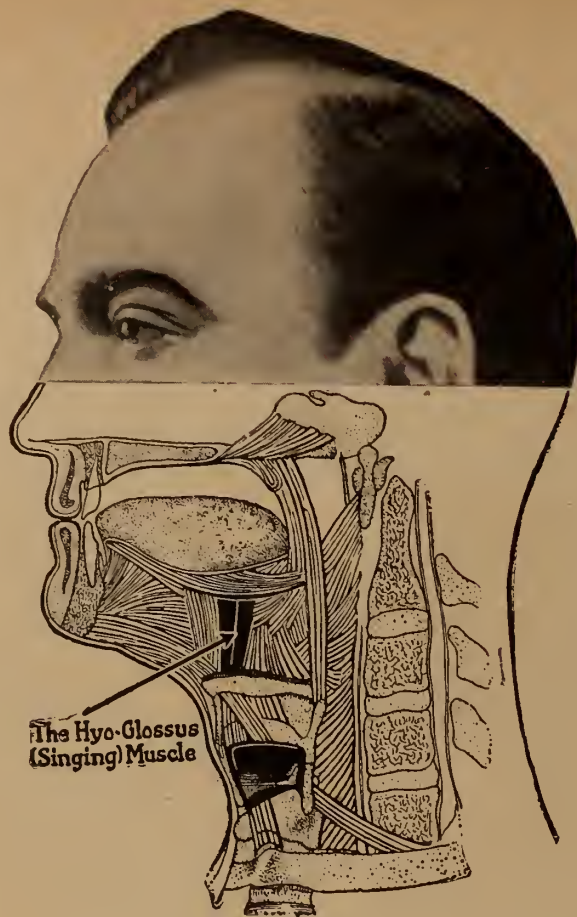
The story has been lavishly produced in every respect, with plenty of heart interest and some of the finest performances ever contributed to the silver sheet. . . . Miss Hampton has been seen to good advantage in her previous vehicles but in "The Light In the Dark" her portrayal of the leading character, Bessie MacGregor, is without doubt the best piece of acting she has ever done and equal to the best screen actresses of the day.

*—Exhibitors Herald*

Hope Hampton pulls record in Detroit. The prize package for business was at the Capitol, where Hope Hampton's latest, "The Light In the Dark," was shown.

*—Variety*





# The Simple Secret of Caruso's Power

**W**HAT are the physiological reasons for a beautiful, powerful voice? In the past, this subject has been a mystery even to voice instructors who, consequently, were forced to teach in the most haphazard way. Now scientists have cleared up this subject, so important to all who sing or speak. A close study of the vocal mechanism of the late Enrico Caruso, preserved by the scientists of his native Italy, has fully corroborated the theory and practice of the famous Eugene Feuchtinger, A. M.

For three generations, the family of Feuchtinger has been famous in the musical capitals of Europe for their success in voice development. Grand Opera stars have been trained by their method. Voices apparently lost, have been recovered. Until a few years ago, America knew nothing of this method. American

singers who desired not merely vocal training, but *voice development*, sought their goal in Europe. Few understood the principles involved in the Feuchtinger method—but everyone marveled at the striking results attained.

Now Professor Feuchtinger's training is open to you. Professor Feuchtinger himself is here in Chicago. He is devoting his time to thousands of American pupils. Hundreds are being benefited where only one could have his attention before. The marvelous Feuchtinger method is perfectly adapted to instruction by mail. You can practice these wonderful silent exercises in the privacy of your own home. The Professor himself, follows your progress. He encourages you—answers your questions, and explains everything with perfect clearness.



**This Book FREE**  
*If You Mail this Coupon!*

**Perfect Voice Institute**  
1922 Sunnyside Avenue,  
Studio 1279, Chicago

Please send me your book, "Enter Your World," without charge or obligation. I have put X after the subject that interests me most.

☐ Singing ☐ Speaking ☐ Stammering ☐ Weak Voice

Name \_\_\_\_\_

Address \_\_\_\_\_

Age \_\_\_\_\_

## Prof. Feuchtinger Guarantees to Improve Your Voice 100%

You alone are to be the judge. After faithfully following this course of training, if you are not fully satisfied, your money will be refunded. You take no risk.

If you are ambitious to sing or to speak—if you stammer or stutter, Professor Feuchtinger will help you. Everything about this wonderful method is explained in the Professor's free book, "Enter Your World." Send for it today. He wants you to have it.

**Perfect Voice Institute** 1922 Sunnyside Avenue  
Studio 1279, Chicago



*The Hinds Cre-Maids present to you  
The season's wisest scheme  
Just use for Health and Comfort true  
HINDS HONEY AND ALMOND CREAM*



*Please write us*

## For Winter Comfort

Let us send you our newest and most attractive booklet—"Beauty Land"—which explains the merits of Hinds Honey and Almond Cream. Simply mail a brief request to the A. S. Hinds Co. at Portland, Maine, and this pretty booklet will come to you in a few days.

If you'll just try this wonderful cream for some of the purposes described we are very sure you will soon give it preference, because that is what so many other nice looking ladies have been doing all these years past.

It is the purity and refinement and gratifying effect of Hinds Honey and Almond Cream that have gained for it such a remarkable nation-wide and world-wide patronage. It is good for everybody in your home, grown-ups and kiddies. Father and brother like it after shaving and to keep their hands smooth and good looking. It prevents as well as heals the chapping.

### HINDS WEEK-END BOX

makes a very useful gift and costs only 50c. postpaid, or at your dealer's. It contains those essentials for the comfort and attractiveness of the face and hands. Trial size, Hinds Honey and Almond Cream, Cold and Disappearing Cream, Soap, Talc and Face Powder.

As you hike along the windy street  
Facing the blast of icy sleer  
Chapped faces, hands and ankles too  
And windburned skin may trouble you.

Then pause a bit upon your way  
And take the Cre-Maids' tip today,  
Just use Hinds Honey and Almond Cream  
And meet the weather with joy supreme.

Frostbites, chilblains and kindred ills  
Hinds quickly comforts, heals and stills.  
Chapping and windburn pass away,  
Soft lovely skin just comes to stay.

When the winds are raw and the cold extreme  
You need Hinds Honey and Almond Cream.

WONDERFUL BASE FOR FACE POWDER. Hinds Honey and Almond Cream is now used for this purpose with marvelous success. Moisten the skin slightly with the cream, let it nearly dry, then dust on the powder. It will adhere to perfection.

AS A MANICURING AID THIS CREAM softens the cuticle, prevents soreness and preserves the lustre of the nails.

All druggists and department stores sell Hinds Honey and Almond Cream. We will mail you a small sample for 2c or trial bottle for 6c.

Ask your dealer for Hinds Superior Toilet Requisites, but if not obtainable, order of us. We send postpaid in the United States.

A. S. HINDS CO.

Dept. 23 PORTLAND, MAINE





Nothing better answers the perplexing problem of the "little" gifts than Colgate's charming toilet articles. Instead of being quickly tossed to one side, a Colgate Gift is used a long time and is a constant reminder of the giver.

*You would be glad to receive any of these—why not give them?*

Almost any woman—from schoolgirl – will welcome a Talc,—Florient, Cha Ming, Cashmere Bouquet or some other of the many Colgate Talcs which cost 20¢ and 25¢. To delight Mother, a box of that old-time favorite soap—Cashmere Bouquet 55¢. For Father or Brother Ed a real present is a Colgate's Handy-Grip Shaving Stick and two Refills—a year's comfortable shaving. Big Sister or little Sister will be pleased with one of these very beautiful and new Compact Face Powders and a supply of Face Cream—Charmis(cold) or Mirage (vanishing). For some other man's gift—Colgate's new product—Rapid-Shave Cream. Any woman will thank you for a pretty bottle of Florient Extract, and Ribbon Dental Cream is a splendid gift for anyone.

*Any dealer can show you these and other Colgate Christmas Gifts.*

COLGATE & CO.

Est. 1806

NEW YORK

COLGATE'S Gifts that are sure to please





# CLASSIC

COMBINED WITH ENHANCEMENT

FORWARD-LOOKING

487



George F. P. P. P.





# LES POUDRES DE COTY

*The idealizing touch of  
COTY Face Powder in-  
tensifies the beauty of every  
woman. Each of the eight  
true shades accentuates that  
colouring so fascinating in  
blonde, brunette and red-  
haired types.*

A GIFT AND COMPLIMENT  
ALWAYS APPRECIATED REGARD-  
LESS OF ITS MODERATE COST.



"THE ART OF USING POWDER"  
a guide to the accentuation of  
fascinating types—sent on request

COTY INC.

714 Fifth Avenue, New York  
CANADA—55 McGill College Ave. Montreal

ADD STILL GREATER CHARM TO THE LOVELIEST FACES





# PLAY PIANO BY EAR

## Be a Jazz Music Master

Anyone Who Can Remember a Tune Can Easily and Quickly Learn to Play Popular Jazz or American Rhythm By Ear at a Very Small Cost. The New Niagara Method Makes Piano Playing Wonderfully Simple.

No matter how little you know about music—even though you “have never touched a piano”—if you can just remember a tune, you can quickly learn to *play by ear*. I have perfected an entirely new and simple system. It shows you so many little tricks that it just comes natural to pick out on the piano any piece you can hum. Beginners and even those who could not learn by the old fashioned method, grasp the Niagara idea readily, and follow through the entire course of twenty lessons quickly. Self-instruction—no teacher required. You learn many new styles of bass, syncopation, blues, fill-ins, breaks and trick endings. It's all so easy—so interesting that you'll be amazed.

### A Simple Secret to Success

No need to devote years in study to learn piano nowadays. Special talent unnecessary. Every lesson is so easy, so fascinating that you just “can't keep your hands off the piano.” Give it part of your spare time for 90 days and you will be playing and entertaining almost before you realize it. No tiresome scales, no arpeggios to learn—no do-re-mi—no difficult lessons or meaningless exercises. You learn a bass accompaniment that applies to the songs you play. Once learned, you have the secret for all time—your difficulties are over and

Learn at  
home in  
90 days

### Be Popular in Every Crowd

One who can sit down at any time *without notes or music*, reel off the latest jazz and popular song-hits that entertain folks, is always the center of attraction, the life of the party, sought after and invited everywhere. Make yourself the center of attraction—master the piano by spending an hour a day studying the fascinating Niagara Method.

As easily as thousands of others have learned, so you, too, can learn and profit—not only through the pleasure it provides, but also by playing at dances, motion picture houses and other entertainments.

### You Become Master of the Piano

Even talented musicians are amazed at the rapid progress of Niagara School students and can't understand why this method was not thought of years ago. Naturally, the Niagara Method is fully protected by copyrights and cannot be offered by any other school. A special service department gives each pupil individual attention.

### Decide to Begin Now!

Just spend a part of your spare time with a few easy, fascinating lessons and see how quickly you “catch on” and learn to play. You will be amazed, whether you are a beginner or an advanced student.

Write for interesting, illustrated booklet, “The Niagara Secret”—it describes this wonderful new method of playing piano by ear. *This booklet sent FREE.* Enclose 6c. in stamps and you'll also receive an interesting chart.

Ronald G. Wright, Director, NIAGARA SCHOOL OF MUSIC, Niagara Falls, N.Y.



This Book  
FREE

## CLIP THIS COUPON NOW

Niagara School of Music, Dept. 618, Niagara Falls, N. Y.

Without obligation mail me your booklet, “The Niagara Secret.” I enclose 6c. in stamps for chart and names of successful students.

Name.....

St. and No. or R. F. D. ....

Town..... State.....

Age..... Ever take piano lessons?..... How many?.....



# 1924

*Make its leisure hours  
better hours!*

BE one of those who *live their lives today*—not always postponing happy times till a future that may never come!

Every day is a great day that sees work keenly done and entertainment keenly enjoyed.

This is Paramount's gospel, the gospel that you work hard enough to deserve in your spare time the finest entertainment that all Paramount's unique resources can give—and plenty of it!

Don't let rest hours be rust hours! See a great Paramount Picture today and let it send you out alight with the life and the drama and the fun that shine in every foot of it!



FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR, President  
NEW YORK CITY



# Paramount Pictures

If it's a Paramount Picture it's the best show in town



# CLASSIC

COMBINED WITH SHADOWLAND

A BREWSTER PUBLICATION

Vol. XVIII

JANUARY, 1924

No. 5

## COVER PORTRAIT—DOUGLAS FAIRBANKS

Painted by E. Dahl

	PAGE
'Twas the Night Before Christmas—A Christmas message.....	11
Conway Tearle, His latest portrait.....	12
Stars of the Comédie Française.....	13
Old Dreams and New Realities, Richard Barthelmess talks a while for.....	14
Famous Heroines No. IV, Mary Astor as Juliet.....	17
A Renaissance Canvas, A picture page.....	18
Yes, She Didn't Like It! Lenore Ulric's feelings about California.....	19
The Mistletoe Bough.....	21
History and Legend and Beauty That Is Austria.....	22
Foreign Films, European studios at a glance.....	24
"The Best Is Yet To Be—"	26
At Christmas Time, Baby Peggy decorates a page for CLASSIC.....	27
The Spanish Dancer, A short story.....	28
The Pilgrim's Christmas, Was not like ours.....	33
The Powers Behind the Screen, The fourth instalment.....	34
The Slave Girl, Betty Blythe in her latest rôle.....	35
Hollywood Homes, Theodore Kosloff's.....	36
That Perfect Profile, Guess whose?.....	38
With a Sting, John Decker caricatures the stage.....	39
The Girl Who is California, Dorothy Phillips.....	40
Dorothy Gish, As she will look in "Romola".....	42
The Photographer Takes the Stage, Scenes from recent theatrical successes in New York.....	43
The Play of the Month, Is "The Swan".....	46
The Movie of the Month, is "A Woman of Paris".....	47
The Celluloid Critic, Laurence Reid sticks to his job.....	48
Iris In, Pertinent and impertinent screen chatter.....	51
Flashes From the Eastern Stars, Of the stage, on the screen.....	52
Merry Christmas, To, and from, the movie children.....	54
"How Mad and Sad and Bad It Was—And Yet, How It Was Sweet".....	56
Maytime, A story from a photoplay.....	57
Le Révolté, A picture and a caption.....	61
Classic Considers—The great and the near great.....	63
The Hollywood Boulevardier Chats.....	64
The Movie Encyclopedia.....	70

Subscription \$2.50 per year, in advance, including postage, in the United States, Cuba, Mexico and Philippine Islands. In Canada \$3.00; Foreign Countries \$3.50 per year. Single copies 25 cents postage prepaid. United States Government stamps accepted. Subscribers must notify us at once of any change in address, giving both old and new address.

PUBLISHED MONTHLY BY BREWSTER PUBLICATIONS, INC., AT JAMAICA, N. Y.

Entered at the Post Office at Jamaica, N. Y., as second-class matter, under the act of March 3rd, 1879. Printed in U. S. A.

Eugene V. Brewster, President and Editor-in-Chief; Guy L. Harrington, Vice-President and Business Manager; L. G. Conlon, Treasurer; E. M. Heinemann, Secretary.

EXECUTIVE and EDITORIAL OFFICES, 175 DUFFIELD ST., BROOKLYN, N. Y.

Copyright, 1923, by Brewster Publications, Inc., in the United States and Great Britain.

SUSAN ELIZABETH BRADY, Editor  
Adele Whitely Fletcher..... Managing Editor  
Harry Carr..... Western Representative  
A. M. Hopfmuller..... Art Director  
Duncan A. Dobie..... Director of Advertising

CLASSIC comes out on the 12th of every month, MOTION PICTURE MAGAZINE on the 1st, BEAUTY on the 12th

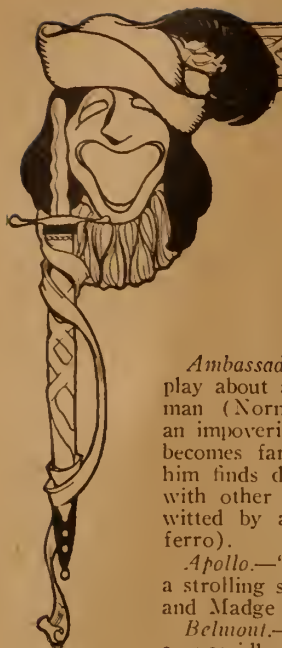
## Announcement for February

### MUSIC HATH CHARMS

We'll say it hath! Of late they can scarcely make a picture without an orchestral accompaniment. Did you know that von Stroheim took his musicians with him on location in Death Valley and they played for him with the thermometer at 130 in the shade? Did you know that Cecil De Mille— But read the article in the February CLASSIC. It is full of interesting information.

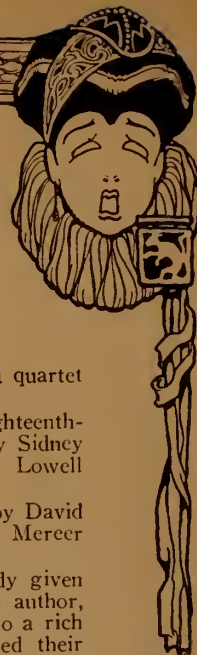
Eight pages have been added to CLASSIC, so that it is not only better but bigger. Besides, it is different. It is the most individual of all the screen magazines. Why don't you buy the February number, and let us prove it.





# Current Stage Plays

(Readers in distant towns will do well to preserve this list for reference when these spoken plays appear in their vicinity.)



**Ambassador.**—"A Love Scandal." A very 'talky' play about a school-teacher who marries a wealthy man (Norman Trevor) tho she is in love with an impoverished writer. One year later this writer becomes famous and rich, and the girl who jilted him finds diversion in breaking up his friendships with other women. However, she is finally outwitted by a breezy American girl (Edith Taliaferro).

**Apollo.**—"Poppy." A musical comedy concerning a strolling swindler and his daughter; W. G. Fields and Madge Kennedy in the leading rôles.

**Belmont.**—"Tarnish." A finely acted play about a once idle rich family, now fallen to a state where the salary of the daughter keeps the wolf from the door. Ann Harding does some excellent acting

as the daughter.

**Bijou.**—"The Whole Town's Talking." A farce by John Emerson and Anita Loos, well-known motion-picture scenarists, written around a movie director who ignores the Eighteenth Amendment.

**Booth.**—"The Seventh Heaven." Hand-made on a melodramatic pattern in a Montmartre tenement in Paris, of an admixture of love, regeneration, humor and unreality. An excellent performance with Helen Menken starring.

**Broadhurst.**—"The Dancers." Gerald Du Maurier's oldtime British melodrama is both smart and picturesque. Richard Bennett, Florence Eldridge and Kathleen Macdonnell play the principal rôles. Mr. Bennett's daughter, Barbara, is the most audacious of the dancing girls.

**Carroll.**—"Vanities of 1923," with Peggy Hopkins Joyce leading the delectable and innumerable vanities.

**Casino.**—"Wildflower," in which lovely Edith Day flashes thru an exquisite musical score.

**Century.**—Sir John Martin-Harvey in classic repertoire. "Edipus Rex," "Via Crucis," "Burgomaster of Stilemonde," etc. "Edipus Rex" is one of the finest things New York has ever seen. Martin-Harvey is an actor of distinction with a rich, deep sonorous voice. Highbrow but beautiful.

**Cohan.**—"Adrienne." A musical comedy with an unusually good chorus. Billy Van and Richard Carle, the latter of "The Spring Chicken" fame, take care of the laughs. Lou Lockett and Margaret Ross introduce a new dance, Adagio.

**Colonial.**—"Runnin' Wild." A negro revue. The cast includes F. E. Miller and A. L. Lyles, the stars who helped make "Shuffle Along" a success.

**Comedy.**—"What a Wife." An American farce in which a young couple attempt to stage a compromise to gain a divorce. The plan is frustrated by the uncle and finally fiancés, detectives, a swindler, husband and grandfather plunge at the plot. Glen Anders and Dorothy Mackaye have the leading rôles.

**Cort.**—"The Swan." Eva Le Gallienne and an all-star cast in Ferenc Molnar's comedy of romance and imaginary royalty. Not at all "Graustarkian," however. Very subtle, witty, deft, sophisticated in performance and lines. Typically Molnar and as brilliant and unsatisfactory as Shaw.

**Daly's.**—"Sharlee." A lively musical comedy by Harry L. Cort and George L. Stoddard, with Juliette Day, Otilie Corday, Eddie Nelson, Frances Arms and Sydney Grant.

**Elliott.**—"Rain." A bitter tragedy by Somerset Maugham; a violent attack on the repressions of Puritanism. Jeanne Eagels is superb in the leading rôle.

**Eltinge.**—"Spring Cleaning." A tense and comic drama exposing the depravity of the degenerate rich and the general stupidity of preoccupied husbands. The cast includes Arthur Byron, Violet Hem-

ing, A. E. Matthews and Estelle Winwood, a quartet of notable leading men and women.

**Empire.**—"Casanova." A glamorous eighteenth-century romance adapted from the Spanish by Sidney Howard, featuring Katherine Cornell and Lowell Sherman.

**Forty-eighth.**—"Queen Victoria." A play by David Carb and Walter Prichard Eaton, with Beryl Mercer in the title rôle.

**Forty-ninth.**—"For All of Us." A comedy given to moralizing, in which William Hodge, the author, plays the rôle of the laborer who chanches into a rich home, the members of which have permitted their lives to become somewhat entangled and, in a varying Irish accent, conveys the message of right thinking and right action as cures for bodily ills and sets three or four lives straight.

**Frasce.**—"The Deep Tangled Wildwood." A comedy about a popular New York playwright who decides to go back to his old home town and live a simple and honest life after the first night of one of his comedies proves a failure.

**Frolic.**—Grand Guignol Players of the Grand Guignol Theater, Paris, in repertoire of horrific drama and *risqué* comedy given in French.

**Fulton.**—"One Kiss." An operetta from the French, adapted by Clare Kummer, with Louise Groody, Oscar Shaw, Ada Lewis and Jack Hazard.

**Gaiety.**—"Aren't We All?" Cyril Maude in a delightful light comedy that revolves around a philandering husband and an indiscreet wife. Mr. Maude in a Grumpyish character sets a rare pace of fun and his support keeps it up.

**Garrick.**—"The Failures." A play from the French of Le-normand, with Jacob Ben Ami, Winifred Lenihan, Dudley Digges and others.

**Globe.**—"Stepping Stones." One of the best of Fred Stone's musical comedies, in which his daughter, Dorothy, does some exceptionally good dancing and singing, a rival of her own father.

**Greenwich Village.**—"White Cargo." Leon Gordon's vivid play about a young Englishman who succumbs to the wiles of a half-breed in the absence of white women on the West coast of Africa. The cast includes Conway Wingfield, Richard Stevenson and A. E. Anson.

**Harris.**—"The Nervous Wreck." An excellent farce by Owen Davis. Otto Kruger plays the part of the nervous wreck, a young clerk sent West to cure himself of the diseases he imagines he has. He wishes to be left alone to die peacefully, but June Walker, as the entrancing heroine, tries to run away with him and thus starts an endless amount of trouble for him.

**Hudson.**—"The Crooked Square," by Samuel Shipman with Edna Hibbard and Ben Lyon taking the leads. Melodrama.

**Jolson's.**—Moscow Art Theatre in repertoire of new and old plays. Engagement limited to four weeks.

**Klave.**—"Nobody's Business." Francine Larrimore and Frank Conroy in a good-humored comedy about an adventurous young woman who comes to New York to make a career as an artist. "Virginia Runs Away" limited to Thursday and Friday matinees.

**Knickerbocker.**—"The Lullaby." An Edward Knoblock drama starring Florence Reed. This is the story of a sinning woman's life, seventy-five years of it!

**Lenox Hill.**—"Sun Up." A passionate tragedy of the North Carolina mountain folk. The Widow Cagle is superbly played by Lucile La Verne.

**Liberty.**—"The Magic Ring." A fantastic play embellished with tunes and episodes that give the little Hungarian star, Mitzi, excellent opportunity for the display of her special talents. The plot revolves around a ring which comes into the

(Continued on page 8)

## Classic Lists the Plays in New York That You Should See



Tarnish  
Casanova  
Tweedles  
The Swan  
Cyrano de Bergerac  
The Nervous Wreck



# MONEY LOST!

DO you know how to send money by mail? Each year thousands of dollars are lost in the mail—and a little care in sending that money might have prevented that loss. The U. S. Post Office suggests that the best and safest way to send money by mail is by regular Post Office money order. This form of remittance can be easily traced. The next best is by personal check. Always as a double protection Registered Mail will serve further to insure a remittance safely reaching its proper destination. If you send stamps, it is well carefully to wrap them in wax paper to protect them from moisture or other conditions that would cause them to adhere to paper or in other ways affect their value. If you attach stamps to a letterhead by a paper clip, you will often save the stamps from being lost. If you send bills by mail, see that they are folded flat with at least a double thickness of paper on either side so that the bill cannot be recognized if the envelope is held up to the light. Coins should always be wrapped or inserted in slotted cards to prevent their wearing through the envelope. A little care will save dollars for you and trouble for others.

**BREWSTER PUBLICATIONS, Inc.**



## WANTED! RAILWAY MAIL CLERKS

**WORK FOR THE GOVERNMENT**  
—Men and Women 17 to 45 years.  
\$1,600 to \$2,600 a year. Common Education Sufficient. Travel; see the country; no lay-offs; lifetime job. Holidays with pay. Write today for free list of positions obtainable and information how to get positions WITH UNCLE SAM.  
**UNITED BUSINESS TRAINING INST., 215 Dinan Building, Detroit, Mich.**



## MAKE MONEY AT HOME

You can make 15 to 50 Dollars a week at home, in your spare time. Easily learned by our New Simple Method. No Canvassing. Experience Unnecessary. We Teach You How. Guarantee you Steady Work and pay you cash no matter where you live. Write today for Free sample lesson and Illustrated Booklet.  
**UNITED SHOW CARD STUDIOS, 215 Dinan Bldg., Detroit, Mich.**

## DIAMONDS

FOR A FEW CENTS A DAY

Don't send a cent. Ten days' free trial. If you are not convinced it is the Greatest Bargain in America, send it back at our expense. Only if pleased do you send \$11.90 as first payment. Then send \$1.50 weekly—at the rate of a few cents a day. This Bargain Cluster Ring with 7 Blue White Perfect Cut Diamonds can be yours. No Red Tape. No Risk.  
**Million Dollar Bargain Book FREE** Send for it today. It pictures thousands of Bargains. Address Dept. 1511.  
**J.M. LYON & CO. 2-4 Maiden Lane N.Y.**

## OPPORTUNITY MARKET

### AGENTS WANTED

Agents sell Wolverine Laundry Soap. Wonderful repeater and good profit maker. Free Auto to hustlers. Wolverine Soap Co., Dept. B. 34, Grand Rapids, Mich.

### HELP WANTED

U. S. Government wants men—women, eighteen up, \$92 to \$250 month. Steady work. Short hours. Pleasant work. Influence unnecessary. List positions free. Write today sure. Franklin Institute, Dept. E. 103, Rochester, N. Y.

**DETECTIVES EARN BIG MONEY.** Excellent opportunity. Travel. Experience unnecessary. Particulars free. Write, George C. Wagner, former Government Detective, 1968 Broadway, New York.

### HOW TO ENTERTAIN

Plays, Musical Comedies and Revenes, minstrel music, blackface skits, vaudeville acts, monologs, dialogues, recitations, entertainments, musical readings, stage handbooks, make-up goods. Big catalog free. T. S. Denison & Co., 623 So. Wabash, Dept. 63, Chicago.

### INTEREST TO WOMEN

**LADIES EARN \$6—\$18** a dozen decorating pillow tops at home; experience unnecessary; particulars for stamp. Tapestry Paint Co., 127 La-Grange, Ind.

### MAIL ORDER METHODS

**\$50 A WEEK EVENINGS HOME.** I made it with small mail order business started with \$3. Booklet for stamp tells how. Sample and plan 25 cents. One dozen Articles free. I trust you for \$3. Alhuc Scott, Cohoes, N. Y.

### MOTION PICTURE BUSINESS

**\$35.00 PROFIT NIGHTLY.** Small capital starts you. Outfits sold on installments. No experience needed. Our machines are used and endorsed by Government Institutions. Catalog free. Atlas Moving Picture Co., 426 Morton Bldg., Chicago.

### NEWS CORRESPONDENCE

**EARN \$25 WEEKLY,** spare time, writing for newspapers, magazines. Experience unnecessary; details free. Press Syndicate, 561 St. Louis, Mo.

### PATENTS

**PATENTS.** Write for Free Illustrated Guide Book. Send model or sketch for free opinion of its patentable nature. Highest references. Prompt Attention. Reasonable Terms. Victor J. Evans & Co., 621 Ninth, Washington, D. C.

### PERSONAL

**ARE YOU BASHFUL, SELF-CONSCIOUS,** easily embarrassed? These troubles overcome. Send dime for particulars. L. Veritas, 1400 Broadway, New York.

### PHOTOPLAYS

**Journalism—Photoplays—Short Stories.** Plot Chart and Details free to those wishing to enter above professions or dispose of manuscripts on Commission. (The Service offered is given by Professional Authors and Editors of high standing.) Harvard Company, 433, San Francisco.

**Big money writing photoplays, stories, poems, songs.** Send for free copy America's greatest magazine for writers. Tells you how to write and sell. Writer's Digest, 622 Butler Bldg., Cincinnati, Ohio.

**Successful Photoplays Bring Big Money.** Send for our free book, "Successful Photoplays," which gives instructions on photoplay writing and marketing. Successful Photoplays, Box 43 Des Moines, Ia.

**\$55 For Photoplay Ideas.** Plots accepted any form; revised, criticized, copyrighted, marketed. Advice free. Universal Scenario Corporation, 203 Security Bldg., Santa Monica and Western Ave., Hollywood, Cal.

### SHORT STORIES

**\$50 to \$100 WEEKLY** Writing Jokes, Epigrams and Humorous Stories for Publications. Write for details. American Institute of Humor, Office R, 414 Park Bldg., Cleveland, Ohio.

**EARN \$25 WEEKLY,** spare time, writing for newspapers, magazines. Experience unnecessary; details free. Press Syndicate, 561 St. Louis, Mo.

**Stories and Photoplay Ideas Wanted** by 48 companies; big pay. Details free to beginners. Producers' League, 441, St. Louis, Mo.

**Stories, Poems, Plays, Etc.,** are wanted for publication. Good ideas bring big money. Submit MSS. or write Literary Bureau, 134 Hannibal, Mo.

**FREE TO WRITERS—**A wonderful little book of money-making hints, suggestions, ideas; the A B C of successful story and movie play writing. Absolutely Free. Just address Authors' Press, Dept. 14, Auburn, N. Y.

### STAMPING NAMES

**Stamp Names On Key Checks.** Make \$19 per 100. Some make \$10 daily. Either sex. Work can be done at home, spare time. Send 25c for sample and instructions. M. Keytag Co., Cohoes, N. Y.

### VAUDEVILLE

**GET ON THE STAGE.** I tell you how! Personality, confidence, skill developed. Experience unnecessary. Send 6c postage for instructive Illustrated Stage Book and particulars. O. LaDelle, Box 557, Los Angeles, Cal.



## YOU Are Wanted For A Better Job

That was the good news they brought him just a few short months ago. Then, he held an ordinary job working long and hard on small pay. **TODAY** he is a high salaried Draftsman earning nearly \$100 a week. How did it happen? It isn't a long story, because it's all so simple—so easy. You can do just what he has done if you'll start by reading every word—clear down to the coupon that marks your way to better pay. It all started one evening while he was sitting at home—reading. He saw the advertisement of the **COLUMBIA SCHOOL OF DRAFTING** and he knew it was his opportunity to earn from \$50 to \$100 a week, in an uncrowded field with a big, sure future. He sent in the coupon. Later he enrolled for the **COLUMBIA** course. Today he's making real money. His brain is working, as well as his hands. He's standing on the threshold of a brilliant future with all that it means—Independence—money—success—happiness.

**MADE \$275 EXTRA IN 3 DAYS.** He recently received \$275 for one drawing that he made in spare time in three days.

**HOW ABOUT YOU?** Are you working up hill or down? Count the money in your pay envelope next pay day. You'll find the answer there.

**MAKE \$50 TO \$100 A WEEK.** **COLUMBIA** will train you to be an expert Draftsman in your spare time at home by mail. There's lots of room for you if you act now.

**PROMOTION IS QUICK. WE'LL QUALIFY YOU** for a high-salaried position in the Drafting field and keep you in touch with openings for Draftsmen in the big machine shops, industrial plants and United States Government departments. Men who start as Draftsmen are often advanced to Chief Draftsmen, Chief Engineers, Production Managers, and so on.

**GET THE "RIGHT" TRAINING.** Mr. Claflin, the founder and director, stands personally in back of the **COLUMBIA SCHOOL OF DRAFTING**. You spend no time in long-winded theories—useless and expensive to you. You start on actual drawing work the day you receive your first lesson.

**YOU NEED NO PREVIOUS TRAINING.** The course is easy to understand and easy to follow. Many students are qualified even before they complete the course.

**SUCCESS CALLS MEN OF ACTION ONLY.** If you are a man of action clip the coupon now and show that you are a man of action. Keep right on top of this opportunity to make real money. Don't go looking for a pair of scissors. Tear the coupon off and mail it right now. Get started now.

### WHAT WE GIVE YOU

**PRACTICAL PROBLEMS.** You are carefully coached in practical Drafting work.

**WE HELP YOU GET A JOB.** We help you get a position as a practical Draftsman, as soon as you are qualified.

**PERSONAL INSTRUCTION AND SUPERVISION THROUGHOUT THE COURSE.** You receive the personal instruction and help of Roy C. Claflin, President of the **COLUMBIA SCHOOL OF DRAFTING** and a practical Draftsman of many years' experience.

**DRAFTSMAN'S EQUIPMENT.** We furnish you with a full set of First Class Drawing Equipment

and Drafting Instruments as shown in the picture below when you enroll. You keep both sets on completing the course.

**CONSULTATION PRIVILEGES.** You are free to write to us at any time for advice and suggestions regarding your success.

**DIPLOMA.** The diploma we give you on completing the course attests to your proficiency as a Draftsman. It is an "entering wedge" to success.

**FREE SUBSCRIPTION TO DRAFTING PUBLICATION.** "THE COMPASS." You are given free a subscription to our helpful, inspiring publication, "The Compass."

**FREE DRAFTING OUTFIT**  
We give you Free, with our course, this professional Drafting outfit. It is yours to keep when you complete the Course.

**U. S. Civil Service Commission Needs DRAFTSMEN**  
The following are a few of the many positions open in Government Departments from time to time. The salaries are starting salaries, subject to increase. Practically all of them carry a bonus of \$240 a year additional.

**Architectural Designer \$4,000**  
**Chief Draftman Naval Aircraft Factory \$15.04 per day.**  
**Aeronautical Draftsman—Field Service of Navy Dept., \$5.20 to \$12. per day.**

**FREE BOOK** Send in this coupon today. Immediately on receipt of it we will send you our book, "Drafting—Your Success," which tells about Drafting and its opportunities for you as well as the special easy method of learning Mechanical Drafting through **COLUMBIA** methods.

**THE COLUMBIA SCHOOL OF DRAFTING**  
Roy C. Claflin, President  
Dept. 2244. 14th & T Sts., N.W. Washington, D. C.

**FREE BOOK COUPON**  
**COLUMBIA SCHOOL OF DRAFTING,**  
Dept. 2244, 14th and T Sts., N. W.,  
Washington, D. C.

Please send me without charge your free illustrated book on Drafting, telling me how I can secure your complete Home Study Course and your help in securing a position as Draftsman.

Name.....

Address.....

City..... State.....

City..... State.....



# Gray Hair Unnecessary

As I Have Proved

I proved it many years ago by restoring the original color to my own prematurely gray hair with the same Restorer I now offer you. This time-tested preparation never fails, as hundreds of thousands of gray haired people since have learned.

There is not space in this advertisement to tell my story. Send for Free Trial bottle and learn all.

Mary T. Goldman's Hair Color Restorer is a clear, colorless liquid, clean as water. No greasy sediment to make your hair sticky and stringy, nothing to wash or rub off. Application easy, restored color perfect, in any light. Faded or discolored hair just as surely and safely restored as hair naturally gray.



**Trial Bottle  
Absolutely  
FREE**

## Experience my teacher

I invented my scientific hair color restorer to bring back the original color to my own hair which was prematurely gray. Since, millions have used it and so will millions more. It is the most popular and biggest selling preparation of its kind in the world.

Now I have something new to offer and almost as important, in the shape of a new preparatory powder which puts your hair in perfect condition for restoration. This powder is a recent discovery of my laboratories and its action is that of tonic and antiseptic. A package now comes with each full sized bottle and a trial sized package is included in my special patented free trial outfit. I urge you to send for this patented outfit today and prove how easily, surely and beneficially you can restore your own gray hair to its natural color.

## Mail coupon today

Send today for the special patented Free Trial outfit which contains a trial bottle of my Restorer, and full instructions for making the convincing test on a single lock of hair. Indicate color of hair with X. Print name and address plainly. If possible, enclose a lock of your hair in your letter.

*Mary T. Goldman's*

*Hair Color Restorer*

Over 10,000,000 Bottles Sold

**FREE TRIAL COUPON** Please print your name and address—  
**MARY T. GOLDMAN,**  
 195-A Goldman Bldg., St. Paul, Minn.  
 Please send your patented Free Trial Outfit. X shows color of hair. Black....  
 dark brown.... medium brown.... auburn  
 (dark red).... light brown.... light auburn  
 (light red).... blonde....  
 Name.....  
 Street..... City.....

Give Your Friends the

**CLASSIC**

as a Christmas Remembrance

**SPECIAL OFFER**

One Subscription  
\$2.50

Two Subscriptions  
\$4.50

Send for **Trial Tube**

Make those pimples or blemishes go away. How many times have you looked into the mirror and wished that your skin were without blemishes? What would you give for a cool, clear, velvety skin?

**D. D. D.  
Emollient Cream**

Based on the same formula as the famous D. D. D. Prescription. The action of D. D. D. Emollient Cream is calm and gentle; still it soothes the irritated skin instantly. Rub D. D. D. Cream over your pimples or blemishes. It will remove your skin affliction and allay the irritated tissues.

Write Today for generous trial tube Cream and get quick relief from your skin troubles. Send only 10c to cover package and postage.

**D. D. D. Co.**  
 Dpt. 1511 3845 Ravenswood Ave., Chicago, Ill.

# Current Stage Plays

(Continued from page 6)

possession of a street urchin (Mitzi) and which, when rubbed, summons a genie who makes all her wishes come true.

**Little.**—"Chicken Feed." A comedy dealing with small-town life, setting forward what happens about the fifteenth year of married life. Roberta Arnold is featured.

**Longacre.**—"Little Jessie James." A musical comedy with Nan Halperin as Little Jessie. The Paul Whiteman band dubbed the James Boys takes care of the orchestration.

**Lyceum.**—"Little Miss Bluebeard." A diverting musical drama in which the piquant comedienne, Irene Bordoni, is equipped with four delightful songs and twice that number of delightful gowns. The climax reveals a situation that comes as a complete surprise to nine-tenths of the audience.

**Henry Miller.**—"The Changelings." A comedy by Lee Wilson Dodd. The cast includes: Henry Miller, the producer, Blanche Bates, Ruth Chatterton and Laura Hope Crews.

**Moroso.**—"Scaramouche." Rafael Sabatini's lively and romantic drama concerning a young Frenchman who learns that he is an illegitimate child and that his lifelong enemy is his father and that the sweet cousin whom he thought he could never win is head over heels in love with him. Sidney Blackmer has the lead.

**Music Box.**—"Music Box Revue." A new edition of Irving Berlin's extravagant display of beauty and humor.

**National.**—"Cyrano de Bergerac." Walter Hampden in a perfect interpretation of Rostand's poetizing, swashbuckling hero with a grotesque nose who is in love with his cousin Roxane (Carroll McCormack). The piece is beautifully mounted and thoroughly worth seeing.

**New Amsterdam.**—"Ziegfeld Follies." The 1923 edition of the Follies has many of the famous vaudeville headliners including Bert Wheeler and a wealth of beautiful girls.

**Palace.**—"Keith vaudeville. Always a good bill, and drawing more and more talent from the headliners of the regulars.

**Playhouse.**—"Chains." A drama in which the heroine (Helen Gahagan) insists upon bearing her share of the blame following an affair with a young man.

**Plymouth.**—"A Royal Fandango." Zoe Aikins' comedy with Ethel Barrymore charming, but lighter than air.

**Princess.**—"The Shame Woman," by Lulu Vollmer, author of "Sun Up," is also a story about the Carolina mountain folk, in which a small-town Lothario wrecks the lives of two ignorant and innocent mountain girls.

**Republic.**—"Abie's Irish Rose." An amusing study in temperaments of the Irish and Jew in which the irreconcilable is reconciled thru emotion. Terrible, but incredibly popular.

**Ritz.**—"Robert E. Lee," by John Drinkwater, with Berton Churchill, Eugene Powers, James Durkin and Alfred Lunt.

**Selwyn.**—"Mr. Battling Buttler." A peppy musical comedy about a husband who impersonates a prize-fighter having the same name as his, which enables him to steal away from his wife on many supposed training trips. Very funny.

**Shubert.**—"Artists and Models." A revue; the professional version of the Illustrators' Show. It includes sketches by James Montgomery Flagg, Henry Wagstaff Cribble and Clarence Buddington Kelland. Adele Klaer, who acts, paints, and writes poetry, has the lead.

**Thirty-ninth.**—"A Lesson in Love." Emily Stevens and William Faversham in an interesting and emotional comedy-drama.

**Times Square.**—"Helen of Troy, N. Y." A musical comedy, the book by Kaufman and Connolly and the lyrics by Kalmar and Ruby. It has a coherent plot and deals with adventures in a collar factory.

**Vanderbilt.**—"The Camel's\* Back." A play by Somerset Maugham. The cast includes Charles Cherry, Violet Kemble Cooper, Louise Closser Hale, Gavin Muir and others.

**Winter Garden.**—"Greenwich Village Follies." Fifth edition. Typical John Murray Anderson revue; much beauty, a little music, less wit. Glorified vaudeville.

## ON TOUR

"Abie's Irish Rose." An amusing study in temperaments. Second company.

"Artists and Models." Second company.

"Blossom Time." A musical comedy based on the life of Franz Schubert.

"Bombo," black-face extravaganza.

"Cameo Girl," and "Listen to Me," musical comedies of one-night stands.

"Caroline," a musical gem.

"Dew Drop Inn." Wherein a black-faced comedian leads the musical show.

"George White's Scandals." A *de luxe* edition.

"Good Morning, Dearie." Entertaining musical comedy.

"Icebound." A dramatic study of New England life. Awarded the Pulitzer prize for 1922-1923.

"In Love With Love." About a flirt caught in her own love net.

"Irene." A musical worth-while comedy with the original cast.

"Irene Castle's Fashion Show," including dancing and musical numbers.

"Jack and Jill." John Anderson's celebrated musical revue.

"Kempy," an English comedy.

"Kiki." Lenore Ulric as a bewitching gamine.

"Lady in Ermine." A musical comedy concerning a romantic legend.

"Lightnin'." The comedy that Frank Bacon made famous.

"Little Nellie Kelly." A typical George Cohan comedy.

"Loyalities," a Galsworthy play with an English cast—the story of Semitic conflict.

"Magnolia," a Booth Tarkington comedy.

"Merton of the Movies." About a self-visualized movie hero.

"Partners Again," a Potash and Perlmutter comedy.

"Polly Preferred," a comedy with a movie angle.

"Red Light Annie," a melodrama of the underworld.

"Sally, Irene and Mary." One of the best musical shows extant.

"Secrets." Margaret Lawrence and the original cast, in an English comedy-drama.

"So This Is London." George Cohan poking fun at American and British temperaments. Not original cast.

Theatre Guild Repertory Company headed by the versatile and delightful Basil Sydney in: Andreyev's "He Who Gets Slapped," Ibsen's "Peer Gynt," and Shaw's "The Devil's Disciple." All former New York successes.

"The Bat." The Hopwood-Rinehart mystery play of record run.

"The Clinging Vine." Musical play of flappers and a flapper grandmother.

(Continued on page 97)



# "Judgment of the Storm"

A Palmer Production

MYRTLE  
STEDMAN  
as  
"Mrs.  
Trevor"

LLOYD HUGHES  
as "John Trevor"

PHILO  
Mc  
CULLOUGH  
as "Martin  
Freelond"

CLAIRE  
McDOWELL  
as  
"Mrs. Heath"

BRUCE GORDON  
as  
"Dave Heath"

Directed by  
Del Andrews  
Produced by  
PALMER PHOTOPLAY  
CORPORATION  
Distributed by  
FILM BOOKING  
OFFICES OF AMERICA  
Ask your theatre  
when it will be  
shown  
Coming Releases:  
"UNGUARDED GATES"  
"LOST"

LUCILLE  
RICKSEN  
as  
"Mary Heath"

## The Story that brought \$1,000 Cash and Royalties to an Obscure Housewife

THE newest and most significant experiment in motion pictures comes before the theatre-goers of the country with the current release of the first Palmer Production "Judgment of the Storm."

This picture is the advance guard of screen drama which is genuinely of the people, by the people, and for the people.

It was written by a housewife, the wife of a Pittsburgh factory foreman. It was based on an astounding dramatic episode in the lives of people of her acquaintance.

Mrs. Ethel Styles Middleton, the author, had never written for the screen. But through its remarkable Creative Test, the educational department of the Palmer Photoplay Corporation, which is now conducting a nation-wide search for new writing talent, discovered her.

### Authors Share in Profits

This institution is proud of the result. It is proud to stand behind the production of "Judgment of the Storm" as embodying the ideals for which it strives. It is proud to stand behind the other forthcoming Palmer productions which likewise give to the screen the fresh imagination of new writers discovered through the same Creative Test that brought Mrs. Middleton national recognition. They are "Unguarded Gates," by a former salesman; "Lost," by a former mechanical engineer, and a third as yet unnamed, by a country doctor.

An advance of \$1,000 cash on royalties has been paid each author and each will receive, besides, a percentage of the producer's profits for five years.

"Judgment of the Storm" tells a richly warm and human drama, yet it is not one bit more dramatic than the personal story of its author.

Copyright 1923—Palmer Photoplay Corporation

### SEE THE PICTURE— READ THE BOOK!

"Judgment of the Storm" was written directly for the screen. But its dramatic appeal is so powerful that the publishing house of Doubleday, Page & Co., has novelized the screen story. Under the same title as the picture the novel will be on sale wherever the picture is shown.

Like hosts of theatre-goers, the Pittsburgh housewife for years had experienced increasing disappointment with motion pictures. Casts and settings were the best, but the stories told were often cheap, tawdry and insincere. Like thousands of others, she said to herself "I believe I could write a better story than that."

### She Clipped the Coupon

Then one day her attention was drawn to a coupon—the same coupon that appears at the bottom of this page. It told of the need for new screen writers, and of the Creative Test evolved by this institution.

She clipped the coupon, mailed it, and today—as a direct result of that one, simple, little act—she is on the highroad to success as a screen writer. Instead of an obscure housewife known only to a little circle of acquaintances, she is today a famous writer whose name flashes nightly before the eyes of millions of theatre-goers in thousands of theatres.

### Will This Test Discover You?

No cost or obligation of any sort is involved in filling out the coupon. It will bring the Creative Test—with which a fascinating evening can be spent. If the result, as determined by this institution's educational department shows absence of dramatic creativeness, you will be told so frankly and promptly. If, on the other hand, such qualities are indicated, the same co-operation extended to the housewife, the salesman, the mechanical engineer, the country doctor and many others who have succeeded in this new field will be made available to you.

Palmer Photoplay Corporation  
Productions Division, Sec. 101  
Palmer Bldg., Hollywood, Cal.  
332 S. Michigan Ave., Chicago  
527 Fifth Ave., New York

Save time by  
addressing  
nearest office

Without cost or obligation please send me the Palmer Creative Test which will tell me whether I have the creative ability—for which there is such demand in the motion picture industry.

NAME.....

STREET.....

CITY.....STATE.....

All correspondence strictly confidential



"Keep your skin young by keeping it active! If it shows a tendency to sallowness, use the Woodbury steam treatment given below."



## A sallow skin is a skin that is *asleep* *You can awaken it!*

It isn't only a rosy skin that looks young; some skins have little natural red.

But there is something fresh and living about the color of a young skin that no one ever mistakes.

Your skin will keep that fresh, brilliant look of youth just as long as the pores and blood-vessels remain in active condition; when they become sluggish and lethargic the color fades and the whole tone of the skin becomes dull and lifeless.

Keep your skin young by keeping it active! If it shows a tendency to sallowness, use this treatment and see what a revivifying effect it will have:—

ONCE or twice a week, just before retiring, fill your basin full of hot water—almost boiling hot. Bend over the top of the basin and cover your head and the bowl with a heavy bath towel, so that no steam can escape. Steam your face for thirty seconds. Now lather a hot cloth with Woodbury's Facial Soap. With this wash your face thoroughly, rubbing the lather well into the skin with an upward and outward motion. Then rinse the skin well, first with warm water, then with cold, and finish by rubbing it for thirty seconds with a piece of ice.

The other nights of the week cleanse your skin thoroughly in the usual way with Wood-

bury's Facial Soap and warm water, ending with a dash of cold.

Special treatments for each different skin need are given in the famous booklet of treatments wrapped around every cake of Woodbury's Facial Soap.

Get a cake of Woodbury's today—begin *your* treatment tonight.

The same qualities that give Woodbury's its beneficial effect on the skin make it ideal for general use. A 25-cent cake lasts a month or six weeks for general toilet use, including any of the special Woodbury treatments. Woodbury's also comes in convenient 3-cake boxes.

**Send 10 cents for a trial-size set of three famous Woodbury skin preparations**

THE ANDREW JERGENS CO.

901 Spring Grove Ave., Cincinnati, Ohio.

For the enclosed 10 cents—Please send me a miniature set of the Woodbury skin preparations, containing:

A trial size cake of Woodbury's Facial Soap

A sample tube of Woodbury's Facial Cream

A sample box of Woodbury's Facial Powder

Together with the treatment booklet, "A Skin You Love to Touch."

If you live in Canada, address The Andrew Jergens Co., Limited, 901 Sherbrooke St., Perth, Ontario. English Agents: H. C. Quelch & Co., 4 Ludgate Square, London, E. C. 4

Name.....

Street.....

City..... State.....

Cut out this coupon and send it to us today





Posed by Enid Bennett and the children from "The Courtship of Miles Standish"

## 'Twas the Night Before Christmas—

AND the children of the world are listening once again to the most beautiful story ever told. To Christian or pagan, Jew or Gentile, it is still a beautiful story; still told with all its poetry, pathos, and exaltation, wherever there are human hearts to hear, as often as there are years to go by.

And because a little child was born in Bethlehem, there was great rejoicing; and because of a fundamental human need of drawing together, a certain day came into the cherished memory of man. A single day, born of the travail of millions of silent hearts longing for a closer communion with others, longing for that indefinable something that sometimes reaches out from one soul to another, finding answer; a day when there should be kinship between all peoples; a day where all the beating hearts of the world should be bound together by a common tie.

And that day is Christmas day . . . Christ's birthday. May it bring you peace.

—THE EDITOR.





Photograph by Waxman

## Conway Tearle

Has finished his work in "Black Oxen," wherein he played that mental excitant of modern journalism, a newspaper columnist. Fascinating breed, but a bit excessive! Mr. Tearle has begun his next picture for Famous Players, "The Next Corner." There is a waiting list for this man's services as leading man





## Stars of the Comedie Francaise

The Leading  
Classical Thea-  
ter of France  
and Perhaps  
the Foremost  
Theater in the  
World



Mlle. Krassovska  
in the Russian  
ballet, "Noce,"  
which is not at  
all in the familiar  
Russian manner,  
but rather a thing  
of tears, of pro-  
found sadness. It  
is a wedding  
scene, but every-  
one weeps. It is  
absolutely unique



Right, are Mlle.  
Chollar and M.  
Savitzky in an-  
other Russian  
ballet called "Pet-  
rouchka," the  
spirited gorge-  
ously colored per-  
formance that we  
inevitably associ-  
ate with the Rus-  
sians

Above is Mlle.  
Bovy, one of the  
famous members  
of this glorified  
stock company.  
She is an actress,  
not a dancer.  
Here she is  
pictured as "The  
Colonel," a play  
in her repertoire,  
which is an ex-  
tensive one

The most famous  
actors and ac-  
tresses of France  
have at some  
time in their lives  
belonged to this  
theater. It is  
every French  
thespian's im-  
moderate ambi-  
tion





Photograph by Kenneth Alexander

## Old Dreams and New Realities

Doris Kenyon dips her pen in gold to write of Richard Barthelmess—and rhapsodizes a little

THERE are days and days, placidly following other days in our lives, but sometimes, now and then, there comes *a day*. I've had a few like that, all capitalized with happiness. There was the day in North Carolina I climbed the tall hill in the rain. It was then I discovered how April comes, and I fulfilled some dreams—but that's another story. This is the story about *a day* when I discovered Richard Barthelmess. I say "discovered" because, altho I had not actually known him before then, I had thought many complimentary things about him and on this special day I discovered they were all true.

It wasn't April on the hill in the rain (altho the day was full of the eerie mists that April wears), it was at the Algonquin at exactly a quarter before two. Now the Algonquin has become so famous one doesn't explain it often any more, but if there are some to whom it sounds like an Indian statue, I hasten to proclaim that it is a popular and wise hotel, situated on West Forty-fourth Street.

We were to have luncheon there and I was going to talk to Mr. Barthelmess about these special things I thought of him.

From the moment I saw him I liked him, as he said in a gracious manner and all in one breath: "How do you do, Miss Kenyon, forgive me, I'm late I know, but heavens I've had such a time and I feel dreadful being so late I want to apologize a million times!" I felt he was genuine. I don't know whether it was the straightforward manner in which he looked at me, or the firm, earnest way he shook my hand, but to me he breathed sincerity. Later I asked what quality in people impressed him most when he first met them. "Well," he said, "I rather think it depends upon one's own mood at the moment. Sometimes I feel people's charm, sometimes their personality, or then again their sincerity or a brilliant mind first of all. It just depends upon one's self."

Perhaps he is right, but I'm sure it didn't in the least depend upon myself or my mood, that I felt from the first moment he was a real person. He fairly radiates it. In his manner there is neither assumption nor diffidence; there is rather, an entire absence of self-consciousness.

Finally, the ordeal of ordering luncheon was over, and it *was* an ordeal for me. For some reason or other my eyes focused stupidly

*Doris Kenyon is one of our most gifted young stars. She acts before the camera and on the stage, and is a writer of charming verse. She is to open very soon in a play called "The Gift" by Julia Chandler and Althea Luce. Meanwhile she is interviewing other stars, but the drawback is, they all want to talk about Doris instead of themselves*



on the vegetable list while my mind kept saying, "I like his voice, it is quiet and firm like his hand-clasp and full of hidden music." . . . I dimly realized poor Mr. Barthelmess was repeating for the second time, "Cold consommé, Miss Kenyon? Or a shrimp cocktail—or perhaps you would prefer some *hors-d'œuvres*? Or—what *would* you like?" And still I gazed vacantly at the same spot on the menu, my mind revolving these scattered thoughts. "Peas—spinach—beans—peas—yes, peas would be good—fine hands, well-shaped like a dreamer's and yet so strong—no, I don't want peas, I want. . . ."

However, thru the kind perseverance and patience of Mr. Barthelmess I had an excellent luncheon. Cold consommé, chicken something-or-other, fruit salad, iced tea and peach ice-cream.

But food doesn't really matter when one has an interesting and charming companion on the other side of the table and Time's coat-tails are fast disappearing around the corner. In our fleeting hour we talked of New York (where he was born twenty-eight years ago), of sunsets, of happiness, of romance and of dreams.

It was the dreams which set us to chatting like old friends. He speculated gravely, "Of course, dreams are fine if we don't let them catch us in a net of our own making. You know, childhood dreams are best—or perhaps, they may seem best as we look back across the years."

But woman-like I argued, "Yes, but don't you see we must keep a few ideals and dreams to carry on? They help make for happiness, or perhaps for a special kind of happiness. I believe we all have little secret doors in our hearts, that spring open only when their latches vibrate to old dreams and memories."

"Perhaps," he evasively replied. "Perhaps"—and smiling understandingly he looked away.

"I remember," he said in reminiscent strain, "two lovely, wasted days of my childhood. Wasted hours, probably, in duty, but not in happiness. One, I spent wandering thru an old, forgotten graveyard, where the lichen-covered grey stones huddled like tired sheep around a tumbling,



The writer says of Richard Barthelmess: "In his manner there is neither assumption nor diffidence: there is rather an entire absence of self-consciousness"



Here are Dick and his wife and baby. This is one of the happy families in the movies, and we hope it may always be so. This picture was snapped while Dick was making "Twenty-One," soon to be released



weather-beaten church, their shepherd. Another was in a musty attic on a rainy afternoon, going thru an old trunk of my mother's. Funny, isn't it, that I should remember every little detail of those days! Yes, I guess we all have in our heart a secret place where we keep our sweetest remembrances free from the contact of the world."

James Harvey Robinson says in his book, "The Mind In The Making," "The reverie or 'free association of ideas' has of late become the subject of scientific research. While investigators are not yet agreed on the results or at least on the proper interpretation to be given to them, there can be no doubt that our reveries form the chief index to our fundamental character. They are a reflection of our nature as modified by often hidden and forgotten experiences."

Just so have the lovely reveries of childhood endowed Richard Barthelmess with his present high imagination, thereby making him the artist and interpreter of our dreams that he is.

His last picture, "The Fighting Blade," he likes especially because of the quality of romance pervading it. He also spoke with great enthusiasm of the work of Dorothy Mackaill, his leading woman. He thinks she is going to be one of the best.

As I was trying to balance a piece of chicken on an indifferent fork, he suddenly smiled and asked, "What do you think romance is?"

"Now, that's not fair, Mr. Barthelmess," I replied. "I was just going to ask you the same question. Besides, never give a woman a chance to speak of romance. Talking about romance is the one indiscretion she can honestly permit herself. So please, Mr. Barthelmess, don't get me started. You tell me about romance."

With a whimsical twinkle in his eyes he began, "Well, in the first place, I believe love and romance can be two different things. Love is service—a glorification in the giving. The history of love would be the history of humanity. It would be a beautiful book to write. We should make love the summer of our life and let it create within us the passion of noble desire, the fervor of joy, the fire of idealism and faith; while romance is an intangible something—a will-o'-the-wisp of desire, whose very elusiveness is its allurements. Romance—but you describe it, a woman can do that much better than a man."

So I tried to continue—"Yes, I believe too, that romance is a breath of the beauty of life. A quality so delicate we can only feel its touch; we cannot hope to make it intensely vital as the spirit of love. For instance, to me there is romance in the call of a wild bird, melting across the marshes at sunrise; romance in old gardens peopled by ghosts of lovers of the long-ago; romance in work one loves; in the touch of a baby's finger curled round your own; and then, too, Rousseau says, romance is a bird that sings in the heart of a woman. It is in the very air we breathe, if we but feel it so."

"That's right," Mr. Barthelmess agreed. "That's perfectly right. I remember once hearing Jack Barry-

more say, 'Romance is essential'—but look here with all this romance discussion you haven't eaten your ice-cream."

And then we were interrupted! Someone came to claim him. The hour was over. As I said goodbye I thought of an epigram, "We attract hearts by the qualities we display, we retain them by the qualities we possess," which is the reason Richard Barthelmess has so many friends. I thought too, of the words of a young Polish girl, on the difference between an educated and an intelligent man. "An educated man gets his thinks from someone else, but an intelligent man works his own thinks."

The last is Richard Barthelmess—intelligent, charming and sincere. He is truly himself and his dreams, his thoughts and his work are the flowers of his mind.

If I have raved a little, it must be forgiven me. Celebrities, I have most sorrowfully discovered, are nearly always disappointing. They either freeze up and refuse to perform for all your coaxing, or else the pendulum swings too far the other way and they "show off." They are bored or overanxious

and that makes it hard to get at the heart of them, the real of them, the unmistakable, individual, vital essence.

And when you do meet one that doesn't disappoint you, that fulfils all your dreams and expectations, you feel like bursting into song over it.

That is the way I felt about Richard Barthelmess. He does not disappoint. He is as interesting as he seems on the screen and quite as handsome. He wears beauty like a gay cloak, romance like a swinging sword, but he is real. That's the eternal joy of it.



Richard Barthelmess is one of our few remaining ideals that we can't bear to have shattered. We personally don't want him to be real and human. Let him stay a Prince of Dreams. . . . Of course, it is our editorial privilege to disagree with Miss Kenyon . . .

#### TO R. B.

*These things are lovelier  
Than all things are—  
Old dreams—an April dawn—  
An evening star.*

*So you who guard old dreams,  
And April's morn,  
Will not miss youth's delights  
When age is born.*





Photograph by Ritchie

## Juliet

Famous Heroines No. IV. Posed by Mary Astor

O, she doth teach the torches to burn bright!  
 Her beauty hangs upon the cheek of night  
 As a rich jewel in an Ethiop's ear:  
 Beauty too rich for use, for earth too dear!  
 Act 1, Scene 5, "Romeo and Juliet"

The lovely Capulet needs no story told here. She is the most familiar of all great literary heroines, and her tragic story has gone on stirring human hearts ever since Shakespeare conceived her some three hundred years ago. She died for love—yet she lives on, deathless as the stars, immortal as Heaven itself





## A Renaissance Canvas

It is something of an achievement to transplant an era and make it blossom again centuries later. This picture has caught all the romance and magnificence of the Renaissance, all the passion and intrigue of that colorful century. What if the expert detects anachronisms? The feeling is there, the vital essence, the heart beat of a gorgeous, glorious, swashbuckling age. The photograph, which we think a triumph, is by Alfred Cheney Johnston, and those pictured are the stars of "The Eternal City," another picture made in Italy. It is at a masquerade given by the Baron Benelli (Lionel Barrymore), during which he expected to announce his engagement to Donna Roma (Barbara La Marr). But her lover, David (Bert Lytell) came back unexpectedly and spoiled the Baron's party



# Yes, She Didn't Like It!

By HARRY CARR

Sketch by A. Weisberg

**L**ENORE ULRIC hates: California, horses, mosquitoes and roughing it.

While she was making "Tiger Rose" this summer, her life consisted of California, horses, mosquitoes and roughing it.

For sheer heroism, I have never heard anything to equal her triumphant exit from Hollywood. In an interview with the papers she politely raved over: California, horses and roughing it.

She was a little dubious about the skeeters; but she made it plain that she was willing to rave about them too if it would help the diplomatic situation any. Clearly the fair Lenore was resolved to be polite if it killed her.

Happily it didn't kill her.

Personally, Miss Ulric is one of the most charming and interesting personalities who ever adorned Hollywood—even for a brief period.

But when she left, I shall have to say that they sighed at her studio. I know not how much relief was in the sigh. But nevertheless they sighed.

For Lenore was strenuous. Verily she was strenuous. She almost ran them to the ragged edge of nervous prostration.

They brought her out to California about four weeks ahead of time, with the idea that she could then compose her mind and readjust her soul vibrations to the movie tempo before she went to work.

The first morning they were surprised by a strenuous rap at the studio door and a breathless young star demanded, "Come on, let's go to work."



In dismay, they told her the picture wasn't ready yet, so she could sit around and look at the climate for a while until they got ready.

That afternoon, she motored around for a while. The next morning the studio magnate found her waiting on the front step. She had seen the climate and now she wanted to go to work.

Every morning and most of the afternoon thereafter they had a visit from the impetuous young star.

"Say, look here," she would demand.

"I am used to working. Over at the Belasco shop we work. Honest, I just cant stand this sitting around and counting my finger nails. I have been shampooed until my hair is nearly out. I have been manicured until they have dug my finger nails out by the roots. I have just got to do something or die."

But after all, she didn't die. It happened that the director, Sid Franklin, got back from hunting a location, just in time to save her.

His artistic eye had searched out the hardest location in the world to get to. No movie company had ever been there before. It was in the Tuolumne Meadows about eighty miles back into the high Sierras from Yosemite Valley.

They got a special Pullman car to carry Miss Ulric and her company. Getting there, a grand time was had by all.

At Mojave they had a train wreck and all the Pullmans except Miss Ulric's and one other tipped over into the ditch.

When they got to the edge of the world, they had to get off the train and take mules for the rest of the way.

Life couldn't have been all horror and hardships for Lenore Ulric. This picture looks to us like the end, beginning or middle of a perfect day. It is one of the shots from "Tiger Rose" that she made in California for Warner Brothers







Photograph by Ira L. Hill

That is part of the way. Finally they got to a place where the mules couldn't make the grade; so they got off and walked, presumably shoving the mules. At this point Miss Ulric's sighs for Broadway and Forty-second Street took on the proportions of a young tornado.

Finally they got there. Naturally there wasn't a hotel. They bunked Miss Ulric into an army tent and there she stayed. She performed her morning toilet squatting on the stones at the edge of an ice-cold river. She had her meals in a grub-tent.

One thing she is perfectly frank about. She hates and dreads horses. You can imagine her emotions when she found that most her "emoting" had to be performed on the hurricane deck of a broncho of uncertain disposition and an evil reputation, tottering on the edges of yawning precipices. It also appeared that whole tribes of mosquitoes had lived there for generations unnumbered, without anything to eat, getting hungrier and hungrier as the years went by. When the chance of a square meal came at last, they apparently not only made up for the empty ages of the past but resolved to fortify themselves for an indefinite future. And they took it all out on the fair but succulent Lenore. It is an actual fact that the mosquitoes were so bad that the director had to have a prop-boy stand behind the cameraman slapping skeeters on his face while he cranked.

And the heroism of Lenore consisted in this: that all the time she was undergoing this torture, she smiled and said she liked it. And came back to Hollywood and told the reporters that she just loved it. But I am compelled to add this. The swiftest swallow that ever flew would have been panting in the distant rear had he tried to follow Ulric to the New York train when they finally told her she could go.

Poor Lenore is still denied her beloved Broadway, and Broadway misses her. We'll vouch for that. She spent only a few weeks in New York after her return from California and now she is on tour with her adorable, and doubtless immortal "Kiki." Above is a late portrait and left is Miss Ulric as Rose Bocion (Tiger Rose)







Photograph by Abbé

## The Mistletoe Bough

Posed by Betty Ross Clarke





Motion-picture producers  
go all over the world to  
find odd and beautiful  
locations—why not here?

Above: Here the photographer has  
caught the indescribable allure of all  
village lanes. This one curves thru  
Oberwoelz, in Styria, Austria. Below:  
In the Hinterbruehl, near Moedling,  
Vienna, stands the house where  
Beethoven and Schubert once lived.  
Here Schubert composed his famous  
mill songs and perhaps the germ of  
"Fidelio" or "The Kreutzer Sonata,"  
or one of the great symphonies was  
conceived here. Today it is an  
excellent inn



Above: A picturesque ham-  
let nests itself in the foothills  
below the Grimig mountain.  
It is the little village of  
Puergg, near Steinach. The  
inevitable little white kirche  
dominates the view



# History and Legend and Beauty That Is Austria

All photographs by  
Konrad Heller, Vienna



Even the homes of the poor are picturesque in Austria. Here is a doorway in an old peasant hut of crumbling plaster and moldering stone



The ruins of the Castle of Aggstein, an old robber-knight castle of legendary fame in the Tyrols, Austria. The robber barons used to plunder traveling merchants in the valley of the Danube and kidnap them with their merchandise. They would release their prisoners only upon payment of a ransom, and if the prisoners refused to pay they were thrown into the so-called "rose garden," where they were left without food until they starved to death, a fate for poets and æsthetes



# Foreign Films

## FRANCE



Above: A scene from the Svenska Film, "The Carrousel," with its pretty Norwegian star, Egede Nissen. Right: An English picture made from Poe's "The Sign of the Four," a Stoll Film



Above: A tense moment from a Gaumont Film called "The Spy." These anxious ladies are sending thought waves to someone in distress. Right is a bit from the prolog of the Russian picture, "The Burning Bush"



THE suspension of the showing of "The Birth of A Nation" in Paris by order of the Prefecture of Police, followed a few days later by a reversal of this decision and by permission to continue the showing, is an incident so typical of the moving-picture situation in France as to merit comment here. It is more than a mere bureaucratic gesture on the part of the authorities. It is more than a mere effort to discountenance the attempt, made so often lately by Americans in Paris, to encourage a prejudice against the negro. The halting of Griffith's classic holds the key to the film situation in

France, a situation still very obscure to American producers who look to that country as a market for their wares and who are often confronted with what to them appears to be a baffling manifestation of French temperament in business matters. The fact is that the film "business" has never really become a business in France, in the sense that it is a business in the United States. Before the war, while America was still experimenting with technique and producing puerile pictures, the French were turning out artistic films constructed on classic literary lines. This adherence to the literary tradition in story and treatment, with a consistent

attempt to make them true to life, made it easy for the French public to accept the movie as one of the arts, to be submitted to the same tests as a good book or a good play. They treated a picture as tho it were a representation of life and criticized it as such, and this attitude on the part of the public has remained unchanged even today.

A film audience in Paris is therefore psychologically very different from a film audience in New York. While American producers are able to put over practically any fantasy or any departure from truth, the French encounter very lively hostility the moment they rub the public the wrong way, for the public regards a picture not only as an entertainment but a document reflecting life. One must have heard a French moving-picture audience hiss or boo or witnessed one of the not-infrequent manifestations in an auditorium to realize how true this is. French producers or exhibitors



## Cinema Glances Over the European Studios

are therefore made to toe the line pretty sharply in considering the public, with results sometimes more humorous than serious. As an instance, some time back a film was showing on the Paris boulevards which represented the rôle of a janitor in a more or less contemptible light. In New York, the audience would have smiled at the burlesque, but Paris was up in arms at once against the indignity against the noble profession. A meeting of the Union of Janitors was called, and an ultimatum was sent to the director of the theater ordering him to withdraw the reflection on their profession, "or else we will come with our brooms and sweep the place clean." Another film, showing the taxi chauffeur as a modern pirate, aroused similar action by Taximen's Union. The movie is taken seriously by the French public, and the exhibitor has to consider the sensibilities of his audience. During the showing of "The Two Orphans" several riots occurred at the Ciné Max-Linder, where it was playing, when bands of Royalists, asserting that several incidents in the film were an insult to French history, stampeded the show. When Griffith's big film was stopped, the excuse given by the authorities was that the step was taken in "the interest of the public." The color-line issue had been made a very heated one by American tourists during the summer, and the police were afraid that French resentment might lead to trouble at the theater in which the picture was showing. The public, and not the producer, is the real dictator in the film world in France, and the will of the public is law. In the absence of any new productions of importance this month, this sidelight in French film psychology may prove of some interest, not to those American producers who really wish to serve the public.



Above: In the woman's prison from Tolstoi's "The Resurrection," a cinematographic production directed by Marcel l'Herbier. Left: Dimitri Buchowetzki, a prominent director in Stockholm



### RUSSIA

An understanding of the psychologies of various audiences, different in every country, is a much more vital matter to producers than it would at first seem. The European movie producers are just now almost ready to give up in despair their, until now, futile efforts to invade the American market successfully. They are baffled by their failure. They have tried to stick close to American methods of production  
(Con. on page 81)



Above: A desert shot from the French adventure serial, "The Green Diamond." Left: The past and the present confront "The Second Mrs. Tanqueray" in the person of Soave Gallone, the great Italian cinema tragedienne





Clarence S. Bull

## The Best Is Yet To Be—

*"Grow old along with me,  
The best is yet to be,  
The last of life, for which the first  
was made."* —BROWNING

We can't resist the pleasant contrast on these two pages, the old "trooper" and the young recruit—dear movie folk beloved of many hearts—Alec B. Francis and Baby Peggy. Budding spring and mellow fall, but Christmas makes children of us all . . .





# At Christmas Time

By H. H. CUTHRELL

At Christmas time, at Christmas time, the  
world is set in tune  
To melodies of sun and star that never  
sing in June.  
For children's laughter warms the air in city and  
in town,  
And every Christmas tree may wear a gold and  
scarlet gown.

At Christmas time, at Christmas time, the heart  
within us sings,  
Remembering, desiring and hoping many  
things,  
Forgetting grief a little while, forgetting ancient  
pain,  
And learning how to be, somehow, a little child  
again.

If only some enchantment now could fall upon  
our eyes  
And teach us why the laughing child is so  
serenely wise,  
Oh, surely all the life ahead would hold no aging  
fear  
And we would know that Christmas comes to  
stay thruout the year!

Baby Peggy  
does her  
Christmas bit  
for Classic  
bydecorating  
the page  
most satis-  
factorily.  
Photograph  
by Edwin  
B o w e r  
Hesser







# The Spanish Dancer

By  
DOROTHY DONNELL

*Now hear ye the romantic tale of Maritana, the beautiful gitana who won and lost—and won again a noble lord of an ancient Andalusian aristocracy*

IT was such a landscape as the old masters loved to paint as a background for smirking Virgins, buxom angels and pink and smiling saints with arrows sticking from them like skewers from a roast, unreal meadows, unearthly groves and mysterious valleys stretching to the edge of the world, faintly gilt in the late afternoon sun.

But they in the foreground were no angels or saints, dipping scented mustaches into the silver wine cups, tossing rich morsels of food to the dogs lashed to the carven marble balustrades. And even as the hounds gobbled their tidbits greedily and looked toward their masters with servile, fawning eyes so each of the group of guests regarded their host Don César de Bazan, laughing unctuously at his jests, applauding his lightest words, flattering and fawning, each trying to convey to him that in a world of sycophants he and he alone was a true friend.

"Faugh, this wine is as stale as a wife's kisses!" said Don César shoving his cup aside.

"Ha! Ha! Ha!" laughed the chorus dutifully.

"What a gay dog he is!" Salluste, the king's master of the household grimaced, "come to court, boy! Why not? It is a sin to bury such wit and such a pair of calves here among the hills—why you might as well be in a monastery. There'd be a welcome for you in the Palace at Madrid—a royal welcome perhaps, eh? Ha! Ha!"

"'Tis a long distance to travel," the Marquis de Rotondo said, spearing a joint of capon. "You are lucky to have good friends who would come tho it were twice as far!" His words grew thick with capon. "No trouble is too great for friendship." His small eyes rested avidly upon the ermine-trimmed cloak and the beplumed hat worn by his dear friend. He would look well in them himself. Perhaps, if Don César would dice for them—

"Well, I realize what friends I have!" Don César answered smoothly tho there was a mocking gleam in his dark gaze

and his lips were ironic. He rose impatiently from the disordered table and went to the balustrade, staring away down the road that lay like a white scar across the plain.

A spot of color moved along the road, formless at first then resolving into figures clad in barbaric reds and yellows, some on horseback, some walking beside two vans, one a trifle ahead of the others dancing to some melody heard in her own soul.

"Aha, I shall be able to furnish you with entertainment—poor rustic entertainment no doubt to those accustomed to the joys of court" Don César apologized, clapping his hands. "Diego, go down to the road and bid that band of gypsies come up here to the terrace."

Tho he would not have confessed it on the rack, and kept it hidden from the world under an armor plate of man-of-the-world boredom Don César de Bazan possessed a lively curiosity and a zest for living which made him the spectator at a continually fascinating play, or—an apter figure—a small boy listening to a fairy-tale and wondering breathless, what would happen next. Now, lounging in elegant nonchalance against the balustrade, a picture of one sated with life, lips faintly curling, the heart under the silken waistcoat was beating swiftly. Always it was so—always he was expecting something that never happened, hoping for something unknown which never came, asking a question which had no answer—

They trooped out upon the terrace from the narrow neck of the stairway like bright wine spilling from a cobwebby bottle, old men with the years written in crabbled lines on parchment-like skin, old women with great stomachs and gay ear-rings, children who stared greedily at the cakes on the table, slim-thighed youths and girls who glanced slyly with innocent voluptuousness at the grand señor. At their head still was the dancing figure, become on near view a girl of eighteen or so in a tight red bodice that outlined her young breasts as a calix the buds beneath, and a mouth that must make a man think of kisses so full and curved and crimson it was. While the older ones of the band played the castanets and the children preyed unrebuked among the fragments of the feast the young men and girls danced in the wild fashion of their tribe, laying their hands upon one another in elemental

abandon; but the girl in the red bodice danced scornfully alone letting her glance wander among the smirks and leers of the company about the table unconcernedly until it reached Don César de Bazan and there remained.

With the ending of the dance

#### THE SPANISH DANCER (Fictionized by permission.)

Adapted by June Mathis and Beulah Marie Dix from the play "Don César de Bazan" by Adolphe d'Ennery and P. S. P. Dumas. Pola Negri is the star of this Paramount Picture, supported by Antonio Moreno. Copyright by Famous Players-Lasky Corporation. All rights reserved.



# An Adventure in Love with a Happy Ending!

*A picturesque page from the glorious life of that so gay and debonair adventurer, Don Caesar de Bazan, that found for him a bride—and his heart's desire*



she moved toward him, drawing a pack of cards from her bosom. "Will the noble lord choose one?" she asked in a voice that was a caress. The pasteboard was warm to his fingers and the warmth flowed thru him but his face was the bored mask that no one had even seen beneath. "What is your name?" he asked.

"Maritana," the gypsy answered. Her dark straight brows drew together. "I read misfortune in the card," again she shuffled. "Poverty, too."

Don Cæsar's dear friends burst into laughter. Dark lightnings of anger flashed from her glance, "I tell you I am a seventh daughter of a seventh daughter. This day was written a thousand years ago and the cackling of geese cannot change what is to be!"

"Peace!" Don Cæsar lifted an imperious hand to his friends. "I would hear more."

Maritana drew another card, laughed. "A masked marriage for my noble lord!— Prison! Ah—" she gave a sharp cry, "you will be very close to death, my lord! You will cross swords with—" she stared in amazement at the cards in her fingers then flung them upon the pavement and ran back among the other gypsies refusing to emerge again. While the rest scrambled for the gold coins the señor flung them she stood motionless gazing down. With the blaze of her eyes hidden behind smooth white lids she was like a candle blown out, a candle standing in a shrine, Don Cæsar thought. But when he stood over her and she lifted her glance to his face once more he thought of a torch that could light a great conflagration—could burn tall Troys—

"I want you to take this." He laid a jewelled pin in her hard, rough, little hand. There was a sapphire cross, a ruby heart and a diamond crown all woven together. "Three things that the house of Bazan will fight for," he told her smiling, the great lord now giving his favors to a gypsy maid in a great lordly fashion. He was rather proud of himself for his aloof attitude that surely gave no hint of the tumult in his veins—a very unlordly tumult. How dark, how darker than any darkness he had ever known was her hair, like midnight to weary eyes! And her mouth was shaped as a rose of desire.

She was gone. The clamor of the gypsies' voices died down the road,

other voices filled his ears. That impudent strumpet with her lies! What was it she had said. Prison? Ha! Ha! Poverty? Ho! Ho! As if all the world didn't know that Don Cæsar de Bazan was famous as a spend-thrift, the most generous of friends, the most popular.

Their voices rose in prolonged bayings of praise, they actually wagged invisible tails and slavered over him. Don Cæsar listened indifferently, toying with his rings. The stones upon them struck off sparks as he waved a languid hand toward the white road below. "And yet," he looked about at them, "the next who will travel that road to this house will be not friends but creditors, not dear, true friends like you, but the sheriff who will seize everything that can be carried away for debts which I have no money to pay!"

To see them now! The averted glances, the ludicrous dismay changing into hostility. His dear friends—each one but now his dearest friend—fall back, muttering uneasy excuses. Salluste must be in court by dusk—he was sorry. Certainly. If there was anything he could do—and all the time the stealthy retreat, indignant whispers as tho, in ruining himself Don Cæsar had not played fairly by his friends. The Marquis de Rotondo, heavy with Don Cæsar's hospitality even cast a sour look at the ermine-trimmed coat and plumed hat and muttered to his neighbor that they were "unbecoming a beggar!"

They stumbled over one another in their haste to be gone, and a few moments later saw their starched ruffs and satin capes in full flight along the road to Madrid, their horses' hoofs raising a white cloud. Left among the

remnants of the feast which had been his farewell banquet to the world he had known, Don Cæsar de Bazan laughed not quite unhappily and fell into a day-dream from which the grumble of old Diego roused him presently, "the rats are leaving the ship, my lord. The servants want their wages. Alas, that the day is gone when they could be flogged for impudence."

## THE SPANISH DANCER

### The cast:

Maritana.....	Pola Negri
Don Cæsar de Bazan.....	Antonio Moreno
King Philip IV of Spain.....	Wallace Beery
Queen Isabel of Bourbon.....	Kathlyn Williams
Lazarillo.....	Gareth Hughes
Don Salluste.....	Adolphe Menjou
Marquis de Rotondo.....	Edward Kipling
Don Balthazar.....	Dawn O'Day
The Cardinal's Ambassador.....	Chas. A. Stevenson
Dib.....	Robert Agnew





Don Cæsar . . . singing a ballad of the falsity of women in a tenor voice that came clearly to the ears of the girl riding along the path further on. The flame that slept in her dark eyes awoke and she dug her bare little heels into the rough sides of her beast

Juan had stolen his purse and made him give it up to her by fighting for it? See, if he does not believe, singer of lying songs about women! See this arm that had bled, all that she might get his wretched purse back! The chief had made her fight with Juan, their left wrists tied together in the way of the tribe and she had bled, ah *quarts* before the accursed thief was frightened and tossed the money to her!

Don Cæsar's face went white as she unwrapped the handkerchief about one round arm and displayed an ugly gash. He caught at her bridle, "I must speak to you! But

His master reached in his belt for the purse that held the last of his coin, and his face hardened. Silently he stripped the jewels from his fingers, tossed them to old Diego and turned again to gaze over the wide landscape. But now it looked cold and bleak to him as tho even the view had grown hostile. *His purse had been stolen!* That girl—when he stood close to her to give her the pin! He laughed again, a hateful sound. What a fool he was building a dream castle out of a pack of gypsy fortune-telling cards, a romantic fool letting his fancy be caught in a mesh of dark hair!

But he slept ill that night, tormented by the memory of a mouth, red like a naked heart, and rose haggard in the chill dawnlight at the sound of rude hands beating on the outer doors. Old Diego, whimpering, reported that the sheriff and his men had come and were pulling down the curtains—Dios!—and the pictures of the noble lords from the walls. . . .

Two hours later Don Cæsar, clad in an old and dingy suit and minus his plumed hat and furred cloak strode thru the forest singing a chanty of the falsity of women, in a tenor voice which came clearly to the ears of the girl riding along the path further on. As she listened to the unflattering opinions of her sex expressed by the song, the flame that slept in her dark eyes awoke and she dug her bare little heels into the rough sides of her beast.

The startled singer felt his breath expelled in a grunt as something hard struck him viciously in the chest. From the missing purse, before him on the path, he looked up into Maritana's furious face and without understanding realized that he had made a mistake. Words whizzed like missiles about his ears—hadn't she discovered that

first that wound must be bound up—let me ride back to the camp with you."

He was forgetting to pick up the purse but Maritana thriftily reminded him. Only a great lord, she reflected as they rode back, could be so careless with money. Without a trace of coquetry, she held her arm out for him to bathe in the brook as casually as tho it were something that did not belong to her, but the sophisticated Don Cæsar's fingers shook over their task. He would have fought a duel with any man rash enough to accuse him of being virtuous yet the truth was that he had never been in love.

"Remember—a gypsy girl!" some ancestor whispered discreetly in the back of his brain. "Remember you are a De Bazan. One may *love* my dear boy, where one likes, but De Bazans don't *marry* Spanish dancing girls."

Fortunately at this moment, when his head was all awl with the sweet madness of touching her, Fate had a humorous thought. Along the road toward Madrid came a gilded coach and inside, holding the reins foppishly sat a pompous figure wearing a familiar cloak and a hat with tossing plumes. The Marquis de Rotondo had attained his heart's desire for the price of a few coins given the sheriff's men. A whispered word to Maritana, a swift command to the gypsies, and the coach was surrounded. Protesting piteously, the Marquis was dragged out, stripped of his finery and all else, and shivering in every pink fold, thrust back into the coach to the accompaniment of ribald remarks and unflattering jeers.

Once more arrayed in the ermine-trimmed cloak Don Cæsar de Bazan swept the plumed hat to his breast in a courtly bow. "Keep the purse to buy yourself a pretty new gown for the Feast of the Madonna, child!" his an-



cestor said to Maritana patronizingly thru his lips—the great lord addressing the gypsy maid. And then—"When shall I see you again?" blurted Don Cæsar de Bazan anxiously, "for I *must* see you again. I—I dreamed about you all last night!" And this time it was no great lord but only a man speaking to a maid.

Their eyes met. Long they looked into each other's souls, while the gypsies gossiped and quarreled and played at dice all around them. A slow tide of color swept to the line of her dark hair. With a new consciousness of self she drew the sleeve down over her arm, dragged the ragged



Above: Don Cæsar in prison pleads with the implacable Salluste for the life of the little apprentice, who in his turn saves Don Cæsar. Below: Maritana dressed as a great lady of the court for her midnight marriage to a noble *inconnu*. With a woman's sharp intuition she knows something is most gravely amiss.



(Thirty-one)

skirt over her bare knees. "I shall be in the Square of the Galloping Charger in Madrid," she said in a troubled voice, "on the day of the Feast. Perhaps—who knows? I may get the chance to dance before the King!"

Not if he could prevent it, Don Cæsar thought grimly as he strode away, and then immediately visualized it: Maritana dancing in all her innocent abandon before

Philip the Fourth, the grotesque and degenerate monarch who fancied himself in the rôle of lover, and had even—so report had it—requested Velasquez to paint him as Don Juan. Only yesterday Salluste had been full of the sultry gossip of the court, painting a vivid picture of the vain booby on the throne, surrounded with his beloved dwarfs whose distorted hideousness seemed to satisfy some unnatural delight in the royal nature, of the pale unhappy Queen trying vainly to get the King's signature to the treaty with her native France, and opposed and tricked at every turn by intriguing ministers. Everywhere lies, treachery, plots, everywhere women's honor made a jest—and this was the world he had belonged to but yesterday. He hesitated, half-minded to turn back, then shrugged his shoulders and went on. The Feast of the Madonna was only three days away and then—if this sweet madness still possessed him—he would lead Maritana before the priest in the great Cathedral, and afterward the open road and the clean roof of the sky!

But the Square of the Galloping Charger was packed with noisy crowds when Don Cæsar arrived, a trifle late, on the Feast Day. One week ago he would have laughed at the mob, driving ruthlessly thru them in his coach and waving a scented handkerchief before his face to ward off danger of the plague. Now he was swept this way, that, a chip on a tide. Beggars with freshly painted sores jostled him, fat wives smelling of the kitchen, dug his ribs with flailing arms like pudding bags. All the crowd seemed to be speaking of the same thing—the little Prince Carlos who had been rescued from a runaway pony that very morning.

"It was a miracle that the girl should have been



there at that very moment," a burgomeister roared in Don Cæsar's ear, crossing himself, "they say she was a gypsy maid coming to dance for the Feastday."

"Aye, and the Queen gave her a scarf with her own hands——" the word was swept away on the living current. Don Cæsar de Bazan felt his heart lift—Maritana! Then she was here, in this cauldron seething with a thousand dangers. He set his shoulder to the wall of bodies, and the chiming cathedral bells, the shouts and snapping of whips sounded in his ears like the noises of wild beasts.

On a balcony above the square appeared a trumpeter. At the first note every face was lifted. "Hear ye all good people! 'Tis the King's edict that any who draws a sword this day shall be condemned to die!"

The uproar broke out again, hoarse shouts of vendors peddling nauseous nostrums, the shriek of an epileptic, laughter like the cackle of hens, and afar away the tinkle of castanets.

Don Cæsar desperately drew himself up out of the welter of warm sticky flesh and stale garments, and by catching hold of the carven profile of an angel on the side of the cathedral managed to look over the heads of the throng. Yes, there she was, dancing with the wild abandon that made a lover long to kill whosoever looked on her. A laugh from the balcony close by stabbed him. One of the two maskers who stood there waved a white hand in a drift of priceless lace. "That is the girl! Look at those dimpled knees—eh? And that mouth! Seek her. Salluste, tell her tonight at moonrise she is to dance in the palace gardens."

No need of the pale pointed beard, the malformed lip to tell Don Cæsar who the masker was! Now he fought his way in good earnest, winning curses and blows from fat red hands. His cloak was snatched from his back, his hat from his head, his face bore the print of buffeting nails but at length he had reached the corner of the square where Maritana had been dancing only to find her struggling fiercely with a husky soldier, who held a small stunted youth in a leathern apron firmly by the back of the neck.

"Make him let that boy go!" Maritana panted as Don Cæsar appeared. "He was beating him—oh it was shameful! If I were a *man*——"

Already Don Cæsar's sword was out. It flashed in

the sun, and the bully dropped his victim with a howl of pain and clutched at his bleeding arm. In another instant Don Cæsar was surrounded with soldiers who proceeded to take his sword away from him and bind his arms. "This will mean death for you, my fine fellow!" one remarked callously, "according to the King's edict your wife is a widow tomorrow morning at sunrise!"

The meagre apprentice who had come to his rescuer's aid and was clawing and biting the soldiers was likewise trussed up. Maritana would have followed as they were led away but a hand fell softly on her arm, a voice whispered in her ear. "Listen to me, I will help you save him—I am his friend. See, do you not remember? I was on the terrace at Garofa four days ago when you danced and told his fortune!"

Salluste could purr as softly as any tiger when the occasion called for purrs. He had removed the velvet mask and substituted a mask of friendship which the gypsy dancer was too innocent of the world to perceive. Raptly she listened while he whispered his plan—tonight she should dance in the palace gardens and afterward ask the King the boon of Don Cæsar's life as a reward. She interrupted with a cry, "yes, but I will ask it of the Queen. See, here is the scarf she gave me when I stopped the little prince's horse. She told me if I ever was in trouble to bring the scarf to her!"

Salluste's brain was worrying the idea as a rat worries a bit of carrion, turning it over, dragging it about. How

could he use the circumstances to further the interests of the King, which in turn would further the interests of one Señor Salluste? If Don Cæsar lived, this charming flower of the wayside would be taken out of the reach of Philip, therefore he must not live. But could he not be useful before he became food for worms? Yes! For if he were married to Maritana secretly she would be raised from the dust of the road to a rank that would allow her to live in the court where the King could pursue his pleasure more easily. Intrigue was the breath of life to Salluste. If there were a straight way of arriving at a given point as well as a crooked, he always chose the circuitous. Now as he led Maritana away to the palace gardens his brain scurried, from plot to plan, happily.

(Con. on page 78)

Maritana asks the boon of her lover's life from the King of Spain, but neglects to mention that he is her lover . . .







## The Pilgrim's Christmas

Posed by Charles Ray in his picture, "The Courtship of Miles Standish"

The Indians had an unpleasant way of ignoring Christmas in those early days, that left many a turkey cooling on its spit and set many a poor pilgrim cooling his heels in pursuit. Altho it is a little before the reign of The Northwest Mounted, we hope John Alden "gets his man"



# The Powers Behind the Screen

Who's Who in the Motion-Picture Business

By STANTON LEEDS

EDITOR'S NOTE.—*This is the fourth of the series of five articles on the business end of the motion-picture and a discussion and a description of the truly great personalities who have put the movies on the map.*

**I**N the days immediately following the war—those halcyon days! In those days the public went wholesale to the theater.

Everyone made money, but, of course, there developed the inevitable quarrel over the loot. Price-cutting! Underselling! All this by those bad boys who could sneak in the back door with a picture made independently.

Committed to no policy of continuous supply with millions necessarily invested in plants devoted to keeping up this regular supply and millions more in far-flung selling and distributing organizations—with nothing like this to hamper them, the "boys" who made pictures independently could have their brief and profitable day in the market place with the exhibitor and then blaze out the front way with a clean-up.

But to this very policy of continuous supply were committed such as Zukor, Fox, Goldwyn, Universal, Robertson-Cole, Selznick, Pathé and others less well known and less active.

With producers stealing money—drawing stars from one another; with stars themselves—as Pickford, Fairbanks, Chaplin and Griffith did when they formed United Artists—breaking away altogether and setting up distributing organizations of their own; with producers using their control of theater circuits to bar out other producers' product; with exhibitors rearing about prices and contracts and threatening to follow the First National precedent and begin producing pictures themselves; and with the money to pay for all this expensive squabbling coming less and less freely into the box-office—well, something had to be done.

But what? And how?

The appointment of Judge Kenesaw Mountain Landis as the overlord of baseball and keeper of the peace suggested a precedent, and ready-to-hand as a campaign committee, was the producers' own rather ineffective and only half-alive organization, the National Association of the Moving Picture Industry: Now renamed the Motion Picture Producers and Distributors of America, it is functioning as a chamber of commerce. What was needed was some man of national proportions, a live wire, to head it.

"But you dominate it. It's your little dog Tray. That's our kick," other producers told Zukor.

"Very well," the Famous Players' head replied. "I'll keep out of this. You all do it. Anyone like Landis whom you gentlemen choose will satisfy me."

Thus it came about that William Fox, Joseph M. Schenck, Norma Talmadge's husband, Lewis Selznick and others picked the then Postmaster General in President Harding's Cabinet, and claim the credit for that accomplishment, but it was all due the same to Zukor, that the organization was established on sound business lines.

Anyone who would stabilize the industry would inevitably help Zukor and his companies. The leaks in Zukor's ship were dangerous only in an uncertain sea.

Anyone, trusted by bankers and the public, would drive the fly-by-nighters out and leave a relatively calm, broad ocean to the great organized companies who were beginning to win the attention and backing of capital. Whether the pilot chosen be Taft, as first proposed, or Wickersham, or Hays, mattered nothing at all—at least so Zukor thought.

He was right. Any stabilizer would be good for him. Let others do the choosing, and yet the very fact, accomplished, brought the little man face to face with his greatest fight of all.

It is on now. Inevitably, it must continue, characterized every so often by such break-aways from the Zukor banner as the recent one of the newspaper publisher, William Randolph Hearst, whose alliance with the revived Goldwyn company is earnest of his intention to give battle in the lists of the mighty; assert his own film eminence, whoever may stand in the way. But the Hearst defection, big as it is, is minor in its way.

The real fight on Zukor is fundamental and began with a tentative skirmish back in 1916. During that summer a dozen prominent down-town financiers held a series of conferences to consider ways and means of corralling the picture industry. Efficiency experts were called in to analyze figures obtained by diverse and secret means. Plants on the Coast were priced, options bought.

Finally word was sent to Zukor, whose cleverness these financiers were glad to concede even tho they doubted that he would be able to compete with a trained business mind.

(Continued on page 89)

Will Hays, "the ruler of the Queen's Navee," who stuck to his desk and never went to—see a picture and so became what the newspapers are pleased to call, the Czar of the motion-picture industry. The reproduction below is from the Howard Chandler Christy portrait







Abbe

### The Slave Girl

Betty Blythe poses in the picturesque rôle of Dugget Flower in "Chu Chin Chow" the photoplay she made across the water. Betty liked it so much—  
or they liked Betty so much that she has gone right back





The brown  
stucco ex-  
terior

Below: The  
dining-room



The dining-room is a symphony in brown, black, grey and gold. The woodwork is ivory. The living-room, one end of which is pictured here is done in blue, ivory and brown, with oak woodwork. The pictures which adorn the walls are mainly by Kosloff, himself, who is an artist with his hands as well as his feet—not to mention his brains

## Exclusive Views of the Odd and Interesting Dwelling of Theodore Kosloff

All Photographs by Richee



The comfortable  
living-room



The charming  
guest chamber



# Hollywood Homes

No. XV

The house, which is of warm brown stucco with a red-tiled roof is surrounded by palms and vines. It was built by Louis Benton, of Los Angeles and furnished by Barker Brothers

Theodore Kosloff's own desk



At the top of the page is one of the bedrooms in delicate pink and blue with black walnut furniture. Above is Kosloff himself before a fine old chest which adorns his living-room. Left is a corner of his private study where he paints and draws and studies his rôles and improvises new dance steps





Alfred Cheney Johnston

### That Perfect Profile

America's most distinguished actor once more registers the flawless profile before the camera. John Barrymore has resumed his beautiful "Hamlet" performances on the New York stage, and those who live away may see him in the motion-picture version of "Beau Brummell" that he made for Warner Brothers



# With a Sting!

*Decker, who made  
this page for us ex-  
plained the difference  
between a caricature  
and a cartoon. A  
caricature must leave  
a sting . . .*



The girl who  
made a personal  
triumph of "7th  
Heaven," Helen  
Menken



The fascinating Gallic spirit  
concentrated in the person of  
Irene Bordoni



The beaute-  
ous Florence  
Reed in the  
last act of  
her extraor-  
dinary por-  
trayal in  
"Lullaby"

The most famous  
and beautiful Juliet  
of the century, Jane  
Cowl



JOHN  
DECKER

The girl who  
makes you fall  
in love with  
"In Love With  
Love," Lynn  
Fontanne







Above is Dorothy Phillips as she appeared in "The White Frontier." Below, a recent portrait. Mrs. Allen Holubar is that rare combination, an adoring, but wise, mother, and a loving, but sensible, wife!

"A doosed fine gal, well educated too,  
With no biggod nonsense about her!"  
—DICKENS.

**D**OROTHY PHILLIPS is California—joyously, seriously, beautifully, hospitably—luckily!

Having been born in Maryland does not make Miss Phillips less capable of being the truest personification of California I have ever seen. I wouldn't call her a "typical California girl"—it isn't that, I'm driving at—it is the simple fact that she is California.

Purple haze over the mountains—Miss Phillips' eyes, when at times she slips into a deep reverie, thinking things too near and dear her heart to reveal.

Majestic palm and eucalyptus trees pointing toward the heavens with a message of courage and belief in the world—Miss Phillips' stately bearing, her manner of gentle aloofness that bespeak a cultured mind.

Roaring ocean waves, ruffling the calm green-blue of the water's depths—her inner soul, flinging life and passion into her work and into her greatest love—her home and baby.

The uncertain and ever-changing elements of California days—the chill from the snow-capped mountains, then the warm scented breeze from the orange groves and flower beds—and again in Miss Phillips, her ever-changing mood, cool at times when the inner shrine of her home circle seems about to be penetrated

# The Girl Who Is California

By JANE H. LIPMAN

Photographs by Seely, L. A.

by the curious, and then warm and gentle in the next flickering of thought, when sharing confidences with one.

California sunshine—at times gentle yet penetrating, then suddenly of such density and heat that it is unbelievable—and she too, seemingly so small, dainty, gentle, and then without warning, enthusing over her dreams of the future, or telling of her great faith in the work of her husband, Allen Holubar, and rising to the very intensity of the western sun as she talks.

Varying in everything, never the same, a new beauty, a new thrill, a new characteristic, all these apply both to California and Miss Phillips. There is a beauty about her that is different than the beauty we all rave over. It is not a mere prettiness of face or form, it is—well different, that's all. Her photographs show these varying moods and the unusual versatility that has made her second to none on the screen. When you consider the type of story Miss Phillips has been seen in—and then really see and talk with her—you can't understand why something "bigger and better" as they say, isn't given her to do. Tho small in stature, there is a great depth, a poignancy about her looks and manner that has never been touched, it





*The purple haze of its mountains . . .  
her eyes. Its majestic palms and eu-  
calyptus trees . . . her stately bear-  
ing. Its golden sunshine . . . her  
dreams for her child and her faith in  
her husband. Its uncertain days . .  
her temperament*

seems to me, and it is this that makes you wish she would burst forth in something fitted to her deeper self—and without doubt she will. Her versatility in "The White Frontier," and "Hurricane's Gal," bespeaks what lies dormant within—and promises much for the more pretentious offerings she will later appear in. Her work in these subjects is wonderful. It is Miss Phillips' greatest ambition to do something *real*.

This isn't much of an interview is it? But I just can't make it so. Our conversation soon turned from the polite nothings one always indulges in when first meeting someone, into the most confidential vein. Home, hopes for the future, morals, love, children, the new styles, husbands, housekeeping, comparisons of east and west, favorite sports.

"My home and our little personal happinesses seem so much my own that I rather resent having them discussed and paraded before the public," said Dorothy Phillips, "but I love to talk about my little girl. Her name is Marie Gwendolyn and Mr. Holubar and I are so in love with her! Would you believe it, she came home from school recently with a story she had written and it made my heart very glad indeed to see the beautiful thought she had put into it. It told of the roses and lilies quarrelling over which was the most beautiful, and of how the modest little violets approached the more



Above and at the bottom of the page is the lovable "Hurricane's Gal," of a few months ago. Left is Allen Holubar, Dorothy Phillips' husband and director. He has started work on his first big Metro feature film to be called "The Human Mill"

Photograph (right) by Freulich



pretentious flowers and counselled with them, saying—"You are all beautiful in your own different ways, and you should remain true and good to yourselves and the rest of the flowers, so that you may always be beautiful in the eyes of all." Wasn't that wonderful for an eight-year-old?"

It was at that moment I caught the intensity of the California sun, and the might of the roaring sea, in her eyes and expression. I agreed with her. It was truly wonderful—not only for the eight-year-old, but for the home environment and parental love that must have instilled such beautiful thoughts into the child's brain. Children are, after all, what we make them—and so Marie Gwendolyn, while aspiring to become a 'famous author' some day, is unspoiled, and a wonderful reward for the teachings her mother and dad have striven to give her.

Miss Phillips has not been working for some time, but has several very flattering offers which she is now seriously considering. Mr. Holubar

(Continued on page 90)





Kenneth Alexander

### Dorothy Gish

A charming and sympathetic character-portrait of the popular sister of Lillian, who will play with her in that dear familiar classic, "Romola." The Gishes have sailed for Italy, where the picture is to be filmed. If it manages to be only half as beautiful as "The White Sister," we shall be satisfied



# The Photographer Takes the Stage

Photograph by Bruguière



Above is a scene from "Windows," a Galsworthy play presented by the Theatre Guild. Moffatt Johnson is seated. Frieda Inescourt is the girl, and the young gentleman on the fender is Kenneth MacKenna



Photograph by  
White Studio

Above is a scene from "The Shame Woman," Lulu Vollmer's second play this year. Minnie Dupree is Mrs. Burns and the girl on her knees is Florence Rittenhouse as Lize Burns, "the shame woman"



Photograph by White Studio

Sir John Martin Harvey in his grim, terrific, tragic, portrayal of "Oedipus Rex" at the Century. This Greek classic of Sophocles was performed two thousand years ago before nineteen thousand people and we are proud that the number of New Yorkers who have seen it is in excess of that number



Above is Julia Marlowe as Viola in "Twelfth Night." She and her distinguished husband, E. H. Sothorn, are giving a repertoire of Shakespearian dramas. Age cannot wither, nor custom stale . . . you know the rest of it





Photograph by White Studio

Madge Kennedy in her inevitably endearing rôle in "Poppy." With her is W. C. Fields, who has joined the ranks of funniest-men-in-the-world by his cleverly comic performance as a medicine faker

Photograph by White Studio



## Classic Presents the Theatrical Season At Flood Tide

New York is in a state of siege, beleaguered by a foreign invasion of staggering proportions: Russians, French, Italians, English, German and what not. The Chauve-Souris, the Moscow Art Theater, The Grand Guignol, Eleanor Duse, Sir John Martin-Harvey, Max Reinhardt and numerous others are on the way. The quota will get 'em, if they dont watch out



Photograph by Watern, Paris

Above is Mistinguett, the celebrated French actress, supported by the more celebrated million-dollar legs. (We forget whether it is one million or five million, but we know that French women are not famous for beautiful legs . . . so maybe it is five million.) She will appear in this country under the management of the Shuberts. Left is Brooke Johns surrounded by wild, wild Indians in the Broadway Indian number of the "Ziegfeld Follies." Left to right: Imogene Wilson, Hilda Mareno, Johns, Vivian Vernon and Lari Sari





Photograph by White Studios



Stage Photo Co.,  
London

Above, are June Walker, Otto Kruger and the entire cast for the humorous finale of "The Nervous Wreck." Below is an awkward moment from "The Changelings," in which Henry Miller plays with three of his former leading ladies, Blanche Bates, Ruth Chatterton (pictured here), and Laura Hope Crewes



Photograph  
by Apeda

There are two productions of "The Dancers" going full blast; one in London, the other over here. In the circle above are the English stars: Sir Gerald du Maurier as Tony, and Audry Carton as Una



In this country Richard Bennett is the star. In the circle above just across the hall, so to speak, are the Americans: Richard Bennett as Tony and Florence Eldridge as Una

Photograph by  
White Studios



# The Play of the Month

By KENNETH MACGOWAN

EDITOR'S NOTE.—*This is the first article of a monthly department Mr. Macgowan will conduct for CLASSIC, in which he will discuss the best stage play of each month.*

WHAT makes a good play? What makes the best play?

There is a little more rot written and believed about dramatic criticism than about any minor feature of civilized life. A little of this foolishness may be avoided—even though we are trying to pick the best play of the month—by following the Heywood Brown school of athletic criticism. Consider these questions:

What makes a good athlete? And the best athlete?

A good athlete is a man who does something or other faster or farther or more often than the average.

A good play is a play that does something funnier or more exciting or more illuminating than the average. The fact that a play runs longer than any other play has no more to do with its being a good play—an interesting play—than the fact of a man's running longer than any other man has to do with his being a good athlete. Athletics admits no such test. Neither should the theater. Just as many people have been bored stiff at "Abie's Irish Rose" as at "From Morn to Midnight."

As to the best athlete and the best play—There is just one recognized way of picking the best athlete. This is by the test of all-round performance. Nobody tries to say that Babe Ruth is a better athlete than Jack Dempsey, or Jack Dempsey than Bill Tilden. But there is a thing called the "Pentathlon," which is a feature of the Olympic Games, and the man who meets the best of superiority in the five varied events of the "Pentathlon" is unquestionably the "best" athlete. He may not be the swiftest or the most popular, the best-natured or the huskiest, but we can call him the best.



Photograph by Muray

Eva Le Gallienne is a singularly apposite choice for the title-rôle of "The Swan." We know of no one who arches a pretty, swan-like throat more gracefully or more frequently

I think it is about the same with plays. At any rate, I am going to believe so as long as I pick the Best Play of the Month for the CLASSIC. The Broadway play in which I can find most varieties of excellence is going to be—for me—the best play.

This month it is "The Swan." This comedy by Ferenc Molnar, the Hungarian who wrote "Liliom," has five kinds of virtue. It has strength in Plot, Characters, Humor, Significance and General Skill. It is also acted a little better than any other piece in town.

The plot of "The Swan" is

simple, well arranged, and effective theatrically. The first act shows us the household of a German royal family which lost its throne in Napoleonic days. The head of the household is engaged in trying to regain past glories by marrying her daughter to the heir-apparent of a monarchy. Because this prince is too bashful or too discreet to show any interest in the young lady, her mother decides to arouse his jealousy by having the princess pay marked attentions to another man at a court supper. The man that the mother picks out is the tutor of her children. And this fine, intelligent young plebeian happens to be in love with the princess.

The second act—as good an act as Broadway has seen in some years—falls at supper. The princess, seeing the young man's sincere passion, confesses the trick that is being played upon him. He carries thru the affair at supper—partly out of pique and partly out of devotion—and he fascinates the princess by his courage and his spirit while he very effectively insults the prince. As the

(Continued on page 94)



# The Movie Of The Month

By LAURENCE REID

*Mr. Reid selects Charlie Chaplin's "A Woman of Paris" as the best picture of this or any month*

WE have laughed at Charlie Chaplin, the clown—and now we pay homage to Charles Spencer Chaplin, the director, whose genius has made him the Pied Piper of filmdom. He is the man to lead us out of the wilderness because he has dared to face the conventions and smash them thru a brand-new form of treatment. Direction by suggestion—emphasizing the qualities of simplicity and naturalness—and best of all crediting the picture public with intelligence—that is the manner in which he has treated the orthodox policy. In "A Woman of Paris" (United Artists) he has shown the way toward revolutionizing the technique of screen drama. And the remarkable feature of this revolutionary treatment is the manner in which he has accomplished so much from so little.

This may be a bit vague, but by taking the simplest



Above is Edna Purviance, who scored an unexpected success in the title-rôle. Below, left, are the father and mother of the boy, who act like human beings, not deities. They are Lydia Knott and Charles French



of triangle plots and employing his imagination, he has made something which is totally unlike any picture ever produced. He has dared the public to show its intelligence by grasping his delicate subtleties, his scintillating sparks of humor, and in accepting his story as a very human slice of life as it is found in modern Paris.

We see Chaplin at the heights long before he established himself as a master director. His position in the film world is so firm, so secure, that he could afford to experiment where others—less brave—were forced to bow to the conventions; and this is said with all due respect to the small group of gifted directors. He is not a pioneer in this suggestive direction. But what he has done is to go considerably further in this form of treatment. We have had revolutionary twists born from single episodes. These have been given to us before. He progresses further, for he is revolutionary thruout.

He is the one man who senses the fact that a picture *could tell a story with an economy of effort*. For years we have grown accustomed to seeing the same old formulas treated in the same old manner.

(Continued on page 92)



# The Celluloid Critic

LEAVING Charles Chaplin's study in naturalness and simplicity, we pass on to the spectacular efforts of the month, and easily leading the field is Rex Ingram's "Scaramouche" (Metro) which may take its place in the film sun as a rich and vital document; one which presents an engrossing visualization of the early part of the French Revolution; one conceived and executed on a gigantic scale, and yet so eloquent in story interest, so clearly defined in characterization and incident as to be understood by anyone who has reached the age of reason.

The pomp and ceremony of the aristocracy, the contrast and color, the varied conflicts, the sweep and movement of this story—all these attributes and qualities are incorporated. And Ingram, working with his familiar repression, never sacrifices accuracy of outline to score some bombastic touch. Sabatini's novel is finely humanized.

It moves forward with sharp dramatic strokes—touching upon the Revolution at large, tho not subordinating all the incident to emphasize it as Griffith did in "Orphans of the Storm." In that respect it fails to carry the melodramatic punch of D. W.'s opus. But Ingram has a story to tell and he tells it in a straightforward manner—never giving way to embellishments of sticky sentiment or pathos. The settings are eloquent—the best of them featuring the hall of deputies and the interior of the theater when Scaramouche defies the aristocrats and lights the torch of revolution.

Ingram shows a lordly aristocrat finely portrayed by Lewis Stone who is the acme of grace and poise—one of the greatest performances in the history of the silver-sheet. Ramon Novarro as the young republican, the title character, plays with creditable abandon, but he

lacks fire in his most important scenes. He is not the ideal Scaramouche. George Seigmann's Danton is vigorous—a Danton à la Jannings.

ANOTHER of the big expressions is "The Fighting Blade" (First National), which gives Richard Barthelmess an opportunity to enact the type of rôle that brought fame and popularity to James K. Hackett and William Faversham upon the stage. In other words, he has qualified as a talented romantic actor in a photodrama which is saturated with romance and adventure. The picture marks a distinct departure for the star who makes

the jump from homespun rôles to heroes who rescue ladies in distress thru his swordsmanship with excellent poise and grace.

It is a swashbuckling tale which is based upon the dramatic events leading to the overthrow of Charles I by Oliver Cromwell. It carries fine vigor in its clashing elements and daring exploits; and there is a spectacular sweep about it which transports the spectator and makes him feel an actual participant.

John Roberston, who directed this play, has permitted Barthelmess full scope in getting the utmost from every scene, dwelling long enough upon the romantic episodes

to show us a different star. Thus he has taken his time to catch every detail of the characterization.

There are a dozen important figures and none are neglected, tho the heroic Dutchman whose deadly sword swept an earl from his castle and a monarch from his high estate, is naturally the guiding spirit of this compelling romance. The episode when the impetuous girl saves him by hiding him in her bed is charged with fine suspense—a dramatic moment indeed.



Right: Earle Williams and Pat O'Malley in "The Eternal Struggle"

Below: Richard Barthelmess in "The Fighting Blade"



Above: Lewis Stone and Alice Terry in Rex Ingram's "Scaramouche"



Left: George Cooper, Helen Lynch, Besie Love, Tom Gallery in "The Eternal Struggle"



## Laurence Reid Reviews the Latest Photoplays

It is a picture which carries regal pomp and ceremony, suggestive throat of the trimmings and trappings and the glamour of the period. None of its touches is out of harmony with its theme. And it is finely staged, and acted most competently by Dorothy Mackaill, who gives a sympathetic portrayal of the high-strung maiden. When she dons her bridal robes she might have stepped from an old tapestry. Lee Baker and Morgan Wallace also contribute effective performances.

It has taken Pola Negri her third American picture, "The Spanish Dancer" (Paramount), to approximate her work in the German productions. Which leads us to state that Herbert Brenon understands her capabilities better than any other American director. As yet she has some distance to travel before she equals her interpretation in "Passion." Her rôle here is similar to that she portrayed in "Gypsy Blood," since it gives her a chance to suggest a spirited daughter of Spain. And but for the fear of censorship she might have performed more vivaciously and touched upon the real psychology of the character.

Mary Pickford has the same story in "Rosita," founded upon "Don Cæsar de Bazan," and Mary's canvas is more artistic and moving; one charged with more romance and color. "The Spanish Dancer" is filled with swashbuckling incident and in one scene, at least, conveys a finely suggested atmosphere. We mention the Spanish square thronged with figures. It is satisfactorily mounted and acted spiritedly by Wallace Beery as the king and Antonio Moreno as the courageous Don. Gareth Hughes is out of place as the armorer's boy.

ANOTHER costume drama is exposed in "Richard, the Lion-Hearted" (Associated Authors), which goes backward a few centuries to exploit the adventures of King Richard of England during the Third

Crusade in the Holy Land. As we have grown accustomed to seeing any medieval tale executed with spectacular outlines, this one falters in suggesting any colorful sweep.

However, it does present a vital character study in Richard and, since the Crusade is subordinate to his adventures, the director has not erred in leaving the

spectacular side of it severely alone. There are scenes when painted backdrops spoil the illusion of reality. And taking a brief episode or two from "Robin Hood" to introduce Fairbanks, shows up the new opus in its economy of background and atmosphere.

What the spectators will find of

interest here centers upon Richard's individual scenes, when he would indulge in horse-play and slash his enemies with his mighty sword. Wallace Beery is a swaggering monarch, the same monarch of "Robin Hood," tho here he dominates the action instead of retiring to the rear, as he did in the Fairbanks picture, in order that the dare-deviltries of the outlaw of Sherwood Forest might be exploited. There are many mirthful moments and some others which indicate suspense. Really the intrigue of Richard's traveling court is sufficient to kindle the imagination. And the picture shapes up as well worth while.

A PRIMITIVE tale of the wide, white open spaces in which the

elemental conflict blends perfectly with the rugged vistas, and the overwhelming sweep of snow, that is "Unseeing Eyes" (Cosmopolitan), which if it possessed no other qualities than its awe-inspiring backgrounds is rich enough in these to interest anyone with a love for the great outdoors. The plot may be melodramatic and lose in logic, but the individual scenes are colorful enough to tingle the nerves occasionally and heighten the suspense.

(Continued on page 95)



Left: Douglas MacLean in "Going Up." Right: John Gilbert in "Cameo Kirby." Oval: Pola Negri in "The Spanish Dancer." Below: Wallace Beery with Tully Marshall and Kathleen Clifford in "Richard, the Lion-Hearted"







### A Character Portrait

An interesting and unusual study by Edwin Bower Hesser of Joseph Schildkraut, who is supporting Norma Talmadge in "Dust Of Desire." This man is the creator of the immortal "Lilliom," and shines both behind the footlights and before the camera



SUBTITLE gleaned from a short subject picture on fox-hunting: *First came the masters of the hounds . . . and then came the Dianas and the Nimrods.*

Diana having hunted with bow and arrow (see the top of the Madison Square Garden tower), and Nimrod with a spear, we'd like to know just what the artless subtitler thinks fox-hunting is.

✦ ✦ ✦

Perhaps he is descended from that American (we doubt it) who followed the hounds for the first time. The fox was sighted and away they went with a cry of "Tally Ho," or "Mah Jongg," or whatever it is they yell. The American (this occurred in England) spurred his horse into a furious gallop, drew a pistol from each side pocket, and riding well up in front opened fire on the fox, screaming in the passion of the chase, "Shoot the —! Shoot the —!"

He got the job.

✦ ✦ ✦

#### OUR GLORIOUS GLORIA

It's sort of an ornery story to tell, but anyway Gloria Swanson had come out of the projection-room, where she had been giving a new film the hither and thither. She was accosted by a colleague—we have this on excellent authority, only once removed. "What did you think of the picture, Gloria?" asked the other movie star.

"Oh," replied Miss Swanson, languidly, "I rather liked it, but dont you think it drug somewhat in the middle?"

✦ ✦ ✦

Anybody saying anything about a drug on the market will have his or her copy of the magazine taken right away from him—or her.

✦ ✦ ✦

The recently published salary list of artists is meat and drink for considerable thought. According to the list, Lon Chaney, for instance, gets \$250 a week more than Jack Holt. But Wallace Beery gets \$750 more than Lon Chaney, and Betty Compson drags down \$1,000 more than Wallace Beery. Just why, is beyond us. Putting it in the form of an equation: Wallace

Beery+Lon Chaney=Betty Compson—\$750+Jack Holt. Or to make it even clearer, Wallace Beery—\$1,000: Jack Holt=2 (Lon Chaney): Betty Compson.

Solving the equation for Betty Compson (she didn't ask us to, but then, the flutter of a skirt has always turned us into an utter fool): Betty Compson=Wallace Beery+Lon Chaney+\$750—Jack Holt. Get that? That's genius. Ever since "The Cheat" and "The Marriage Maker," we've been trying to think of a way to eliminate Jack Holt.

✦ ✦ ✦

We'd solve the other one, but we dont think anybody would stand for it.

✦ ✦ ✦

Here's a third, and now we promise to be good: If WRH is to MD as WJZ is to KDKA, what is Charles de Roche to Pola Negri?

That's what is known as a mean proportion.

✦ ✦ ✦

Some time ago we were taken down to Princeton and permitted to assist in the making of a movie there. As it is not intended for public distribution, we are safe in saying that it is one of the cleverest, best acted, most amusing and thoroly worthy efforts on the silver sheet today.

Our own acting was superb.

We find, now that we are able to review the picture with a cold, critical eye, that we have the dramatic force of a Lionel Barrymore, the wistful humor of a Buster Keaton, the ingenuousness of a Baby Peggy, the manly beauty of a Louis Wolheim, the suave polish of a George Arliss, and the nerve of a brass monkey. The rest of the cast was adequate.

✦ ✦ ✦

Having seen the Grand Guignol Players, it seems to your correspondent that the only thing to save their American trip from being as futile as the Spanish Armada would be for some intelligent producer (yes, we know we're too funny for words) to make a series of two-reelers out of their non-skid thrillers. American ingenuity can certainly do it, and we for one will welcome a cheerful little skit about a corpse brought back to life (Continued on page 88)



Photograph by Alfred Cheney Johnston



# Flashes From

Of the Stage

Caught by



Paul Thompson

Above: Low Cody, Claire Windsor, Emmett Flynn and Edmund Lowe in New York, in the interests of "Nellie, The Beautiful Cloak Model." Right: Mme. Dora Stroeve, the fascinating "singing actress" of the third "Music Box Revue"



Pach Brothers



Ira D. Schwarz

Above: Gladys Frazin, another stage star who has succumbed to the call of the cinema. She is playing in "Let No Man Put Asunder." Right: Fred and Adele Astair, that famous dancing pair, who are in London for the moment, but who return shortly to their own country



Abbé

**C**ONNIE TALMADGE is in New York painting things redder than usual, giving her elaborate and bountiful teas, going to first nights, having her picture taken, getting clothes made, and so forth. She is surrounded as usual by men. One has to break thru a regiment of them waiting in the lobby, to see her. They are, also, the richest, handsomest, most prosperous-looking men we have ever seen. They simply radiate what is vulgarly known as "class." We have never known such personal popularity as Connie's. \* \* \* Lois Wilson is in town too. We saw her having tea up at "Mother Ashton's" new tea-room facing Central Park. She was with May McAvoy, who was almost completely hidden behind a huge diamond. It is reported that Glenn Hunter gave it to her—for keeps. We hope it is true. We cannot think of a happier match. Lois is also reported engaged—to Richard Dix. \* \* \* Billie Burke is in rehearsal for a comedy written for her by Frederick Lonsdale. It will open later in the season, produced by Dillingham and Ziegfeld. \* \* \*

Daphne Pollard, of the "Greenwich Village Follies," has been awarded the Raymond prize for the smallest foot of any actress on the American stage. This is the second prize for tiny feet Miss Pollard has won; the other prize was awarded her by the *Daily Mail*, of London, for the smallest foot on the English stage. English women are not noted for that, either. \* \* \* "The Camel's Back," Somerset Maugham's new comedy which is now in rehearsal under the personal direction of Edgar Selwyn, is coming directly to New York. The completed cast includes Charles Cherry, Violet Kemble Cooper and Louise Closser Hale. \* \* \* Dick Barthelmess and May McAvoy are finding it just as difficult to look ugly as some people find it to look beautiful. In his next picture, "The Enchanted Cottage," Dick plays

the part of a crippled war veteran, and May that of a homely English girl, both of whom are made beautiful in each other's eyes by their love for one another. They are spending the present week experimenting with make-up and posing for camera tests in an effort to appear suitably homely. \* \* \* America doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the Colonists.



# the Eastern Stars

On the Screen

the Editor

Historians have told the main events, but nowhere is there any authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what sort of wagons were used with the northern armies during the Revolutionary War, not a single historical record described them. Griffith already has spent hundreds of dollars seeking to learn the color of Paul Revere's horse for the scenes in his next production, "America." Mr. Edwin B. Worthen, president of the Lexington Historical Society, declares there is no available record, altho it is known the horse was not white as pictured in illustrations. Griffith's research department is now conducting search thru personal correspondence of that period. \* \* \* The Selwyns and Adolph Klauber announce Maeterlink's "Pelleas and Melisande" as the first production in Jane Cowl's repertoire of classic plays. It will go into rehearsal very shortly under the direction of Frank Reicher with Rollo Peters playing Pelleas, to Miss Cowl's Melisande. \* \* \* Pansy Maness, of whom Neysa McMein said, "She has the most beautiful eyes I have ever painted," is in the cast of Dr. Daniel Carson Goodman's "Week End Husbands." Miss Maness, it will be recalled, was one of the featured dancers of "The Music Box Revue." \* \* \* Betty Blythe has gone back to Europe, with numerous friends who shouted adieus from the dock to see her off, while Betty waved from the captain's bridge. Miss Blythe now considers herself a regular commuter to Europe, for she returned only three weeks ago after playing the leading rôle in "Chu Chin Chow" made on the Continent, and another picture, a screen adaptation of Longfellow's "The Spanish Student's Tale." This time, Miss Blythe plays the leading female rôle in J. Parker Reid's production, "Recoiled," a screen adaptation of the story by Rex Beach which appeared in "Cosmopolitan."

\* \* \* Tom Terriss, motion-picture producer, made an address recently at the Aldine Club of New York City, in which he told about his having accompanied Lord Carnarvon and a party of celebrities at the opening of the inner chamber of Tutankh-Amen's tomb. He says that when the wall was crashed in and the black space yawned before them, a gush of air rushed out that was so cold it

(Continued on page 85)



Above: Four kings of entertainment: Glenn Hunter, John McCormack, George Ade and Tommy Meighan. Left: Anne Nichols, the youngest woman producer on Broadway and the only sticker. She is responsible for "Abie's Irish Rose"



Abbé



Above: Gertrude Lawrence, an English stage star who is to open André Charlot's Revue of 1924 on New Year's Eve in New York City, for Selwyn. Left: Mr. and Mrs. John Robertson, whose middle name is co-operation, admiring their own garden in their new home at Great Neck, Long Island





# A MERRY and a happy

Christmas Day is properly the children's hour, their own time for joyous surprises. CLASSIC thought it fitting therefore, at this time, to devote these two pages to them. They are all movie children, and every little face at one time or another has smiled its little greeting across the screen



Lack of space forbids us giving all the names of these starry little things. Some you know, of course. The others you'll have to guess







# XMAS New Year

We call your particular attention to the fact that every one of these youngsters is sturdy and well cared for and a credit to the cinema that occupies their childish minds. They nearly all smile, and why not? With Santa Claus just around the corner?



Mischief twinkles in every eye, but we are willing to bet that "just before Christmas they're all as good as they can be"







Photograph by d'Ora, Vienna

“How Mad and Sad and Bad It Was—  
And Yet, How It Was Sweet”

The Apache Kiss, posed by two stars of the  
Parisian stage, M. Roberts and Mlle. Yvette

(Fifty-six)





ONCE upon a time there were two young lovers; and one was a lady rich and fine, and the other was—well, a servitor in her father's household.

The lady was named Otilie Van Zandt and her father was a rich old curmudgeon who held his daughter in great affection but little respect. He tolerated no nonsense and if he had known about Otilie and Dick he would very probably have gone to war over it.

Richard Wayne was the boy. He was the son of the town cobbler, a quaint and endearing old man whose philosophy and kindness attracted more patrons than his cobbling. Dick and Otilie had played together as children on the broad lawns and in the charming old-fashioned—only they weren't old-fashioned then—gardens of the Van Zandt home. This was long ago. Now, another Dick and another Otilie— But wait.

When old Colonel Van Zandt took Dick into his service as gardener and stable boy, Otilie was happy. Altho she was what passed for "grown up" in those days, she recognized no social barrier between them. Kind hearts *were* more than coronets to her, and she developed an immoderate concern over the roses, and a passionate and unreasonable interest in the horses, not to mention a meticulous regard for the appearance of her little strap slippers.

So they were much together, to the mingled distress and happiness of Dick, who knew all too well that naught could ever come of it. But they drifted on, half gay, half sad, thru two sweet springs and blissful summers and in another spring their happiness came suddenly to an end.

Aunt Mathilda, another member of the Van Zandt household, being a woman and sharper than a man, observed the state of

## Maytime

By PATRICIA CORK DUGAN

affairs between her niece and the gardener long before old Van Zandt did. In fact, so preposterous was the idea to him that he never would have seen it at all had it not been for Mathilda. However it didn't trouble him so much

as you'd think, because he had his plans perfected for Otilie, and they should be rushed ahead a little, that was all.

The "plans" consisted of marrying her to Claude Van Zandt, her wealthy cousin. Otilie was not consulted—girls weren't in those days—and she was forced to be hostess at a most unwilling tea party in Claude's honor, the affair being practically an announcement of their betrothal. Otilie had put a well-cobbled foot down on one point tho, and that was that Dick be present as a guest, and altho Claude had likewise played as a child with Dick, he found it difficult to recognize him now. A coronet *was* a coronet to him, and a kind heart—well, it was just a kind heart, nothing more.

Another guest was Alice Tremaine who came often, for love of both Otilie and Dick. She knew of her chum's unhappiness over her prospective marriage with Claude, but she could not help thinking that then Dick might turn to her for comfort. How she longed to give it to him. It was Alice who insisted that Dick have his fortune told along with the others, when they had strolled over to a Gypsy camp across the road, after the party.

"I see great wealth—fame—a bride—whose name is Alice," muttered the old Gypsy.

Dick gasped, with surprise and disbelief. Alice blushed and Otilie grew pale. Then she held out her hand.

"I see here," said the cracked old voice again, "where the hand is given but not the heart."

Otilie snatched her hand away and that was the end of the

Fictionized by permission from Preferred Pictures Corporation. Adapted by Olga Printzlau from the story by Rida Johnson Young. Directed by Gasnier



fortune-telling. Later in the garden the two young lovers had a sad sweet stolen meeting. Dick told her he loved her, for the first time. For the first time, took her in his arms and kissed her on the lips. The lady of the big house and the gardener boy!

They vowed eternal fealty. Dick swore roundly that he would never marry any girl named anything but Ottilie. And Ottilie promised she'd never marry anyone but Dick. Romance fixed its strangle hold on two young hearts and, as if to give a tangible permanence to their sweet vowing, they decided to bury something precious and everlasting under the young apple-tree Dick had just set out. So Ottilie took a ring from her pink-tipped finger and Dick a gold watch-chain from his flowered vest. And then Ottilie went in the house and took a sugar-bowl from the sideboard and gaily spilled the sugar on the ground. In this they laid with reverence a little ridiculous, their love tokens and then Dick dug down into the warm brown earth. Her eye lighting on a folded scrap of paper under her father's window, another sentimental idea seized Ottilie. They would write something and sign their names to it, and maybe, who knows, some day their—their—grandchildren might find it and read how much they had loved each other.

"Sweetheart, sweetheart, sweetheart,  
Will you love me ever?  
Tho our paths may sever,  
Till life's last faint ember,  
Will you remember—  
Springtime, lovetime, May?"

That is what they wrote and buried under the young apple-tree. And with loverlike unconsciousness they never noticed that the slip of paper was an I.O.U. that her father held against Dick's. But they loved much, and it was May, and Dick kissed her again and again, and a regiment might have approached unnoticed. So, of course they didn't see Claude until he was upon them.

There was a scene. Claude swore and Dick thought seriously of killing him. The old Colonel heard the fuss and came out and discharged Dick, naturally. Ottilie wept and the scene grew thicker. Claude swore again. The Colonel swore, but Dick only said good-bye to Ottilie.

"I'll come back to you, Ottilie—your equal—or never at all," he said, with his head held high.

And Ottilie begged him not to go and reached out her pretty arms toward him, pleading. But her father held her away and Dick walked proudly thru the gate—alone. "I'll wait for you, Dick," he heard her say, "forever."

And so Dick went away, blessed by his sweetheart's tears. And when she heard it, Alice Tremaine cried too.

But Ottilie married Claude after all, worn out with waiting and sick with hope deferred; a sad-eyed bride, a broken-hearted woman, Claude Van Zandt took to wife. And on the night of her marriage, a malicious fate brought Dick back. "Too late! Too late!" cried out her heart. "Too late!" echoed Dick's broken spirit. "Too

Above: Alice Tremaine kisses her unhappy friend Ottilie, who is marrying Claude, when she loves Dick. Below: Another Ottilie in other years teaches dancing in the big old rooms of the Van Zandt place





late! Too late!" murmured the rustling apple blossoms and shook down a sad sweet petal stream.

Several years later Dick came back again, grown fabulously rich, like a story-book hero. Gossip linked their names and made them both unhappy. The one way for Dick to save his beloved's reputation was to marry Alice. Altho she understood why, she still loved him so much and still held Otilie in such deep affection that she was big enough to brush all else aside and to accept him as simply as he had proposed. Twice the old fortune-teller had been right. They went away after the wedding out West, and Otilie was left to live her saddened life alone with Claude.

When Dick came back again after many years, he brought with him a sturdy lad—not his son, but his grandson; for Dick was old and bent and tired. Relatives, loved and unloved, had passed away for both Otilie and Dick, until finally only those two were left, each with one grandchild. And out of some remaining justice in a merciless world, Otilie's grandchild was a little girl, another Otilie. And so once more the green lawns and lovely gardens of the old Van Zandt place felt the patter of young flying feet. Once more a Dick and an Otilie played together under the apple-tree, and two old hearts beat young again to see them.

Only one thing ruffled the belated calm and that was that Otilie was forced to put the old house and gardens up for sale. But Dick, like the gallant old gentleman that he was, bought it and promptly gave it back to her. And so there was impressed upon the little Otilie the fact that their family owed an "honor debt" to the Waynes and one that must some day be paid.

As the children grew up, life grew harder for the Otilies and easier for the Dicks. Dick was a very wealthy young man, unfortunately with no responsibilities. He followed the hectic jazz generation and lived his life riotously. Otilie, on the other hand, was gentle and quiet and sweet like the placid old days. The two were friends. At least, young Dick was fond of Otilie in a condescending big-brother sort of way. He thought her

#### THE CAST:

Otilie Van Zandt.....	Ethel Shannon
Richard Wayne.....	Harrison Ford
Matthew Van Zandt.....	William Norris
Alice Tremaine.....	Clara Bow
Col. Van Zandt.....	Josef Swickard
Claude Van Zandt.....	Wallace McDonald
Mme. Delphine.....	Netta Westcott
Mathilda.....	Martha Mattox
Ermintrude.....	Betty Francisco
Cleo.....	Edna Tichenor

sweet but too old-fashioned. Only he thought about her a lot, more than you'd expect from the quality of the affection he apparently had for her. Otilie adored Dick, no half measures and nothing at all sisterly about it. But what could she do? They were drifting apart, and two old watching hearts saw and were dismayed. Otilie taught school, dancing-school, in

the big rooms of the old house, the same old house that once looked out beyond the gardens on open fields but now was shut in everywhere by tall buildings.

Otilie often, perhaps too often, took the young Dick to task for his way of living life. It didn't do any good. It never does. He decided she wasn't sweet—only self-righteous, and came to the old house less and less. All this was very disappointing to old Dick and old Otilie, but they had lived their lives in disappointment and truth to tell, they were used to it. And if their adored grandchildren could not find happiness together, why surely it

could not hurt so much as the fact that they themselves had not had it. They had weathered that, why not this too? But each one sighed and went on wishing.

And then something happened that altered the face of things. Something nearly always happens. That's what keeps life interesting. Dick broke one of his rare engagements with Otilie in order to take his inamorata of the moment to what is known as a wild party. But the party hadn't proved so wild as was hoped for, so they decided to try the

apartment of Monte Collins, whose wife was out of town. From then on the party grew a little bit wilder than anyone really cared about.

The girls made themselves at home in his wife's boudoir, while the men mixed the inevitable and endless drinks. A stifled sound from Mrs. Collins' clothes-press suddenly arrested the inevitable and endless beautifying. One of the girls pulled open the door exposing the shrinking and frightened figure of Otilie Van Zandt.

"We've found the skeleton in Monte's closet," they shrieked running into the other room with the news.

Dick paid no attention until he caught sight of Otilie's wrap thrown over a chair. Confronting the still



After many years—too many years—Dick and Otilie find each other again



trembling girl, he denounced her with the particular indignation that a man of the world always experiences toward the woman that he never expected to slip.

"So," he said coldly, "you're just like all the rest. And you have preached to me!"

Ottillie said nothing, too crushed to defend herself. She only took her wrap with a listless hand and crept away. For Dick, the party, the people, the surroundings had suddenly lost all flavor. He wanted to smash somebody, and Collins himself suddenly gave him the chance. He overheard him laughingly telling some of the other men how he had tricked the shrinking Ottillie into coming to his apartment alone, by telling her his little girl, one of Ottillie's pupils, was ill and begging to see her.

"When the wife's away, you know," he added with a suggestive wink that completed the phrase far more exactly than the familiar words could have done.

They thought it a good joke evidently and Dick saw red when they laughed too. It was the peculiarly insulting quality of their laughter that infuriated the boy.

"This girl," he cried, shaking a furious fist in Collins' face, "is a friend of mine. Dont you dare say another word—"

"Since when, young Galahad," sneered Collins stepping back a bit but still smiling.

"How about Cleo?" asked a dozen voices, "and Maude, and Babe Flinch and all the other little friends. We didn't know you had any more—er—ah—friends. We never saw this one before. Why haven't you told us about her? She looked pretty good—"

"Too damn good for this tribe," cried Dick, now almost beside himself with anger.

"Not too good for me—eh—what?" queried Collins, whose smile, altho persistent was growing fainter. "She's my little friend—now."

So Dick smashed his evil smiling face with considerable satisfaction and went to make what amends he could to Ottillie. And it was back in the dear old memory-laden garden that things were made clear to Dick and a love was born that was to be kinder to them than to old Dick and old Ottillie. Now there had been a violent thunder-storm a few days before and the gnarled old apple-tree had been torn from the ground and lay prostrate upon the earth, its twisted roots high up in the air, its sweet blossoms scattered, its branches drooping. There, half-covered with

dirt, snuggled the sugar-bowl, love-laden still, after all these years. Naturally it caught their eyes, and Ottillie lifted the top and poured out the trinkets. Together they read the faded, prim old-fashioned writing.

"Sweetheart, sweetheart, sweetheart,  
Will you love me ever?  
Tho our paths may sever,  
Till life's last faint ember,  
Will you remember—  
Springtime, lovetime, May?"

"How romantic," breathed young Ottillie as she murmured half to herself the words old Ottillie had written.

"It's a bit sentimental," opined the more practical Dick. "I dont care," said Ottillie. "I love it anyway. How they must have loved each other!"

"But not as much . . ." whispered Dick hastily.

"No," answered the girl, "not as much as we do. They couldn't. . . ."

They sealed the declaration with a kiss, several kisses in fact and after this pleasant interlude they turned the paper over and read the I.O.U. that had escaped the first lovers' pair of eyes. Ottillie puckered her smooth brow.

"According to this," she said frowning thoughtfully, "your great-grandfather owed my great-grandfather some

money—then my grandmother owed your grandfather the sum he paid for this house—the 'honor debt.' Oh, dear, whose house is it?"

They looked at each other in comic bewilderment and then Dick coming to the rescue in true manly fashion said, "Let's call it our house."

And Ottillie smiled agreement and put up her face to be kissed, and Dick thanked a beneficent providence that let him find out that it was Ottillie he loved, before it was too late.

And because of the two young things, two dear old souls were filled full with happi-

ness. For all they were so old in years, it was Maytime in their hearts.

"Sweetheart, sweetheart, sweetheart,  
Will you love me ever?  
Tho our paths may sever,  
Till life's last faint ember,  
Will you remember—  
Springtime, lovetime, May?"



And it was back in the dear old memory-laden garden that things were made clear to Dick, and a love was born that was to be kinder to them than to old Dick and old Ottillie





JOHN  
DECKER.

## Le Révolté

SADIKICHI HARTMANN is one of the most remarkable men of this generation; and that he should be acting in the movies is a most incongruous gesture, even for one who is prone to incredible attitudes.

This man is half German and half Japanese and partakes of the characteristic attributes of both races. He is inordinately tall, black browed and sullen, of a repellent but utterly fascinating ugliness. He is the picturesque protagonist of a hundred delicious anecdotes—not for the *jeune fille*. He dominates persons and places, and by sheer force of a tremendous personality gets away with murder—more or less. His temperament is as colorful as a piece of Scotch plaid. He is florid of gesture, imposing in appearance, flamboyant of manner, and an arch fiend in intellect. He is a poet of distinction, a literary antinomian—perversity is his keynote—a dramatist of power, an art critic with originality, a dabbler in the seven arts.

Sadikichi Hartmann knows laws only to break them, rules to confound, contracts to flout. It is reported that he had to quit Douglas Fairbanks' picture, "The Thief of Bagdad," only about half finished, because he was ill of tuberculosis. Those who know him laugh at this, and one of them told us that he quit for the entirely sufficient reason (to him) that Douglas' liquor was bad!

Be that as it may, he has quit the picture cold, flatly and finally. Considering present production costs, the gentleman's indisposition is really appalling. By the time this appears in print something will have been done about it, but one cannot help wondering what.





Photograph by Evans Studios

### Barbara Winslow, Rebel

Here is Constance Talmadge looking haughty and a bit wilful as becomes a rebel. It is her rôle in "The Dangerous Maid," a romantic serio-comedy of the days of James II of England, in which Connie masquerades as a boy and gets into all sorts of trouble. Trust her to get out of it, tho



# Classic Considers—

## GIULIO GATTI-CASAZZA

Because he has had to deal with the most temperamentally difficult people on earth and has managed successfully to keep peace so far. He is married to one of them and perhaps she has taught him a few things. Not that Mme. Frances Alda is difficult, but that opera singers are not noted for their placidity. Seriously, because he is impresario of the finest opera in the world (we'd like to print it in large type), and that is The Metropolitan Opera Company, New York City. And because he has realized the dignity, importance and responsibility of his position, and has fulfilled its requirements to the utmost



Sketch by James Montgomery Flagg

## GENE STRATTON-PORTER

Last month CLASSIC considered the most widely read author in the world, Harold Bell Wright. Running him a close second, and certainly the most popular woman writer, is Mrs. Porter. She has never had a failure, the lowest sale on any of her books being four hundred and fifty thousand copies. It is estimated that more than a million copies of her various books will be sold in 1923. These are astounding figures. Her books are close to the earth and of earthly things. "A Girl of the Limberlost," one of the most popular, is being filmed and others will follow, until the number of people who know them will be simply incalculable



Photograph by Muray



## JOHN MURRAY ANDERSON

An impresario of another sort, because he is just as useful in the scheme of things. Because in the chronic fuss made over Florenz Ziegfeld and his choice of feminine pulchritude, this man is sometimes overlooked. We like his taste better. He likes 'em tall and slender and willowy, aloof and aristocratic, refined, stately, and with distinction—but with the alluring possibility in their eyes of unbending. He is the proud father of "The Greenwich Village Follies," our only high-brow revue



# The Hollywood

Transcribed by



Above, Kenneth Harlan in "The Virginian." Right, Emory Johnson and the oldest postman in Los Angeles. Below, Tod Browning making little Jane Mercer cry for her part in "The Day of Faith"



Below, Viola Dana and what is known as an embarrassment of riches!



If an actor about the size of Jack Dempsey, with an eye like an eagle, should come along to Hollywood right now, he would find at least one director falling on his neck. That director would be Frank Lloyd.

Mr. Lloyd has been searching for weeks for some one big enough and fiercely dramatic enough to play the pirate hero of "The Sea Hawk," which is to be his next picture. Unfortunately, few leading men seem to run in those sizes. If Wally Beery only looked like Valentino . . .

Lloyd has just finished directing "Black Oxen" with Conway Tearle and Corinne Griffith and little Clara Bow. It is no secret that they had solemn and terrible misgivings about Miss Griffith when they cast her for the rôle of the old Countess who acquired the glands and was dragged back to youthfulness again. In fact, the lovely Corinne had a few misgivings herself; but she has registered a very charming and dramatic performance.

Altho her last picture, "Six Days," was a great box-office success and had an almost unprecedented run in Los Angeles, it seemed not to make a great impression upon the lovely and talented Mrs. Elinor Glyn, who wrote it. In fact, Mrs. Glyn rages, for some reason, at the mention thereof.

Elinor was having lunch with Mary Pickford when I incautiously congratulated her.

"Oh, my beautiful story! Did you see what they did to my beautiful story," she said tragically. They must be doing something equally sad to her beautiful story, "Three Weeks," down at Goldwyns; because she said with fervor that

she intended hereafter to have her own producing company. No more directors messing up her works of genius.

Mrs. Glyn is now known thru Hollywood as Mary Pickford's most devoted admirer, but, as a truthful historian, I shall be compelled to report that it was not ever thus. The first time Elinor visited Hollywood, a young bachelor tendered a dinner in her honor at his home. He was misguided in his belief that she would enjoy a "home dinner." As she came thru the front door, Mrs. Glyn fixed the host with an accusing stare as she gasped, "I smell turnips. I cant endure turnips—the smell."

The frightened host hurriedly raised the windows and chased the offending vegetables to the garbage can. During the dinner, some one brought up the subject of Mary Pickford and Mrs. Glyn said in a terrible voice, "And I cant endure Mary Pickford." But then you see, she hadn't met Mary then. In spite of her tiger



# Boulevardier Chats

HARRY CARR

skins and her superheated temperament, Mrs. Glyn is a good scout and is popular in Hollywood.

Hollywood has been in a state of agitation over Mary's lost dog, a wire-haired fox terrier, named Zorro, after Doug's play. Miss Pickford, it seems, wears Zorro on the running-board of her automobile. When her chauffeur cut too sharp a corner, Zorro found himself cast into the balmy climate. Like a sensible dog he hopped on the next running-board that he saw and was in due season returned to the Pickford *ménage*. Arriving home, Zorro thought over the array of his wrongs for a while; then walked over in a deliberate manner and bit Mr. Fairbanks; then walked out again.

With a famous artillery officer in command of the expedition, Mary Pickford recently took her entire company to San Francisco to take the first scenes of "Dorothy Vernon of Haddon Hall." She had a train of ten cars and engaged the services of a squadron of cavalry at the Presidio and five hundred extra horses after she got there. Altogether it was quite a party. The object of her going was to "shoot" a section of Golden Gate Park, which has a lake that looks exactly like part of a famous English estate. All the way from five to fifteen thousand people watched her shooting the scenes.

Douglas Fairbanks showed a few of his favored friends a few reels of "Bagdad" the other night in his projecting-room. It is an amazing fairy-story with tigers that come up out of trap-doors and prowl around to guard the gates of Bagdad, snakes that pop up out of the handles of strange pilgrim staffs to bite the uprighteous, magic ropes that reach up into the sky. Douglas looks marvelous in it with his marcelled locks and his bare skin

From the force of Doug's example in the matter of long snaky locks, the barbers are having a tough time in Hollywood. Malcolm McGregor is the latest star to appear looking like an inmate of the "House of David." McGregor is growing his hair for the part of a young army officer in the Civil War play, "The Bishop of Cottontown," which is to be directed by Allen Holubar. Malcolm, by the way, is in the throes of real-estate investing. He and his wife live in the simplest of bungalows and drive a Ford coop and are trying hard to get along in the world. Which is humorous only if you



Above, von Stroheim exhausted by the heat while on location in Death Valley. Below, Leatrice Joy with an early Christmas gift. Left, Elliott Dexter and Jeanne Carpenter looking for Santa Claus.



Below, The light that failed Virginia Valli while she was making her Christmas list







know the secret of Mr. McGregor's life; which is that he has a devoted millionaire father with a bank-roll like a liberty loan and has a wife with a father similarly equipped. Scorning all help from home, they have started out to make their own way in the world, and they are making it.

That other young millionaire, Craig Biddle, seems to have abandoned his artistic career. Nita Naldi helped him abandon it. After two or three false starts, Mr. Biddle finally got a part in one of the Lasky pictures. The first day of his endeavors, Nita Naldi sat in the projecting-room watching herself and himself in the superagonies of high art. "Hey, waddye think this is?" she demanded. "A Mack Sennett comedy?" The next day, Mr. Biddle decided to go into the real-estate business.

And now as to Mack Sennett... He's going back to bathing-girl comedies again. There has been an absurd rumor in the movie colony that Sennett is broke and out of money. The fact is, the old comedy chieftain is a very rich man. He owns several hundred acres of land inside the city limits of Los Angeles. The land upon which his studio stands is, of itself, worth a large fortune. He bought it for a song back in the old Keystone days.



Pola Negri has struck. Ever since she began making motion-pictures in America they have been heading off all her best efforts by telling her that this and that wouldn't "get sympathy" for her character. While they were preparing for her next one, to be taken from a well-known French play, I understand that Pola kicked over the traces. "Darn sympathy," she said. "I don't care whether they love me or not. I don't care whether I am beautiful or not. I want a chance to act." The word she really said wasn't "darn." It was a perfectly dreadful word beginning with "d" which I censor for fear of its effect upon the hearth and home. Anyhow, it seems to have had its effect. In the next play, Pola will appear as a Paris apache and there will be no Pollyanna inhibitions.

One night this week, Pola gave a wonderful party to all the intelligentsia of Hollywood and way stations. It was in honor of General Haller, the war hero of Poland who is here on a visit. It was at the new Biltmore Hotel; it must have cost her a young fortune; Pola looked like a million dollars; the Hollywood celebrities made the worst speeches ever heard since the world began and the war hero was gracious and charming. During his visit here, Pola moved right out of her home in Beverly Hills and went to a hotel, surrendering the place, servants and all to the guest of honor.

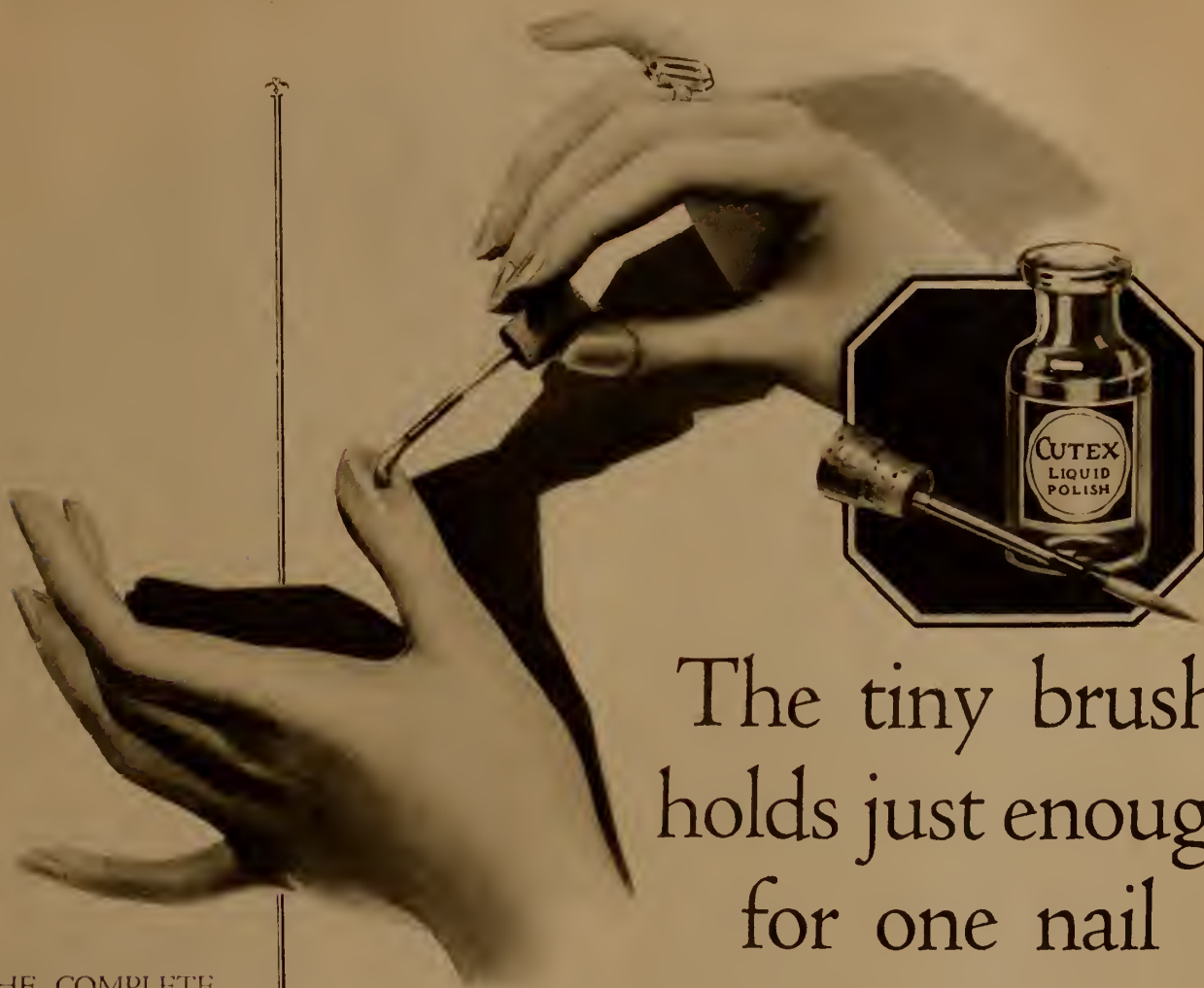
Pola says that the Charlie Chaplin affair is all over forever. It was just her mother complex, she says. Nevertheless, Charlie moaning in a confidential moment at a Hollywood party last week said that he could never find another like the fascinating Pola.

A writer in a Los Angeles newspaper, however, says in a burst of confidence that Edna Purviance is the one who really loves Charlie and has always loved him. Edna has seen the Peggy Joyces  
(Continued on page 72)

Top of the page, between shots of a Carter de Haven comedy called "Christmas." Above, Monte Blue making a present of a little posy to Frances White, or vice versa, we don't know which. Right is Edna Wallace Hopper, the sixty-two-year-old flapper, talking to Corinne Griffith and her director, Frank Lloyd







## The tiny brush holds just enough for one nail

### THE COMPLETE MANICURE

Send 12c for  
Special Introductory Set

The Polish is the last step of the famous Cutex manicure. First shape the nails with the Cutex emery board. Then soften the cuticle and remove all the dead skin with Cutex Cuticle Remover and a Cutex orange stick. Then comes Cutex Liquid Polish or the new Powder Polish. Between manicures keep the nails smooth and healthy with a little Cuticle Cream (Comfort).

Send the coupon below with 12c today for the special Introductory Set containing trial sizes of all these things. If you live in Canada address Dept. N 1, 200 Mountain St., Montreal, Canada.

**L**iquid polishes used to need an expert to apply them. Either they went on too thick and looked artificial or else they ran and formed lumps and ridges. But with the wonderful new Cutex Liquid Polish all these troubles are banished.

First—the tiny brush that comes with each bottle holds just enough polish for one nail. So it is easy to get on the right amount of polish and to spread it to an even thinness.

Then—every other detail of this polish has been just as carefully planned to give the lovely lasting brilliance well groomed women want for their nails. Cutex Liquid Polish does not crack or peel off. It dries almost instantly. It keeps its bril-

liance a whole week. Water will not dull its beautiful rose tinted lustre. The whole manicure keeps its fresh niceness longer.

#### *Needs no separate polish remover*

There is no bother with a separate remover. When you are ready for a fresh manicure just put a drop or the polish itself on each nail. Then wipe it off quickly before it dries. It takes off every trace of the old polish, leaving the nails smooth and clean for the new gleaming brilliance.

Cutex Liquid Polish is the same price as all the other Cutex preparations—35c. Or you can get it in the \$1.00 and \$3.00 Cutex Manicure Sets. Sets with other polishes are 60c and \$1.50.

MAIL THIS COUPON WITH 12c TODAY

NORTHAM WARREN, Dept. N 1  
114 West 17th St., New York

I enclose 12c in stamps or coin for new Introductory Set including a trial size of the new Cutex Liquid Polish.

Name \_\_\_\_\_

Street  
(or P. O. box) \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_







Photograph © by Bacon - Sarony, London

### Pose and Poise

Irene Castle does one and has the other. Both are becoming. In this day of specialization Irene still manages to be a rare and charming individualist. She is returning to the screen for a fleeting visit



# Learn from the women who tax their skin the most . . . *and keep their faces loveliest*

## TWO ESSENTIALS THEY NEVER FORGET

THE actress, the society woman, the modern young girl are the ones who have learned first how to care for their skin. Because they have been obliged to search and study until they have found the *right* way. In no other way could they go on subjecting their skin to the same conditions and keep it beautiful.

The whole secret of their loveliness today lies in giving their skin regularly the two things they have found are *indispensable* in keeping a woman's skin young and supple.

First—the kind of cleansing that frees their skin nightly from the tenseness of the day's strain and clears it of the collected dust and oil and cosmetics—restores its transparency and natural pliancy. This toning up at the end of every day is absolutely essential.

Second—they know it is imperative to render their skin immune at all times to strain, dirt, changes in temperature—to all the kinds of exposure that tend to coarsen it.

*The society woman knows how to be a zealous sportswoman by day and appear in the evening with delicate skin unmarred. She will not allow exposure to roughen or redden her skin, or fatigue to mark it with lines.*



(Sixty-nine)



MAE MURRAY

Edwin Bower Heuser

*The actress gives her complexion harder wear and demands more of it in return than almost any other woman. She must keep her skin fine and clear though she covers it with make-up. It must be fresh in spite of late weary hours. Her very success depends on her finding the right way to care for her skin.*



EVERY SKIN NEEDS THESE TWO CREAMS—POND'S  
TWO CREAMS USED BY THE WOMEN WHO TAX  
THEIR SKIN MOST AND KEEP IT LOVELIEST

SEND THIS COUPON WITH 10c TODAY

The Pond's Extract Co.  
153 Hudson St., N. Y.

Ten cents (10c) is enclosed for your special introductory tubes of the two creams every normal skin needs—enough of each cream for two weeks' ordinary toilet uses.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

## THE FAMOUS METHOD THAT MAKES IT EASY FOR THEM

TWO distinctly different face creams, each beautifully designed for its special purpose—Pond's Cold Cream and Pond's Vanishing Cream. For years the whole effort of an old and much esteemed maker of toilet preparations was centered on these two preparations that were to answer the two vital needs of women's skin. Today millions of women are using these two creams, night and morning and sometimes during the day, to keep their skin perfectly fresh, supple, young.

Just the right amount, and finest quality of each ingredient to do the actual benefit to the skin for which each cream was formulated. Pond's Cold Cream not only cleanses exquisitely, it restores *each time* your skin's essential suppleness. And with Pond's Vanishing Cream, you have *unfailing* protection and the instant beauty of smooth skin under the powder. Buy both creams tonight at any drug store or department store. The Pond's Extract Company.

*She insists on both—her career of cars and sports and the particular kind of complexion men bow to!*

*How the modern young girl does it is perfectly simple—according to her. She just goes in for taking care of it.*







**ERIC THE DANE.**—Here we are again upon the Christmas season—or is it more fitting to say, the Christmas season is upon us. Anyway, the same old wish to all my readers, A Merry Christmas and A Happy New Year. Yes, that was Betty Compson and George Hackett in "Inside of the Cup." Why, Robert W. Chambers' "The Common Law" has been filmed. Corinne Griffith was the model. Yes, Lon Chaney is playing in "The Next Corner" with Dorothy MacKaill and Conway Tearle.

**VIRGINIA D.**—Yes, Hudson Maxim has added some new words to the dictionary, and the English language has the largest vocabulary, 425,000 to 450,000 words, and new ones constantly being added. So you have a new typewriter. I hope to hear from you often now. Yes, Nita Naldi was born in Italy. Mae Murray is twenty-seven. Alice Calhoun in "The Man Next Door." Bebe Daniels and David Powell in "The Glimpses of the Moon."

**SUZANNA.**—Very well! An "Axe to Grind" is an expression originated by Benjamin Franklin. Why, Norma Talmadge is twenty-eight, weighs 110, and has brown hair, and Richard Barthelmess has dark eyes and black hair.

**MISS E. B.**—I know, it seems paradoxical, but it is probably true, that a society composed altogether of agreeable people would become a terrible bore. Address Norma Talmadge at the United Studios, 5341 Melrose Avenue, Los Angeles, Cal.

**EILEEN M.**—Well, I am glad to learn your friend is so proper. The mistake of many women is to return sentiment for gallantry. Niles Welch at Universal playing in "Blackmail" with Ruth Clifford. Also in "The Tale of Red Roses" for Vitagraph. Harry Myers is to have the male lead in "Daddies" instead of Monte Blue, who has replaced Warner Baxter in "The Marriage Circle."

**DOLLY BUBBLES.**—You dont need to fear I wont get out of patience with you. It is reported that George Walsh will play in "Ben Hur." So you think that player is conceited. "I've never any pity for conceited people, because I think they carry their comfort about with them," is what George Eliot says. And I quite agree with her.

**MARJORIE H. S.**—I'm very, very sorry, but you will have to join one of the correspondence clubs, I cant give addresses here. Time is short and space forbids. Adieu!

**DIXIE GIRL.**—Self-possession is another name for self-forgetfulness. I expect you will see Mary Pickford in "Rosita" in New Orleans soon now, as it is being generally released. Yes, Anna Q. Nilsson got \$9,500 for having her hair cut to play in "Ponjola." Did I behave well?

**DESMOND.**—So you dont believe I am an old man. Honest! Yes, it is a little cold for buttermilk, but I still have it. That was Naomi Childers in "The Street Called Straight." You say you like Gloria Swanson and Pola Negri so much that you would like to kiss them to death! Dont think there is anything I can do for you. And you think Lloyd Hughes is the best specimen of manhood in pictures. Oh, Boy!

**DOROTHY K.**—Your first letter—welcome to the throne. Well, it is a hard thing to advise anyone about going on the stage. It all depends upon whether you have a voice, personal magnetism, whether you have ability to act, and a number of things. You would have to start at the bottom anyway.

**DAVID.**—Well, right now, William Farnum expects to start his own company.

**THE CON VALET.**—Cheer up.

Death, so called, is a thing that makes men weep, and yet a third of life is passed in sleep. Douglas Fairbanks was married to Beth Sully. Yes, Tom Mix trained his own horse. Lou Tellegen and Pauline Frederick are playing in J. Stuart Blackton's "Let Not Man Put Asunder."

**MARIA EUGENIE.**—Love, that is but an episode in the life of man is the entire story of the life of woman. So you see. Yes, Maude George was in "The Devil's Pass Key." She is with Goldwyn now. Shirley Mason's husband, Bernard Durning, died some time ago while directing "Mr. Gallagher and Mr. Sheen." All right, write again.

**C. M. B., N. J.**—I'm glad you like to read. Of bad books we can never read too little; of the good, never too much. No record of Peggy McClune. What does she do? Yes, Douglas Fairbanks' first wife is married again. Florence LaBadie has been dead for the past nine years. Priscilla Dean in "Drifting."

**THE THREE R'S.**—I know, but censure is the tax which a man pays to the public for being Eminent. Alma Rubens is now Mrs. Daniel Carson Goodman, having married Dr. Daniel Carson Goodman. Yes, I shall certainly suggest your article to our editor. Bright idea.

**AURORA R.**—Well, statistics prove that college and professional women live longer than their sisters, as the death rate between the ages of 25 and 34 is 2.77 per thousand, as compared to 6.10 per thousand among other women. No, Monte Blue is not related to Rod La Rocque, altho there is a slight resemblance.

**CINDERELLA.**—That was Walter McGrail in "The Top of New York."

**GERTRUDE P.**—Julia Ward Howe was born in 1819, and she wrote "The Battle Hymn of the Republic," and helped to organize the American Woman Suffrage Association in 1869. Gloria Swanson is five feet three and she has grey eyes and reddish-brown hair. Norma Talmadge has brown hair. Billie Dove and Bryant Washburn are playing in "Try and Get It."

**GERMAINE T.**—Yes, it is always safe to learn, even from our enemies; seldom safe to instruct, even our friends. Yes, the Talmadges are American. Betty Compson's picture in July, 1923. Thanks for the puzzle. I need them to pass away the time.

**C. SCOTT.**—Yes, there are three Ince boys, Thomas, John and Ralph. The latter is married to Lucille Stewart, Anita's sister.

**MISS CANADA.**—Yes, didn't you know that ivy vines were planted outside of taverns, to indicate the sale of wine, as the ivy was supposed to be the sacred flower of Bacchus. The custom was brought here from England. Alice Terry has dark-red hair and she sometimes wears a blonde wig. Yes, Gloria Swanson did the high diving in "Bluebeard's Eighth Wife" all by herself. Bill Hart is about fifty.

**BRIGHT EYES.**—Pola Negri is to play the rôle of Mme. Sans Gêne in pictures, which is considered one of the great emotional characterizations on the stage. Pauline Garon is with Universal. Johnnie Walker, F. B. O., Lloyd Hughes with Famous Players.

**MARION E. G.**—Why, Thomas de Quincey wrote his "Confessions of an English Opium Eater" in 1821. Wesley Barry is sixteen, and Baby Peggy was five, only recently. Cullen Landis is twenty-eight.

**JUST MARY.**—At this writing, Elsie Ferguson is not playing in pictures. She was interviewed in March, 1921, CLASSIC, and the October, 1921, MAGAZINE. Pauline Frederick interviewed in February, 1922, MAGAZINE and May, 1922.

(Continued on page 76)

This department is for information of general interest only. Those who desire answers by mail, or a list of film manufacturers, with addresses, must enclose a stamped, self-addressed envelope. Address all inquiries: The Answer Man, CLASSIC, Brewster Buildings, Brooklyn, N. Y. Use separate sheets for matters intended for other departments of this magazine. Each inquiry must contain the correct name and address of the inquirer at the end of the letter, which will not be printed. At the top of the letter write the name you wish to appear, also the name of the magazine you wish your inquiry to appear in. Those desiring immediate replies or information requiring research, should enclose additional stamp or other small fee; otherwise all inquiries must wait their turn. Let us hear from you.



# Why You, too, Can Have Beautiful Hair

*How famous Movie Stars keep their hair soft and silky, bright and fresh-looking, full of life and lustre.*

**B**EAUTIFUL hair is no longer a matter of luck.

You, too, can have hair that is charming and attractive.

Beautiful hair depends almost entirely upon the way you shampoo it.

Proper shampooing is what brings out all the real life and lustre, all the natural wave and color and makes it soft, fresh and luxuriant.

When your hair is dry, dull and heavy, lifeless, stiff and gummy, and the strands cling together, and it feels harsh and disagreeable to the touch, it is because your hair has not been shampooed properly.

When your hair has been shampooed properly, and is thoroughly clean, it will be glossy, smooth and bright, delightfully fresh-looking, soft and silky.

While your hair must have frequent and regular washing to keep it beautiful, it cannot stand the harsh effect of ordinary soaps. The free alkali in ordinary soaps soon dries the scalp, makes the hair brittle and ruins it.

That is why leading motion picture stars and discriminating women, everywhere, now use Mulsified coconut oil shampoo. This clear, pure and entirely greaseless product brings out all the real beauty of the hair and cannot possibly injure. It does not dry the scalp or make the hair brittle, no matter how often you use it.

If you want to see how really beautiful you can make your hair look, just follow this simple method.

## A Simple, Easy Method

**F**IRST, wet the hair and scalp in clear warm water. Then apply a little Mulsified coconut oil shampoo, rubbing it in thoroughly all over the scalp, and throughout the entire length, down to the ends of the hair.

Two or three teaspoonfuls will make an abundance of rich, creamy lather. This should be rubbed in thoroughly and briskly with the finger tips, so as to loosen the dandruff and small particles of dust and dirt that stick to the scalp.

After rubbing in the rich, creamy Mulsified lather, rinse the hair and scalp

thoroughly—always using clear, fresh, warm water. Then use another application of Mulsified, again working up a lather and rubbing it in briskly as before.

You will notice the difference in your hair even before it is dry, for it will be soft and silky in the water. The strands will fall apart easily, each separate hair floating alone in the water, and the entire mass, even while wet, will feel loose, fluffy and light to the touch and be so clean it will fairly squeak when you pull it through your fingers.

## Rinse the Hair Thoroughly

**T**HIS is very important. After the final washing, the hair and scalp should be rinsed in at least two changes of good warm water. When you have rinsed the hair thoroughly, wring it as dry as you can, and finish by rubbing it with a towel, shaking it and fluffing it until it is dry. Then give it a good brushing.

After a Mulsified shampoo you will find your hair will dry quickly and evenly and have the appearance of being much thicker and heavier than it really is.

\* \* \*

If you want to always be remembered for your beautiful, well-kept hair, make it a rule to set a certain day each week for a Mulsified coconut oil shampoo. This regular weekly shampooing will keep the scalp soft and the hair fine and silky, bright, fresh-looking and fluffy, wavy, and easy to manage—and it will be noticed and admired by everyone. You can get Mulsified coconut oil shampoo at any drug store or toilet goods counter, anywhere in the world. A 4-ounce bottle should last for months.

*Splendid for Children  
—Fine for Men.*

**Mulsified  
Cocoanut Oil Shampoo**





# Reduced 53 lbs in Nine Weeks!

**Mrs. Bayliss  
Went From 191  
Lbs. to 138 With-  
out Hardship**

"I never dreamed you could do it, Mr. Wallace," wrote this well known young matron of Philadelphia's social elect. Her letter is dated in February, and refers to reducing records purchased late in November. A reduction of more than fifty pounds in a few weeks! But read her own story:

"Here I am, back to 138 lbs. after my *avouduois* had hovered around the impossible two hundred mark! Your perfectly wonderful music movements—nothing else—did it. You have reduced my weight from 191 to 138, and lightened my heart as no one can know who has not had activities and enjoyments curtailed for years—and suddenly restored.

"Thanks to Wallace, I can now wear the styles I want to. Because I once laughed at the idea of 'getting thin to music' I offer in humble apology, this letter, my photograph and permission to publish them should you desire.

Very sincerely yours,  
Jessica Penrose Bayliss,  
Bryn Mawr, Penna.



Living proof that one may remove all superfluous flesh without a gaunt look or sign of flabbiness

## Why Don't You Reduce? It CAN Be Done!

It's so easy to make your figure what it should be, and keep it that way—if you let Wallace show you how. Scores have done what Mrs. Bayliss did, some took off 60, 70, even 80 lbs! If only twelve or fifteen pounds too heavy, there is still less excuse for not looking and feeling your best.

Wallace reducing records reduce naturally. No fast, fatiguing methods to leave you with that "reduced" look. It's simple, enjoyable, and quick to show results. This is what you can accomplish:

### Here Is What You Can Weigh

Height in Inches	Age 20 to 29 yrs Lbs.	Age 30 to 39 yrs Lbs.	Age 40 to 49 yrs Lbs.	Age 50 and Over Lbs.
60	111	116	122	126
61	113	118	124	127
62	115	120	127	130
63	118	123	130	133
64	122	127	133	136
65	125	131	137	140
66	129	136	141	145
67	133	139	145	150
68	137	143	149	155
69	141	147	153	159
70	145	145	156	163

## FREE First Reducing Lesson Record and All!

Actual proof costs nothing. Believe only the scales. Just five days will show you how real are the results. You'll enjoy this test, feel better, look better, and lose weight. Unless you do, go no further, nor pay Wallace a penny. Can any woman suffering from overweight decline such an invitation? Use this coupon:

WALLACE, Dept. 18, 632 So. Wabash Ave., Chicago  
Please send me FREE and POSTPAID for 5 days' free trial the original Wallace Reducing Record for my first reducing lesson. If I am not perfectly satisfied with the results, I will return your record and will neither owe you one cent nor be obligated in any way.

Name.....

Address.....



## The Hollywood Boulevardier Chats

(Continued from page 66)

and the Lila Lees, and the Claire Windsors and the Claire Sheridans come and go from Charlie's affections, and has just smiled serenely. However this may be, Edna, being interviewed after her staggering success in "A Woman of Paris," says that she has no intention whatever of deserting Charlie's screen management. If he is for putting her into some more slap-stick comedies, it is all right with her.

Incidentally, it may be said that Charlie's first serious picture is bound to have a sweeping effect upon the future of motion-pictures. Every director I know has frankly taken off his hat to it as one of the greatest masterpieces in the history of the screen.

Theda Bara's husband, Charles Brabin, is in Europe preparing for "Ben-Hur"; but Theda had to stay at home and get ready for her

return to the screen. She is soon to begin work on her first picture for several years. In it, she will play the mother of an eighteen-year-old boy. She will be directed by Tod Browning.

Mae Murray wrote me a letter the other day to deny indignantly that she plasters her face with paint and is "burned up" with lights while she is appearing before the camera. She says she only wears the same make-up of whitening that society women put on their arms and neck of an evening. Also she uses less lights than most. CLASSIC readers please take note. And now that momentous matter is cleared up.

Harold Lloyd has taken to playing croquet. It is a terrible habit.

John Barrymore wearies of motion-pictures. He says

(Continued on  
page 74)

Top of the  
page, Estelle  
Taylor as  
Miriam in  
"The Ten  
Commandments"



Left, Ford  
Sterling doing  
his wicked bit  
for "The Day  
Of Faith"



# Start the New Year Right

Will 1924 Bring **SUCCESS** or **FAILURE**?

Right now is the time to decide. If you had started right one year ago you would be on the high road to success this very minute. Don't let another year pass you by. It is within your power to make yourself just what you will. Make this day the beginning of a new life and a better one.

## I Will Give You Wealth— Health and Happiness

I will transform that body of yours and make you physically perfect. I will make a real HE man out of you. I will build out your chest so that every breath means increased life, purifying your blood and sending vim and vitality throughout your entire system. I will broaden your shoulders and give you the huge muscular arms and legs of an athlete. I will put pep in your old backbone and strengthen every vital organ within you. You will be just bubbling over with life, having the keen alert brain, the bright flashing eyes and the spring and step of youth. You will be admired and sought after in both the social and business world. You will be a leader of men, and the good things of life will naturally come your way.

## I Challenge the World

If a man stood on the house-top and shouted to the people that he was the strongest man on earth, it would avail him nothing. Someone would make him come down and prove it. But records speak for themselves. I will gladly show anyone personal letters from the leading strong men in the world today that my course is absolutely the best and the quickest to acquire physical perfection. Come on then and make me prove it—I like it. I have the means of making you a perfect physical specimen of manhood, of making you a successful leader of men. You will be a credit to your community. I have done this for thousands of others. What I have done for them I will do for you. I don't care what your present condition is. The weaker you are, the more noticeable the results. Come on then, start the New Year right.



**Earle E. Liederman**  
America's Leading Director of Physical Education

## Send for My New 64-page Book "MUSCULAR DEVELOPMENT"

It Is **FREE**

It contains forty-three full-page photographs of myself and some of the many prize-winning pupils I have trained. Some of these came to me as pitiful weaklings, imploring me to help them. Look them over now and you will marvel at their present physiques. This book will prove an impetus and a real inspiration to you. It will thrill you through and through. All I ask is 10 cents to cover the cost of wrapping and mailing and it is yours to keep. This will not obligate you at all, but for the sake of your future health and happiness, do not put it off. Send today—right now, before you turn this page.

**EARLE E. LIEDERMAN**  
Dept. 1801, 305 Broadway, New York City

(Seventy-three)

### EARLE E. LIEDERMAN

Dept. 1801, 305 Broadway, New York City

Dear Sir:—I enclose herewith 10 cents for which you are to send me, without any obligation on my part whatever, a copy of your latest book, "Muscular Development." (Please write or print plainly.)

Name.....

Street.....

City.....State.....





## The Hollywood Boulevardier Chats

(Continued from page 72)

it takes him two hours to put on the make-up used in "Beau Brummel."

Mary Philbin, Universal star, is soon to appear in a play called "Mitzi" from a French novel.

Roy Stewart and Colleen Moore will play in the big historic plays dealing with the passing of the cowboy, being written for First National by Frances Marion.

Rex Ingram is quoted in cables from Paris as saying that he will never return to America to make pictures. Meanwhile he has purchased Jack Pickford's house in Beverly Hills.

Charles Darnton, the veteran dramatic critic of New York, has come to Hollywood to become a member of the Fox scenario staff.

Anna Q. Nilsson, who had to cut off all her hair like a boy's to play the title-rôle in "Ponjola," drew a

part in the next picture requiring long golden locks—the kind she had cut off. So it's wigs for Anna.

Lila Lee and her husband, James Kirkwood, are thinking of going back to the speaking stage together.

Young Douglas Fairbanks has started the fad for wearing screaming blazers and flannel long pants instead of the golf knickers until now sported in Hollywood. Doug Jr. learned how in Europe.

Anna May Wong, the little Chinese actress who is going to the front so rapidly, has quit Chinatown and bought a bungalow in Hollywood.

Tony Gaudio, the veteran cameraman, while working on Norma Talmadge's last picture accidentally hit upon a device to make moonlight effects at noon. It promises absolutely to revolutionize the method of making night scenes.

(Continued on page 80)

### \$100 a Week

"Wouldn't you like to earn that much, too?"

"I know you would, Bob—think what it would mean to us! It worries me to see you wasting the best years of your life when you could make them count for so much.

"Can't you see it, Bob? Don't you see that the reason men get ahead is because they train themselves to do some one thing just a little better than others?"

"If the International Correspondence Schools can raise the salaries of other men, they can raise yours. If they can help other men to win advancement and more money, they can help you, too. I am sure of it.

"Don't let another year slip by and leave you right where you are to-day. Let's at least find out how the I. C. S. can help you. Let's mark and mail this coupon right now!"

#### INTERNATIONAL CORRESPONDENCE SCHOOLS Box 8760-C, Scranton, Penna.

Without cost or obligation on my part, please tell me how I can qualify for the position or in the subject before which I have marked an X:

##### BUSINESS TRAINING COURSES

- |  |   |
|--|---|
| <input type="checkbox"/> Business Management                     | <input type="checkbox"/> Salesmanship           |
| <input type="checkbox"/> Industrial Management                   | <input type="checkbox"/> Advertising            |
| <input type="checkbox"/> Personnel Organization                  | <input type="checkbox"/> Better Letters         |
| <input type="checkbox"/> Traffic Management                      | <input type="checkbox"/> Show Card Lettering    |
| <input type="checkbox"/> Business Law                            | <input type="checkbox"/> Stenography and Typing |
| <input type="checkbox"/> Banking and Banking Law                 | <input type="checkbox"/> Business English       |
| <input type="checkbox"/> Accountancy (including C.P.A.)          | <input type="checkbox"/> Civil Service          |
| <input type="checkbox"/> Cost Accounting                         | <input type="checkbox"/> Railway Mail Clerk     |
| <input type="checkbox"/> Bookkeeping                             | <input type="checkbox"/> Common School Subjects |
| <input type="checkbox"/> Private Secretary                       | <input type="checkbox"/> High School Subjects   |
| <input type="checkbox"/> Spanish <input type="checkbox"/> French | <input type="checkbox"/> Illustrating           |

##### TECHNICAL AND INDUSTRIAL COURSES

- |   |  |
|---|--|
| <input type="checkbox"/> Electrical Engineering                           | <input type="checkbox"/> Architect                                   |
| <input type="checkbox"/> Electric Lighting                                | <input type="checkbox"/> Blue Print Reading                          |
| <input type="checkbox"/> Mechanical Engineer                              | <input type="checkbox"/> Contractor and Builder                      |
| <input type="checkbox"/> Mechanical Draftsman                             | <input type="checkbox"/> Architectural Draftsman                     |
| <input type="checkbox"/> Machine Shop Practice                            | <input type="checkbox"/> Concrete Builder                            |
| <input type="checkbox"/> Railroad Positions                               | <input type="checkbox"/> Structural Engineer                         |
| <input type="checkbox"/> Gas Engine Operating                             | <input type="checkbox"/> Chemistry <input type="checkbox"/> Pharmacy |
| <input type="checkbox"/> Civil Engineer                                   | <input type="checkbox"/> Automobile Work                             |
| <input type="checkbox"/> Surveying and Mapping                            | <input type="checkbox"/> Airplane Engine                             |
| <input type="checkbox"/> Metallurgy <input type="checkbox"/> Mining       | <input type="checkbox"/> Agriculture and Poultry                     |
| <input type="checkbox"/> Steam Engineering <input type="checkbox"/> Radio | <input type="checkbox"/> Mathematics                                 |

Name.....  
Street.....  
Address.....  
City.....State.....

Occupation.....  
Persons residing in Canada should send this coupon to the International Correspondence Schools Canadian, Limited, Montreal, Canada

### REAL PHOTOS OF YOUR SCREEN FAVORITES

YOU admire the clever screen stars, just glance through this selected list of the BIG ONES. Wouldn't you like to receive by return mail, genuine photos of your Movie Favorites, size 8x10, in original poses by the Stars? They are beautiful and life-like. Wonderful value for the money. 50c each, 12 for \$5.00. Make your selection NOW from this list.

Wallace Reid	Jackie Coogan
Pola Negri	Clark Gable
Mary Miles Minter	Frank Mayo
Mabel Normand	Katherine
Milton Sills	McDonald
Mary Pickford	Mae Murray
Betty Compson	Charles Ray
Anita Stewart	Nazimova
Norma Talmadge	Charles Chaplin
Pearl White	Marion Davies
Earle Williams	Richard
Rodolph Valentino	Herschel May



50c Each—12 for \$5.00

Money cheerfully refunded if not satisfactory. Send money order, U.S. bills or U.S. stamps with name and address plainly written to S. BRAM, Dept. 143, 209 W. 48th Street, New York City. Special prices to dealers.

A little authentic local color to be seen in "The White Sister"



Abbe



# STOLEN BEAUTY

As the Pirates of  
Old Stole Beauty—

*So May the Wrong Kind of  
Face Powder Rob Modern  
Woman of Her Complexion  
Loveliness . . . .*

**W**OMEN will learn with amazement the recent disclosures now being made known in regard to their use of the indispensable face powder. A painstaking, scientific study of the skin and its care has brought forth some facts which are nothing short of revolutionary as to the correct way to powder.

Here are the facts:

Most women nowadays give thoughtful attention to their complexions. Why, then, should the skin so painstakingly cared for, frequently tend to coarsen and roughen without apparent cause? Why should the tiny pores mysteriously choke up and enlarge? What has been the reason so much beauty effort has had no permanent result—brought no lasting benefit? Science has found out, sifted down the facts, and discovered the cause of most cases of clogged, enlarged pores to be—*powder*; not the innocent habit of powdering, but the powder itself.

Every woman knows there are countless brands of face powder—a bewildering array. Prettily packaged and daintily perfumed, they tempt one on every side. They are to be had in various forms, and many fragrances—but science made this important discovery: nearly every powder on the market was basically the same, *made of rice*! Therein lay the trouble.

## How Rice Acts in Face Powder

Consider! Rice, as everyone knows, is a *starchy substance* and no matter how fine it may be pulverized, its particles remain “sharp.” When magnified, rice powder resembles sand! In a tiny pinch of powder there can be seen thousands of jagged, sharp-edged particles. Not a happy choice for application to the delicate skin! But worse even than this irritating sharpness, is the fact that rice swells with moisture.

You have seen what rice does when you cook it. The kernels swell and become many times their original size when put in hot water. It is but natural, therefore, that the heat and moisture of the skin should have a similar general effect on rice used in powder. Your own reasoning will bear out this conclusion.

Each time you use powder with a rice base, some of the minute particles must work down into the pores. There they must react harmfully because they are both moistened and warmed—“cooked” by the skin. This action taking place day after day, every time you powder, is bound to undo your care to keep the pores free, clean and normal in size. So one more mystery is solved by science—and common sense.

## There Is No Rice in Princess Pat Powder

“But I simply cannot forego the use of Powder!” says the woman who desires the velvety, smooth appearance only powder can give. Nor need she!

Use the “Powder With the Almond Base”—Princess Pat—and the thousands of delicate pores in your skin will never be enlarged in the least—however plentiful or frequent the powdering. For, unlike rice, the Almond Base has no sharpness in a dry state, and does not penetrate and swell when moist. Instead, it has a soothing, healing quality, making its application a beauty treatment in itself. It is as kind to the super-sensitive skin structure as Almond always is—and Almond, as you know, is used on the tender skin of babies.

## Princess Pat Gives a More Lovely Effect, Too

Knowing these facts, one regards it as a pity that rice powders—for the face at least—still are used. This is particularly true when you realize Princess Pat is so finely particled that its gentle adherence makes its effect last much longer than the finest powder that can be made of rice. You will be altogether

amazed and delighted with the clinging quality of Princess Pat—“The Powder With the Almond Base.”

If you actually knew the benefits of Princess Pat to all skins—in all winds and weather—you would hasten its great comfort to you by obtaining a box at once at the nearest store that has it! But a liberal quantity—gratis—awaits you as explained below.

## IMPORTANT

Ask for Princess Pat Powder by name and insist upon receiving it. There is no other powder made with the “Almond Base.” The name and process are absolutely exclusive. Don’t let anyone persuade you otherwise.

# FREE!



Send for this big, generous free sample. Sent in a pretty red, gold and black enameled box—just the thing for your purse. Plenty for a thorough test. The only “different” face powder in the world.

PRINCESS PAT, Ltd.  
2701 S. Park Ave., Dept. 41, Chicago  
Entirely FREE, send sample of Princess Pat, “The Only Powder with an Almond Base.”

Name (Print) .....  
Street .....  
City and State .....

# Princess Pat

The Only Powder With an Almond Base—Always Ask for “Princess Pat”

PRINCESS PAT, Ltd., Chicago, U. S. A.

Princess Pat Creams—Ice Astringent—Princess Pat Tint—Lip Stick—Princess Pat Perfume

(Seventy-five)



# The Movie Encyclopaedia

(Continued from page 70)

**\$1.00 DOWN**  
**Brings Your**  
**Choice**  
**10 Months to Pay**



**Use Your Credit**  
**Choose Your**  
**Xmas Gifts From**  
**Sweet's Deluxe**  
**Diamond**  
**Book**

**\$1.00 Brings**  
**Your Choice**  
**10 Months to**  
**Pay**

Just think!—\$1.00 brings any article you select for examination. Buy a worth-while token on our **FRIENDLY CREDIT TERMS** at less than cash prices. \$1.00 at Sweet's does the work of \$5 elsewhere! When you have convinced yourself that the article you have selected is exceptional value, keep it and pay only 1/5th of the price. 10 MONTHS NEXT YEAR TO PAY THE BALANCE.

**SPECIAL XMAS SERVICE**  
Orders shipped promptly. **NO RED TAPE—NO DELAY.** Guarantee Value Bond with every diamond. All transactions strictly confidential.  
**FREE:** A postal brings the Sweet Diamond Book, containing over 3,000 appropriate Xmas gifts. Everything on our generous credit terms. Send for it **TODAY** to Dept. 494-F.

**THE HOUSE OF QUALITY**  
CAPITAL \$1,000,000.  
**L.W. SWEET INC.**  
1650-1660 BROADWAY, NEW YORK.

**CLASSIC.** Marion Davies' new picture, "Yolanda," will be released under the title of "Mary of Burgundy." As in "Knighthood," Miss Davies will again appear as a princess, this time as the lovable Mary of Burgundy.

**BETTY.**—I sure am glad you like my picture up above. No it wasn't my idea, but that of our artist, Harry Taskey. No, I didn't see "Her Reputation." Most of the players will send you their pictures. Hands up! You want too many addresses all at once. Glen Hunter is with Famous Players. No, I am not married, so you can write me often.

**ESTHER V. A.**—Pleased to meet you, I'm sure. Milton Sills is married to Gladys Wynn. Alice Joyce in "The Green Goddess." Rod La Roque and Charles de Roche are playing in "The Ten Commandments."

**EDNA H.**—How are you this fine day, Edna? Monte Blue is playing in "Lucretia Lombard" with Irene Rich. Mae Murray in "Fashion Row." Thomas Meighan in "Pied Piper Malone." Lila Lee is eighteen. Hope Drew in "Hollywood."

**GALEE POLIS.**—X-rays are a kind of light wave in which the wave length is very short. By means of them it is possible to see and photograph the shadows of solid substances thru the flesh. Yes, I am glad you are now a subscriber. Write to me often. Nazimova at 6060 Sunset Boulevard, Los Angeles, Cal.

**MRS. JAMES P., PITTSBURG.**—Yes, I do all my own cooking. I certainly agree with everything you say, but you see I don't see all the pictures before they are released. So you like Marie Prevost.

**BONNIE B.**—No, indeed, the Devil's Needle is not included in a knitting-outfit, but a choice bit from Satan's sewing-kit. Mildred Harris, Frank Mayo and Norman Kerry in "The Shadows of the East."

**A YOUNG MOVIE FAN.**—Greetings! Yes, I've done all my Christmas shopping. Comment allez-vous? You can reach George O'Hara at Robertson-Cole, 780 Gower Street, Los Angeles, Cal.

**PRINCESS PAT.**—Yes Time conquers all, and we must Time obey. No, Buster Collier is not married. Robert Agnew is twenty-four. Virginia Valli in "The Signal Tower." Shirley Mason in "With the Tide." Yes, Leah Baird and George Walsh in "The Miracle Makers." Come in again sometime, I'm always here.

**A. M. K.**—So you want to see "Passions" again. Page Pola!

**BUTTE.**—The youth is apt to mock at age, while folly envieth the sage. And so, William Farnum is playing in "The Gun Fighter." William Russell not only has made a fortune in pictures, but another fortune in real estate in Southern California, so now he is ready to retire. Some people are born lucky.

**YVONNE.**—Make much of one, good men are scarce. Ramon Novarro is with Metro, 1025 Lillian Way, Los Angeles, Cal. Jack Mulhall is five feet eleven and weighs 150. Brown hair and blue eyes. Why, Marjorie Daw is playing in "The Call of the Canyon." Antonio Moreno in "Flaming Barriers." Yes, George Walsh for "Ben Hur."

**BERT N.**—It is a man's duty to have books. A library is not a luxury, but one of the necessities of life. Charles Ray is thirty-two. Patsy Ruth Miller is in "The Girl I Loved." You refer to Ramsey Wallace.

**BICUSPED.**—You have the right start. As old man Plato said, "A Work well begun is half ended." No, I haven't Douglas Fairbanks' height, but I am taller than he is. Louise Fazenda and her trained seal in "Galloping Fish."

**TILLIE THE TOILER.**—How are you this morning. The Lee Kids are to play in Greenwich Village Follies for the stage. Barney Sherry is playing in "Robert E. Lee," directed by Elmer Clifton. Yes, Katherine MacDonald has settled down to domestic life, making biscuits and everything. No, Monte Blue is not married and he is thirty-three. Brown eyes and brown hair. Remember me to the little one.

**BEBE.**—I know how you feel. Absurdity is the one thing love can't stand. It can overlook everything else, coldness, or weakness or viciousness—but just be ridiculous and that is the end of it. Glad to know whom you like. Lloyd Hughes is married to Gloria Hope. Why, Ramon Novarro played a small part with the Morgan Dancers in Dorothy Phillips' "Man, Woman and Marriage."

**BUDDY.**—Well, the highest hotel in Europe is now being built near the summit of the Jungfrau, in the Swiss Alps, at an altitude of 11,800 feet. Robert Frazer is dark. Yes, May Allison is coming back, but I haven't the name of her new picture as yet.

**ROSE.**—See above for George O'Hara's address.

**A COSGRAVE FAN.**—Can't give you any information about Luke Cosgrave. If you say he is with Famous Players, you can write them direct. Sorry.

**EMILY M.**—Women in politics! Women magistrates in England and Wales number 886. You can reach Bebe Daniels at Famous Players Studio, 1520 Vine Street, Los Angeles, Cal. Allene Ray is starring in George B. Seitz's serial, "The Way of a Man." Yes, James Cruze and Marguerite Snow have separated. One daughter Julie. Dustin Farnum and Patsy Ruth Miller in "A Tale of Red Roses."

**ANNA W.**—See above.

**DOROTHY C.**—So far as I can tell, "To eat one out of house and home" is an old mode of expression found in Shakespeare's "Henry IV." Mary Pickford is thirty, and you can address her at Beverly Hills, Cal. Helene Chadwick in "Why Men Leave Home" with Lewis Stone. And now Bill Hart has chosen Phyllis Haver to play opposite him in "Singer Jim McGee," his second picture for Famous Players.

**FLORENCE L.**—Well, that's the way, we should manage our fortune as we do our health—enjoy it when good, be patient when it is bad, and never apply violent remedies except in an extreme necessity. George Larkin is thirty-three and married to Ollie Kirby. You might try 1417 Glendale Boulevard, Los Angeles, Cal.

**BABE RUTH.**—Yes, Johnnie Walker is playing in "Fashionable Fakirs." Betty Compson in "The Stranger." Norma Talmadge has been invited by the French Government to play in a story based on the life of Marie Antoinette. And Norma could do it too.

**RUTH E.**—Good for you, write me again.

**KAY.**—Thanks for the fee. I'll buy me some buttermilk. My beard is nice and warm, thank you. Alice Terry is five

(Continued on page 83)



# New Books In Brief Review

MAX BEERBOHM'S "Zuleila Dobson" has so long held pre-eminence as a satire on Oxford that to question it seems more like anarchy than literary heresy. Even so, "The Oxford Circus" (*Knopf*) leaves no critical alternative to shouting from the house tops, "The King is dead. Long live the King." Max, the incomparable, the delicate, nimble-witted Max, must yield to a duet of newcomers—Hamish Miles and Raymond Mortimer.

And if anything is more amazing than this brilliant piece of work, it is the fact that it was done by two men. It has unity not only in technical execution but in that subtler thing, ironic judgment, which in the absence of definite proof to the contrary might arouse the suspicion that either one of the two had perpetrated a Beerbohmian trick by pretending to be both.

There are, of course, many things in the volume which have purely local application but the authors have laid a foundation sound enough for even the more attenuated delicacies of their conceit. Hence nothing is wasted and the result is well worth discriminating attention.

OF the lighter novels, "Challenge" (*George H. Doran*) by V. Sackville-West is most romantic. The story deals with a hot-headed youth and a revolution that he fosters in a tiny republic near Greece. Will Levington Comfort's "The Public Square" (*D. Appleton*) smacks of various sorts of propaganda, including thumps at the British rule in India, applause for the passive resistance policy of Gandhi, and soulful murmurs over the beauties of Eastern mysticism. One of the best historical plays that has ever come our way is "Franklin" (*Henry Holt*) by Constance D'Arcy Mackay. Miss Mackay's play is witty and charming, and she has succeeded in making her hero an interesting, human, and appealing figure. Eleanor Farjeon, whose poetry is already known to discriminating readers, has written in her first novel, "Martin Pippin in the Apple-Orchard" (*Frederick Stokes*), six delightful fairy stories that a romantic vagabond tells to cure a love-sick maiden. "Producing in Little Theaters" (*Henry Holt*) by Clarence Stratton is one of the most valuable books on this subject written so far. In "The Talkers" (*George H. Doran*) Robert W. Chambers has written his fifty-seventh novel. He is doing almost as well as Nick Carter.

WHILE Sir Conan Doyle has been busy materializing spirits, E. Phillips Oppenheim has materialized a Sherlock Holmes of sorts in his "The Seven Conundrums" (*Little, Brown and Company*). The materialization is neither so good as Sir Conan's Sherlock nor Oppenheim's own, "The Great Impersonation," nevertheless it makes swift, pleasant and vivid reading for commuters, subwayites or the t. b. m., who wants to forget he has anything under his toupee.

The story opens with Richard Thompson, the mysterious personage who pulls the strings to direct the

movements of three stranded players touring England who have sold him their souls. Leonard Cotton has trafficked his for a whiskey and soda; Rose Mindel hers for a cigaret, and Maurice Lister, thinking of the girl, has bargained for a good supper, a warm fire, and a comfortable bed for all of them. The pact makes them Thompson's tools for the period of a year.

"The Seven Conundrums" are seven complete adventures in which the trio, in the dual rôle of entertainers and agents of Thompson, participate. Thruout the game none of the three know whether they are working on the side of the law or in the interest of a crook. The subjects of the conundrums are: an Irish revolutionary leader; the Tzar's jewels; a bluebeard; a criminal beyond the law; a villain-tutor; a duke chained by his jewels; an anarchist.

At the end of each episode Thompson entertains the coterie lavishly at supper. Pertinent questions are asked and left unanswered. Then the adventure is labeled according to its numerical order and pigeonholed to be solved on the last page of the book. This closing artifice of each chapter becomes tedious and seems to us dragged in merely to carry out the neatness of plan.

By making but a step from English Dartmoor with its heavy mists to the burning tropics, Eden Phillpotts, the author of "Black, White and Brindled" (*Macmillan*), indicates that he must possess a pair of the famous seven-league boots. Not only has he made this prodigious change of *mise en scène* for his latest book, but having forsaken his River Dart he seems felicitously at home with the motley fusion of races that his book of the picturesque West Indies sums up in its title.

Mr. Phillpotts gives us psychology as well as pictorial effects in this book of stories, so that if the tales are a little fantastic at times, the characters are astonishingly real, however variegated the mixing of pigment under their skins. The hands of the clock are pushed back occasionally to admit a flavor of buccaneering and romance hardly compatible with the well-ordered monotony of life on the islands today. There is mystery, too, plenty of it in the ingeniously contrived plots where the passions and superstitions of the black and the cool calculation of the white struggle in uneven contest.

The brilliance of the tropics—blue seas breaking on dazzling coral sands, or forest depths with luxuriance of tree and flower and curtaining vine—is the background for these swift-moving tales and a most effective one. We see the figures silhouetted against all this magnificence of nature however trivial the gesture they make.

The story of cruelty on the high seas in old-time wantonness of callous brutality, as told in "Red Tooth," is perhaps the *tour de force* of the volume from the point of literary achievement. For humor "Lily's Stocking" and "The Skipper's Bible" are to be highly commended. But warning should be duly given that not a single story

(Continued on page 98)

## TO A TREE—OR A YOUNG LADY

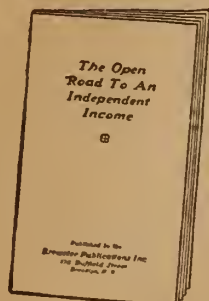
By ELLEN ROGERS

*Now that I've known you in the Spring, my dear,  
When all your tender gaucheries were patent, quite,  
In shrill inadequacy of young leafiness.  
What shall I say to greet you in the summer-time?  
When you are mantled pompously  
In all your promise.  
Studding your lenient setting  
With perfect earnest of your wise maturity.  
I shall remember poignant gauntness,  
Pricking your calm environment of days.  
And smile a little, noting so much dignity—  
And sigh a little, seeing so much weight.*



## Have You a Money Problem to Solve?

This Book is Free



### NO MATTER WHAT YOU MAY NEED MONEY FOR, THERE IS A WAY FOR YOU TO GET IT THROUGH OUR PLAN

We are not looking for people who are dissatisfied with life, to come and make money with us. We are interested however, in anyone who is dissatisfied with the money which he or she now has and who has the ambition to work hard for big pay.



You might be a busy mother and home keeper—a salaried man with no great prospects for the future—a stenographer or clerk—or a schoolgirl or boy—whatever your position, if you want more money and will devote your spare time to the work which we can give you, then you are the person we are looking for.

### WHAT OTHERS HAVE DONE YOU CAN DO

The magazine business has proved its fascination to hundreds before you. Pictures of two of our many co-workers are given just to show what excellent company you will be in if you decide to join us. We have full-time workers earning as high as \$5,000 a year. Our spare-time workers average \$1.00 an hour and up.

In our little booklet, "The Open Road To An Independent Income," we give you many examples of what others are doing in the magazine business; we tell you what our own proposition to you will be; and we tell you, fully, how to carry on this work. If you are just curious, please do not write. But if you are sincerely interested in having more money and are willing to work for it either full time or spare time, then by all means send for a free copy of our booklet.



#### Subscription Dept.

**BREWSTER PUBLICATIONS, Inc.**  
175 Duffield St., Brooklyn, N. Y.

I am interested in having more money. Please tell me how I can get it thru your plan.

Name.....

St. and No.....

City.....

State.....

## The Spanish Dancer

(Continued from page 32)

Sitting by the King an hour later while Philip thru a secret peephole watched Maritana dancing in the moonlight below, he explained his scheme. "Her Majesty will ask you for a pardon for Don Cæsar. Be suave and gentle—give it to her! And leave it to me to see that it arrives regrettably too late to prevent the execution."

Philip's small eyes were fixed greedily on the vivid little figure flinging herself into the passionate postures of the dance below, and he gnawed his protuberant lip. "I shall go to my hunting-lodge in the forest," he announced; "after the marriage tell her that she is to meet her bridegroom there. But softly, softly! Her Majesty must suspect nothing. If she is angered she can turn France against us."

Behind the royal back Salluste grimaced derisively, but his tone dripped honey. "Trust me, Your Majesty! After this marriage, and—ah—a night passed at the lodge in Your Majesty's company our dancer will see the advantage of coming to court as a lady in waiting. When you break the sad news of her husband's death she will no doubt weep, but dark eyes look loveliest thru tears, eh? Ha! Ha!" He nudged the royal ribs and hurried away to arrange for the midnight marriage which his sense of fitness decreed should take place in mask for the sole reason that masks savored of treachery and intrigue.

It was a thoroly bewildered little bride who found herself a few hours later being driven in the fading moonlight out of the palace gates. A lantern made a red stain on the darkness as a sentry stopped them; a few whispered words from the driver muffled in a dark cloak and they passed thru the frowning portals. Behind them shots spattered out in the chill air and she started in terror then comforted herself with the memory of Salluste's parting purr, "think only that in a few moments you will be safe in your love's arms!"

If it were not for the feel of the ring on her finger, she could almost believe that she had dreamed the strange happenings of the night, the amazing moment when she had stood beside a masked man before a priest and heard Don Cæsar de Bazan's voice taking her—a gypsy girl for wife! But the kiss the lips beneath the mask had given—ah, that was no dream! She could feel it in every fiber of her body now. And he would be waiting—

But the figure that rose from the shadows as she entered, trembling, the great hall of the lodge was not that of Don Cæsar de Bazan, the face that looked down at her, unpleasantly purple, with a black vein in the temples which twitched, and a wet, red, swollen lip, was not the handsome face she looked for, and the voice that spoke—dear God in Heaven what was he saying? Don Cæsar was *dead*—the guns she had heard were his death-knell.

Somehow she broke away from the desirous clutch of the white jewelled hands, somehow she found herself, safe for the moment behind the bolted door of a room in the tower and then she fell down and lay a bit of flotsam tossed in the shipwreck of the world. Presently, hours or moments after, she did not know, she dragged herself to the window and looked down, wondering whether the stones in the courtyard below would be kind and kill one, or whether it would be surer to twist the Queen's scarf about one's throat.

She shuddered away from the thought. Life was strong in her, life and the dear uses of it. Her lips still burned with her first kiss—and yet—*he was dead* and that other man waited beyond the door with his glassy eyes and his wet, smooth lip! Voices sounded on the stairs, and Maritana rose. Her face grew white, pinched, sunken as tho already she were a dead woman, then without her volition she heard her lips shrieking out a name, "Cæsar! He lied to me then—" she flung the bolt back and was sobbing in the arms of the man in monk's garb whose voice had called her from the brink of death. "He said you were executed—he—he tried to kiss me! Who—is—he—"

Don Cæsar de Bazan put her gently aside and faced the cowering figure in satin and lace. He smiled a little, but his voice was like a steel blade when he spoke, it was sharp and deadly like the sword in his hand. "At another time and in another place this gentleman is called Philip, King of Spain. But here and now I term him a coward and a knave and challenge him to cross swords with me!"

The blades clashed, separated, clashed again, then another blade struck them up. Salluste, ruff limp with sweat, stood before them, pointing a shaking hand down the stairs. "When we discovered that that cursed apprentice boy, who was brought in with you, had managed to substitute pellets of bread for the



bullets in the guns of the firing squad. I guessed there would be trouble and followed you here!" he said to Don Cæsar reproachfully, as tho he considered it a personal slight that his old friend had not allowed himself to be killed according to plan. "Ah, well,"—and he brightened at the need for new intrigue, "Her Majesty is suspicious and has followed. Hark! She comes now! Quickly—on your knees before the king you two, and be receiving his blessing!"

It was a touching scene that confronted the queen at the top of the stairs, the two young lovers, kneeling while Philip extended a gracious—albeit a somewhat shaky hand over their heads in blessing, and Salluste, the very personification of sentimental kind-heartedness, stood beaming close by.

Her Majesty was so moved that she shed tears and kissed the bride. "It is so romantic!" said the Queen. "Quite like a play—a gypsy dancer marrying a Don! But you are very beautiful, child—I shall have Velasquez paint you and you shall come with Don Cæsar to live in the palace and be my maid in waiting. A gypsy's life must be full of dangers but you will be safe in the court of Spain!"

Philip glanced slyly at the sword which hung in its sheath at Don Cæsar de Bazan's side. His tone was dry, but it carried the ring of sincerity. "Yes," agreed the King, "she will be safe—quite safe I am sure—in the court of Spain!"

#### SAID A COURTESAN:

By MARGIE-LEE RUNBECK

If I gave you an emerald as large as the moon,  
(Laid at my feet one mad afternoon  
By a bronze Spanish lord with inscrutable eyes,  
And a whispering past—and all that implies)—

If I gave you my palace outside of Calais  
Where nine-jeweled peacocks parade thru the day;  
Where vast formal rooms are blasé with their fashions,  
And night dims the stage for luxurious passions—

If I gave you my sailing boat curved like a cloud,  
A key to strange seas and to romances proud,  
To islands festooned with gay poisonous flowers,  
Where you might forget for a hundred lost hours—

Would you give me your cottage and old friendly clocks,  
The prim curtained windows and doors without locks,  
Your neighbors and duties, whatever they are,  
And the elm at your gate that caresses a star?

(Seventy-nine)



## Teeth Like Pearls

### Don't leave that film-coat on them

Wherever dainty people meet, you see prettier teeth today.

In old days most teeth were film-coated. Now millions use a new-type tooth paste which fights film.

Make this free test, if only for beauty's sake. Ten days will show you what it means to you.

#### Those cloudy coats

Your teeth are coated with a viscous film. You can feel it. Much of it clings and stays under old-way methods.

Soon that film discolours, then forms dingy coats. That's how teeth lose luster.

Film also causes most tooth troubles, and very few escape them. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay. Germs breed by millions in it. They, with tartar, are the chief cause of pyorrhea.

#### The new-day method

Dental science has found two effective ways to daily fight that film. One acts to disintegrate the film at all stages of formation. The other removes it without harmful scouring.

After many careful tests these methods were embodied in a new-type

tooth paste. The name is Pepsodent. Leading dentists the world over began to advise it. Now careful people of some 50 nations employ it every day. And to millions of homes it is bringing a new dental situation.

#### Other discoveries

A way was also found to multiply the alkalinity of the saliva as well as its starch digestant. Those are Nature's agents for neutralizing acid and digesting starch deposits. Pepsodent with every use gives them manifold effects.

Thus, without harmful grit, Pepsodent is doing what grit could never do. It has brought a new conception of what clean teeth mean.

#### Protect the Enamel

Pepsodent disintegrates the film, then removes it with an agent far softer than enamel. Never use a film combatant which contains harsh grit.

#### A delightful test

We offer here a delightful test which will be a revelation.

Send coupon for the 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth become whiter as the film-coats disappear.

What you see and feel will very soon convince you. You will learn the way to benefits you want. Cut out coupon now.

**Pepsodent** PAT. OFF.  
REG. U.S.

#### The New-Day Dentifrice

A scientific film combatant, which whitens, cleans and protects the teeth without the use of harmful grit. Now advised by leading dentists the world over.

#### 10-Day Tube Free <sup>1267</sup>

THE PEPSODENT COMPANY,  
Dept. 570, 1104 S. Wabash Ave., Chicago, ILL.

Mail 10-Day Tube of Pepsodent to

.....  
.....  
Only one tube to a family.





## REGAL Pearls with Genuine Diamond Set Solid Gold Clasp—Only \$4.88!

### Money Back Guarantee

You do not risk a penny. Our binding legal guarantee in writing to refund your money in full is attached to every strand of Regal Pearls we sell. You must be absolutely satisfied.

### A Mighty Bargain

World famous Regal Pearls at a price that seems a pittance compared to their real value (\$18.00 Retail List Price). Regal Pearls are made in France where they have mastered the art of creating the finest synthetic Gems. Matching all the delicate beauty of Genuine Oriental Pearls, their exquisite colorings and soft blending tones, produce a rich luminous sheen and lustre that no other but real Oriental Pearls possess. This beautiful necklace is 24 inches long and fastened with a Solid White Gold Safety Catch set with a Genuine Diamond. Regal Pearls are guaranteed indestructible. Blows, heat, cold, water or perspiration do not dim their magnificent beauty. They will not crack, peel, chip or discolor. This sensational low price was made possible only by the low gold value of the "Franc" and a tremendous Spot Cash purchase. Send your order at once before our present supply is exhausted. An exquisite gift.

**Send No Money** Keep your money right at home. Just send name and address. Pearls will come by return mail. Pay postman only \$4.88 plus a few pennies postage. Our Money Back Guarantee protects you.

### FREE!

With every strand of Regal Pearls, a rich and costly Royal Blue Art Leather Silk and Velvet lined gift case, beautifully embossed in gold.

E. RICHWINE CO., 19 W. Jackson Blvd., Dept. 863, CHICAGO

## Are You Movie-wise or Otherwise?

### Charlie Chaplin Slips His Mask

Gladys Hall and Adele Whitley Fletcher, in one of those inimitable team-work interviews, tell about the Charles Spencer Chaplin, behind the comic mask. There's a silver lining underneath, a strata of melancholy, a streak of genius. But you'll want to get movie-wise—read it yourself.

### The Verdict of the Vanderbilts

We often hear Society's opinion of the manner in which they themselves are depicted on the screen; now Harold Seton tells what they think of the way their maids, butlers, cooks are made to register their human and inhuman emotions. He gleaned his views from the Newport elite.

### Mother Ashton Goes into the Kitchen

Mother Ashton—the greatest mother of them all—on the screen, deserts pictures to open a tea-room in New York. The place is always blocked with hungry stars. Dont miss the article. It will be profusely illustrated.

THE SECOND INSTALMENT of "Thistledown"; a pictorial revue of Stars that shine, Stars that weep, and Stars that laugh; features new and unique; articles substantial.

## Motion Picture Magazine FOR FEBRUARY

On the news-stands January First

## The Hollywood Boulevardier Chats

(Continued from page 74)

Mae Busch, Corinne Griffith, James Cruze and others are now proudly in possession of recent divorces.

The movie colony was thrown into dismay by the announcement of Jesse L. Lasky that the Famous Players-Lasky studio was to close down for ten weeks, beginning early in November. Mr. Lasky stated that overproduction and a prospective reorganization of the studio was the cause. This was the cause of the rumor that Cecil De Mille is to start making pictures on his own hook. Following upon the heels of this announcement came one from Carl Laemmle, president of Universal, who said that his studio would also close for an indefinite period to readjust production cost. The closing of Famous Players-Lasky will throw something like nine hundred people of all castes and classes out of employment. Universal's close-down, Mr. Laemmle says, will affect nearly five thousand. The truth is, the burst of production last spring boosted salaries to the skies. It got to the point where even character actors in relatively small parts were getting from five hundred to a thousand a week. A vacation will revise these rates. In the case of the Lasky studio, it is said that when production is resumed the stars and directors will have less to say about the conduct of the pictures, especially about the stories. It was predicted as early as April that a hard thump was coming in the movies owing to the making of too many big feature costume pictures. On the other hand, a scarcity of program pictures is even now probable.

### POVERTY GRASS

By JOHN HANLON

Oh, many a maid owns a garden fair,  
A pageant of pansy and mignonette,  
Delphinium, dahlia and roses rare  
That dance in a floral minuet;  
But by my humble cottage alas  
The garden consists of poverty grass.

Oh lucky is she who may orchids wear  
Or violets in her bride's bouquet.  
What cause has that fortunate girl to fear  
That God will not give her a wedding day;  
But my bouquet must be poverty grass  
And so the lovers who woo me pass.

For Cupid's eyes grow brighter at wealth,  
When it is lacking his lips are dumb.  
My fortune is only a glad heart, health,  
And yet I dream that a lover will come  
Who mayhap will think that a poverty lass  
Can be humble yet lovely like poverty grass.

(Eighty)



## Foreign Films

(Continued from page 25)

tion, have tried to emulate American lavishness in setting and personnel, all to no avail. Their pictures did not take with the American public and they wonder why. The clearest answer may be found in the recent Russian productions, which are perhaps the best in Europe at the present time. And they are the best, for the very simple reason that they do not try to imitate anybody and strive merely to make the most of their own special genius. Their pictures are Russian, while those of the other producers, in striving to be American, lose their identity completely and become colorless and unconvincing. It is easy to understand why Germany and Austria, in the face of world hostility, should try to conceal their nationality in their pictures in the hope of putting them across, but with the films of other countries that method is both useless and fatal. American talent has made its special contribution to the movie, but European talent is frittering away its opportunities by being imitative instead of original.

I do not venture to predict how well "The Disinherited," the Russian production referred to here recently, will go in America, but there is no doubt that it has a better chance than many Continental films of an imitative nature. "The Disinherited," in addition to having a cast of fine Russian actors, breathes the very spirit of Russia and is inspired with a splendid sincerity. The same thing may be said of the latest picture, "Borbalov's Inferno," which adheres faithfully to the tradition of Tolstoy, Gorki and Dostoievski. They offer themselves on their face value, true to the soil from which they sprang, and the value is far from negligible. "The Burning Bush," also a new Russian film, made by the Albatross Company, tho lacking a Russian setting, nevertheless reveals an originality of conception and treatment which makes it a splendid picture. The film opens with a series of impressionistic flashes, a few feet of film each, revealing the application of enormous labor and considerable expense and making a total effect that is very impressive. It is the story of a woman married to a kind, wealthy, but unromantic man, who is ready to gratify her every caprice and surround her with every luxury but who fails to satisfy her craving for romance. The picture opens with the woman asleep, the prey of her tortured fancies, and the producer's treatment of her mad imaginings is a masterpiece in imagist technique.

(Eighty-one)

Now  
producing for  
Warner  
Brothers  
"Classics of the  
Screen"



*Sidney*  
*Franklin*  
Master American  
DIRECTOR  
of  
Motion Pictures

Sidney Franklin is the advance spirit of American progress in motion pictures.

His latest achievement—Warner Bros.' screen version of David Belasco's masterpiece, "Tiger Rose," starring Lenore Ulric.

"Tiger Rose" places Franklin among the few notable and outstanding producers in the motion picture industry.

"Tiger Rose" is an extraordinary picture—delightfully human and entertaining.

Coming soon! Watch for it!

David Belasco's  
"TIGER ROSE"  
Starring  
"LENORE ULRIC"  
A Sidney Franklin  
Production  
Personally directed by  
Sidney A. Franklin

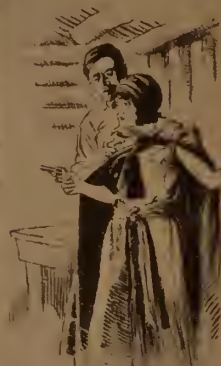
**WARNER BROS.**  
Classics of the Screen



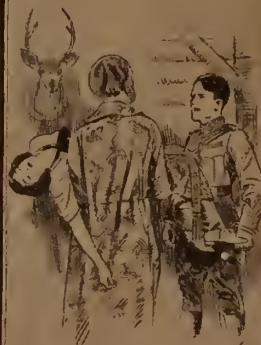
LENORE ULRIC  
as TIGER ROSE



When ROMANCE  
comes to TIGER ROSE



RESISTING HER  
LOVER'S ARREST



The  
THIRD DEGREE



## BE A RAILWAY TRAFFIC INSPECTOR

EARN Up to \$250 Per Mo.

Expenses Paid



Enter this fascinating, uncrowded profession. Many opportunities; meet big railway officials; advancement rapid. Travel or remain near home; healthful, steady, outdoor work.

How You Can Prepare

Any average man can qualify in 3 months' spare-time study at home. Easy to understand. Upon graduation, we get you position as per Guarantee Notice. You take no risk!

**POSITION GUARANTEED**  
Guarantee that institution will be refunded if, upon graduation, position is not obtained for you, paying at least \$110 per month and expenses.

Must Train More Men!

Hundreds of positions to be filled. Decide now to get particulars; a wonderful opportunity. Send coupon today.

Standard Business Training Institute, Buffalo, N. Y.

Send me, entirely free, Booklet No. D-58 giving full particulars about course in Railway Traffic Inspection.

Standard Business Training Institute, Buffalo, N. Y.

Name.....  
Street.....  
City.....

## Standard of Spanish Army Genuine Astra

\$7.75

Adopted by French During World War

The finest European pistol—Drop Forged Blue Steel Throughout—uses standard ammunition, an accurate, hard-hitting, brand-new weapon.

Bought before recent tariff raise. Buy now from sole U. S. importers and save about 1/2 on these fine guns.

**\$7.75** 25 cal., 7 shot ASTRA, C. O. Q. Automatic.  
8.95 25 cal., 7 shot ASTRA, Automatic.  
9.95 25 cal., 7 shot ASTRA, triple safety.  
10.95 32 cal., 10 shot ASTRA, extra magazine.  
16.95 32-20 and 38 cal. swing-out cyl. revolvers.

Write for firearms catalogue. We guarantee perfect workmanship and material: every gun brand new; of drop forged steel throughout. Before buying any gun insist on this guarantee. Send no money unless you wish. Pay postman on delivery plus postage. Money cheerfully refunded if not fully satisfied. ACT NOW to get these SPECIAL LOW PRICES. WRITE TODAY.

CALIFORNIA TRADING COMPANY  
Dept. 91, Terminal Bldg., Los Angeles, Cal.

## BEAUTYPEEL "UNMASKS YOUR 'HIDDEN' BEAUTY"

CREATES BEAUTIFUL COMPLEXION BY PEELING OFF tan, freckles, blemishes, pimples, blackheads, liver spots, wrinkles, acne, muddy, oily skin. NON-ACID (Pat.) lotion. Painless, harmless. Effects astounding. TRIAL COSTS NOTHING. Write today for Special Trial Offer and FREE Beautypeel Beauty Book. BEAUTYPEEL CO., Dept. 102, EL PASO, TEX.



and Gold \$2.75. (15c extra if sent C. O. D.) Set with refundable gems. Sent Sealed. Money Back Guarantee. MYSTIC CO., 15 PARK ROW NEW YORK Studio C-1

## OWN A GENUINE NAZAMITE DIAMOND

Nazamite Diamonds have the same fiery sparkle and brilliancy that make diamonds so rare. They are cut exactly like real diamonds and each one is perfect. Send to-day for this beautiful 14K Green Gold S. Orange Blossom engraved ring mounted with a Half K Nazamite and be convinced. Send no money. When ring comes deposit \$1.98 with postman. Not a penny more. If not more than pleased return in 5 days and money refunded. Send for yours at once. NAZAMITE JEWELERS, Dept. S04-O Chicago, Illinois 5519 Kenwood Avenue

## WEIRD MYSTO OUTFIT

The ORIGINAL weird Mysto Talisman King—wards off evil spirits, sickness, apoplexy, etc., Ancient belief, brings Success to wearer in love, business, games, ALL Undertakings. Green Gold finish, snakes set with Lucky Mysto Ruby and Emerald, fits any finger. ALSO The startling MYSTO WONDER, amazing & mysterious instrument, answers ALL questions. LOVE? Hate? Enemies? Marriage? Children? Money? Life? Luck? FREE with Outfit—Direction and Question Booklet—A DREAM BOOK —ALSO Free plan to make money. Pay on arrival \$1.97 Plus Postage. MYSTO CO., 103 E. 125th St., Dept. 903, N.Y.C.

The story, too, altho leaning more to the Occidental pattern, shows flashes of Slavic imagination and originality which distinguish the Russian pictures from the drab array of many another Continental effort. And, as usual, the interpretation is superb.

## ITALY

Italy, too, like other European producing countries, inclines toward the error of seeking material abroad altho its own soil and its own traditions offer such a rich store of film material. With such a splendid artiste as Soave Gallone, the Italians could develop a school of their own, but instead they are going far afield in the quest of subjects of an international character, so as to be able to invade the Anglo-Saxon world without the disadvantage of betraying their Latin origin. European producing is a sort of masquerade these days, with everybody donning red, white and blue trousers with the traditional straps under the boots and trying hard to look like the caricatures of Uncle Sam.

In choosing Sir Arthur Pinero's "The Second Mrs. Tanqueray" as a vehicle for Soave Gallone, the error is not without its merits, for the Italian actress in this film really makes a contribution of great merit to the list of interpretations of the rôle of Paula Tanqueray. But "The Purple Cloak" is one of those emasculated, anonymous efforts which are unworthy of her talents, and which are calculated to find an entrance to foreign theaters because of the vagueness of the background, with none of the ear-marks of nationality attached to it. Soave Gallone in this film has the rôle of a beautiful girl who marries the once-removed heir to the throne of "a little kingdom." The kingdom is, of course, not named, and the story is worthy of the obscurity of the microscopic realm. By one of those miraculous accidents in which the long arm of coincidence is twisted out of joint, the heir to the throne is killed and the once-removed heir goes into the king-business without even a reputable trade-mark. However, there is a blot on his 'scutcheon, his marriage with a commoner and his child by her. Tho it would take only the stroke of a pen to wipe his kingdom off an imaginary map, royalty has certain standards requiring a fixed number of purple blood corpuscles to the square inch, and so a bona-fide princess is chosen as his consort. A king can do no wrong, even in the matter of bigamy, so Soave and her baby have to go, with only the hope of a revolution to restore a crownless husband to her.

## Amazing Offer

Genuine Wm. A. Rogers

only 22¢ a piece

Just a few sets for readers of this magazine at this unbelievable price. Genuine Wm. A. Rogers set usually selling at \$12 to \$15. Our lucky purchase of stock from retired silverware dealer makes this amazing offer possible. Order today as the offer may never be repeated again.

**\$5.72 Complete—Send No Money**

Twenty-six pieces in all—6 knives, 6 forks, 6 tablespoons, 6 teaspoons, 1 butter knife, 1 sugar shell. All SOLID—not plated—genuine Rogers Ware. Beautifully and uniformly engraved patterns. Each piece stamped Wm. A. Rogers. Get a set for home use or present or future gift purposes. Just send your name and address—no money. Pay postman \$5.72 plus few cents for postage when set arrives. Money refunded if not delighted. Address Dept. 734.

Fulton Mercantile Co., 359 Third Ave., New York

GUARANTEE



## FRONTIER SPECIAL FAMOUS SIDE SWING

**\$13.95** BRAND new blue steel, 6-shot, famous Frontier Special, swing-out hand-ejector revolver with 5-inch barrel. Imported from Spain, the equal of any \$35 model, and specially priced for limited time to add new customers. LOW PRICE SPECIAL in 32, 32-20, or 38 cal., OUR No. 35—\$13.95 EXTRA SPECIAL, our No. 260, latest 1924 model of tool steel—32 cal.—6 shot—\$15.50. 32-20 or 38 cal.—6 shot—\$16.50.

## 20-SHOT "PANTHER" RAPID FIRE AUTOMATIC

LIMITED quantity of brand new, 32 cal. "Panthers," 10 shots with extra magazine making 20 rapid fire shots. Special at \$8.45. Above guns all shoot any standard American cartridge. PAY POSTMAN ON DELIVERY plus postage. Money back promptly if not satisfied. CONSUMERS CO., Dept. 70-Y, 1265 Broadway, N.Y.

## AERIAL VIEWS FOR THE PHOTO ALBUM

Actual Photographs taken from the air. These pictures are typical views as seen from the air, and are a valuable asset to any album. Taken from an altitude of 3,000 ft. this set of pictures plainly show the beauties afforded by the heights which the airplane attains. They will add an interest to your album which it may not otherwise have. Price per set fifty cents; five to set. Size 2 1/2 x 3 1/4. Aerial Views Co., Box 101, Logan Flying Field, Dundalk, Md.

## HAPPINESS MARRIAGE LUCKY HEALTH WEALTH

What is your Zodiac Sign? What does it mean to your future?—happiness in marriage?—friends, enemies, success in all undertakings?—and other important questions? We tell you FREE.

Your future is governed by Astrology, the science that has foretold events with almost unerring accuracy since 1200 years before Christ. The dependability of its truths has been investigated.

Let us give your Astrological interpretation. To cover packing, enclose TEN CENTS (stamps or coin), your name, address, exact birthdate and receive yours by return mail. Learn the truth. A big surprise. Write today. DO NOT FORGET TO ENCLOSE YOUR BIRTHDATE.

ZODIAC RESEARCH SOCIETY  
415-58 St. Suite 395 Brooklyn, N. Y.



## The Movie Encyclopædia

(Continued from page 76)

feet two and Ramon Novarro is five feet eight. Lloyd Hughes is six feet. Wilfred Lytell in "The Warrens of Virginia." Blanche Sweet, Henry B. Walthall and Malcolm McGregor in "The Human Mill," from the novel "The Bishop of Cottonwood." Elliott Dexter and Mildred Harris in "The Way Men Love."

WITCH HAZEL.—Good for almost anything! Betty Blythe is five feet seven. Pauline Garon is five feet and June Elvidge is five feet nine. Well, it is this way. It is said that the use of the ring in the marriage ceremony was introduced first by the Egyptians. It implied the endowment upon the bride of all the husband's possessions, and gave the Egyptian married woman the right to command in the house with the same authority as her spouse. Now you have it in a nutshell.

FEATHERS.—So you liked the September CLASSIC best of all movie magazines. Hurrah! Wallace Beery in "Painted Women." Eleanor Boardman is with Goldwyn. Gloria Swanson and Edward Burns in "The Humming Bird." Yes, Mrs. Sidney Drew will make a series of cartoons, but she will not appear in them herself.

CATHERINE MC.—Pearl White is playing in pictures in Paris. She has red hair and is thirty-four.

BROWNIE.—No, we never ran that story.

CATHERINE MCD.—The "wicked Bible" which omitted "not" in the seventh commandment, was published in 1631. Why, Mary Pickford is thirty, and five feet. Her right name is Gladys Smith. Lloyd Hughes is to play opposite Bebe Daniels in "Heritage of the Desert."

LYDIA M.—No, I have never been to London. I should like to go sometime. Steamships sail regularly from the port of London to 274 ports all over the world. Monte Blue is with Warner Brothers and Rod La Rocque with Famous Players. Sessue Hayakawa and his wife have been engaged to play in two British films at a salary of one thousand eight hundred pounds a week. That's going some.

RUTH F.—M. L. T. GRACE B. See you later.

DOLORES.—Yes, Frank Mayo is married to Dagmar Godowsky, and he is thirty-seven. Selznick are releasing Betty Compson's "Woman to Woman" made in England. Mary Philbin is to star in "Mitzi" for Universal. Yes, Madge Bellamy is to play in "Gallop Fish" with Louise Fazenda.

CHASTITA.—No, I have never read the papers from your home town. I read the New York Times in the morning and the Brooklyn Daily Eagle and New York Sun and Globe in the evening, besides all the trade papers and a few magazines. Yes, Conway Tearle is forty-three. Pauline Garon has blue eyes and blonde hair.

RODOLPH.—They do say that Joseph Schildkraut is not to play in "Romeo and Juliet" opposite Norma Talmadge, but that Mr. Schenck is negotiating with Famous Players to have Rodolph Valentino play the part of Romeo. Romeo, wherefore art thou. Thomas Meighan and Lois Wilson in "Pied Piper Malone." No, Agnes Ayres is not married.

BOBBY.—I thank you. Dorothy Sills is the daughter of Milton Sills. James Rennie has signed up to play with Doris Kenyon in "Restless Wives." He recently

# "How I Became Popular Overnight!"

"They used to avoid me when I asked for a dance. Some said they were tired, others had previous engagements. Even the poorest dancers preferred to sit against the wall rather than dance with me. But I didn't 'wake up' until a partner left me standing alone in the middle of the floor.

"That night I went home feeling pretty lonesome and mighty blue. As a social success I was a first-class failure. At first I wouldn't believe that you could teach by mail because I always had the idea that one must go to a dancing class to learn. But I figured I could risk 10c—especially since you guaranteed to teach me.

## How Dancing Made Me Popular

"Being a good dancer has made me popular and sought after. I am invited everywhere. No more dull evenings—no bitter disappointments! My whole life is brighter and happier. And I owe it all to Arthur Murray!

"I was astonished to see how quickly one learns all of the latest steps through your diagrams and simple instructions. I mastered your course in a few evenings and, believe me, I surely did give the folks around here a big surprise when I got on the floor with the best dancer and went through the dance letter perfect. Now that I have the Murray foundation to my dancing I can lead and follow perfectly and can master any new dance after I have seen a few of the steps.

"My sister's family have all learned to dance from the course I bought from you. It would do your heart good to see how fine her little kiddies dance together after quickly learning from your new method of teaching dancing at home without music or partner."

## Learn Any Dance in a Few Hours

Whether you want to learn the Fox-trot, One Step, Waltz or any of the new dances, you won't have any trouble in doing it through Arthur Murray's new method. More than 90,000 people have learned to dance by mail, and you can learn just as easily.

Arthur Murray is America's foremost authority on social dancing. Through his new improved method of teaching dancing by mail he will give you the same high-class instruction in your own home that he would give you if you took private lessons in his studio and paid his regular fee of \$10 per lesson.

## Five Dancing Lessons Free

So sure is Arthur Murray that you will be delighted with his amazingly simple methods of teaching that he

## To the readers of CLASSIC:

Remember, all advertising in CLASSIC is guaranteed. When answering advertisements please mention CLASSIC.



Posed by Miss Ann Forrest, Famous Movie Star, and Arthur Murray, the Vanderbilt's Instructor

has consented for a limited time only to send FIVE FREE LESSONS to all who sign and return the coupon. These five free lessons are yours to keep—you need not return them. They are merely to prove that you can learn to dance without music or partner in your own home.

Write for the five lessons today—they are free. Just enclose 10c (stamps or coin) to pay cost of postage, printing, etc., and the lessons will be promptly mailed to you. You will receive: (1) The Secret of Leading. (2) How to Follow Successfully. (3) How to Gain Confidence. (4) A Fascinating Fox-trot Step. (5) A Lesson in Waltzing. Don't hesitate. You do not place yourself under any obligation by sending for the free lessons. Write today.

ARTHUR MURRAY

Studio 957, 290 Broadway, New York City

Arthur Murray, Studio 957  
290 Broadway, New York City.

To prove that I can learn to dance at home in one evening you may send the FIVE FREE LESSONS. I enclose 10c (stamps or coin) to pay for the postage, printing, etc.

Name.....

Address.....

City.....State.....

(Also at 150 Southampton Row, London, England.)

## SEND US YOUR FILMS

Mail us 20c with any size film for development and six prints, or send us six negatives, any size, and 20c for six prints. Trial 5x7 enlargement in handsome folder, 25c. Overnight Service.  
ROANOKE PHOTO FINISHING CO.  
207 Bell Ave. Roanoke, Va.

**Send No Money**

**Get this Wonderful Ring**

**Money Back Guarantee**

These Amazingly Beautiful CORODITE Rings are the nearest approach to GENUINE DIAMONDS that the ingenuity of man, aided by years of scientific and chemical research can produce. They have the same gorgeous, blazing flash and dazzling play of living rainbow fire. Standing the terrific acid test of direct comparison. Even lifetime experts need all their experience to see any difference. Prove this yourself.

**Make this Test** You risk nothing. Wear a Genuine CORODITE and a Diamond side by side on the same finger. If you and your friends can tell the difference, send it back. You won't be out a single penny. That's fair enough! If you keep the ring, price printed here is all you pay. Remember only CORODITE GEMS have the same facet cutting as genuine stones. Beautiful hand made, hand carved mountings created in latest and most fashionable designs. Rings No. 2, 3, 4 and 8 are finished in the true Platinum effect on a base of Solid Sterling Silver. Rings No. 1, 5 and 7 are made from the finest 14K Gold Filled stock unqualifiedly warranted 20 years. Carat Size Gems. Handome Art Leather Velvet lined case FREE with each ring.

No. 1 Ladies Solitaire Fine 14K Gold Filled Ring	\$2.84
No. 2 Ladies latest Pierced Filigree 4 Post Ring Plat. effect	\$4.19
No. 3 Ladies Hand Carved Pierced Basket Ring Plat. effect	\$4.93
No. 4 Ladies Hand Carved Basket Ring Platinum effect	\$3.96
No. 5 Ladies Bridal Blossom Engraved Solitaire Ring	\$3.54
No. 6 Mens Heavy 8 Prong Belcher 14K Gold Filled Ring	\$3.68
No. 7 Mens Massive Hand Carved Hexagon Gypsy Ring	\$4.28

**SEND NO MONEY** Just send name, address and number of ring wanted and size as shown by slip of paper fitting tightly end to end around finger. Your ring will come by return mail. When it arrives pay postman amount shown. Our money back guarantee protects you.

**E. RICHWINE & CO., 19 W. Jackson Blvd., Dept. 884, CHICAGO**

**Money Back Guarantee** You do not risk a penny. Our signed binding legal guarantee to refund your money in full is attached to every ring we sell. You must be satisfied. Sate Importers Genuine Corodite Gems





**Welcome  
to New York  
and the  
Alamarc**

71 ST STREET AND BROADWAY

A masterpiece of modern hotel creation. Most convenient, yet quiet. A revelation in hospitality and service, offering many innovations including Servidors, taxis, etc. Unique Congo Room—Medieval Grille and Blue Room Restaurants.

New York's  
latest hotel achievement

LATZ OWNERSHIP—MANAGEMENT



**PLAYS**

Large List New  
Vaudeville, Acts,  
Stage Monologs,  
New Minstrel Choruses and Novelty  
Songs, Blackface After-pieces and  
Crossfire, Musical Comedies and  
Revue, Musical Readings, Novelty  
Entertainments, Wigs, Beards,  
Grease Paints and other Make-up  
Goods. ILLUSTRATED CATA-  
LOGUE FREE. WRITE NOW.

T. S. Denison & Co., 623 So. Wabash, Dept. 42, Chicago

## New Life to Hair from Tropical Tree

I AM writing this from my uncle's plantation in the West Indies, where I came recently to live. The first thing I noticed was that all women on this island have the most beautiful hair—thick, abundant, and shining with life and health. Today, my once scraggly locks are long, and I, too, have loads of hair.



JUANITA REQUA

No doubt many would welcome this secret of the tropics that makes hair so long and luxuriant. It is the use of Kakoa seed, that Nature must have just meant for people's heads. Just a tiny bit of this pure, white paste nourishes hair marvelously—for all types. Young and old, darkest natives and fairest blonds from England, enrich hair roots and pigments with Kakoa and soon have a wealth of soft, glossy hair. Tourists know the secret, and many send for Kakoa every year; it seems as if every boat brings more requests for this wonderful natural stimulant. But now my uncle has permitted preparing and packing enough Kakoa for all who may write and ask for supply.

### Ask for Proof; I'll Send It FREE

It will cost you *nothing* to learn how this natural aid to hair growth works, and will work on *your* hair. I don't want a penny unless it *does*. All I ask now is your name and address; send it now, on the coupon printed here. Before long you can possess a head of hair which anyone might envy!

REQUA & Co., (54)  
220 S. State Street, Chicago, U. S. A.

Please send postpaid, without cost or obligation, data covering the complete Kakoa treatment which is guaranteed to bring hair to abundant thickness, full life and brilliance.

For .....

At .....

completed work with Bebe Daniels in "His Children's Children."

**WILD ROSE.**—So you are deciding whom you like best, the hero of "The Fighting Blade" or the hero of "Scaramouche." Let me know who wins. Lila Lee is eighteen.

**RUDY'S FRIEND.**—Yes, and he has lots of them. Natacha Rambova's real name is Irene O'Shaunessy and she is the step-daughter of Richard Hudnut, the perfumer. She at one time danced on the stage under the name of Winifred Hudnut and she also designed the Nazimova scenes in "Camille," where she met Rodolph. Cullen Landis played in "Pioneer Trails" for Vitagraph. He intends to start his own company.

**J. C. R.**—No, Vernon Steele is not married, and he is with Universal.

**PEGGY.**—Ah! you say that you love me so much that you would go to the gates of hell with me. Dear me, that's nothing, I would go in for you. No, Ramon Novarro is not married.

**SKEEZIX.**—They call a party where there are no women present a stag—but I cannot tell you why, unless it is because it resembles stagnation. John Bowers and Marguerite de la Motte are playing in "When a Man's a Man." Richard Barthelmess is with Inspiration Pictures, and he is five feet seven. Norma Talmadge is married to Joe Schenck and Jack Mulhall to Evelyn Winans.

**MARGIE.**—Yes, there is a new "Who's Who in America" published by A. N. Marquis & Co., 440 Dearborn St., S. Chicago, Ill. It is published every two years. Gaston Glass is not married, and you say he is more able to take Valentino's place than is Charles de Roche. Everyone has his choice.

**LOLA W.**—Just send twenty-five cents to the players and most of them will send you their pictures.

**A. A. A.**—You refer to John Sainpolis.

**KIKI.**—So you think Alice Terry made a poor queen and lacked grace and dignity. Perhaps the part did not call for it. There are fifty-seven varieties of queen, you know. Alice Joyce is thirty-four; Fannie Ward is forty-eight, Mabel Normand is thirty-one.

**WILMA J. Y.**—All right, let's start. Mahlon Hamilton is with Famous Players. Mildred Harris in "You Get What You Give." Sounds as tho it might be good. Marguerite Courtot in "The Steadfast Heart." Mae Marsh in "Daddies." Helene Chadwick in "Law Against Law" for Goldwyn.

**THE TWINS.**—Yes, lots of us are less afraid of doing wrong than of being laughed at. We are too good to be bad, but we would like to be if we dared. I won't tell. Pearl White is thirty-four. Robert Ellis in "Dark Secrets."

**RITA E.**—Monte Blue is thirty-three, six feet two. No, not married.

**AL LEGRETTO.**—Not so fast. What do you mean by calling my department a calamity? Your verse to me is so good I quote it here—"Let humor reign and so regain our youth, and supple form." Yes, I think I liked "Black Orchids" better than "Bright Shawl." Sorry to say.

**R. W. A.**—Sorry you have had trouble, but remember that sweet are the uses of diversity. I didn't think it took nerve to write me. Yes, a great many of the movie husbands are charged with cruelty. No, Bebe Daniels is not married. She is twenty-two, you know. Stop in again sometime.

## WILL SOME LITTLE GIRL

# TAKE ME HOME?



*This Little Dolly is From*  
**The  
Treasure Chest**  
*Where Over 600 Presents  
Are Awaiting Free Distribution To Girls—Boys and  
Grown-Ups*

Yes, the TREASURE CHEST is overflowing with the most wonderful array of gifts that one could wish to see. Dolls, roller-skates, teddy bears, baseball gloves, footballs, manicure sets, sterling silver for the dressing-table, cameras, pocketbooks, dry-goods, household utensils, table silver, toys for the little tots—these things and more are being given away FREE in return for a bit of service that anyone can render with pleasure.

**Send for Our Catalog  
Showing 600 Presents  
IT'S FREE**

Every member of the family, from the youngest to the oldest, will find things to interest them in the TREASURE CHEST. And with Christmas drawing near, the opportunity to select gifts from the Chest becomes doubly valuable since it is your privilege to claim these presents for your friends as well as for yourself.

There is not a gift in the entire catalog that requires much work to win it. And what is more important, the work is something which anyone can do—it is securing yearly subscriptions for the popular MOTION PICTURE MAGAZINE, CLASSIC and BEAUTY from your relatives, friends and neighbors.

Our catalog, listing over 600 presents, will be sent to you absolutely free. Just sign the coupon below and mail. As soon as we hear from you, your catalog will be mailed.

**TREASURE CHEST DEPT.  
BREWSTER PUBLICATIONS, Inc.,  
175 Duffield St., Brooklyn, N. Y.**

I am interested in getting some of the gifts you offer. Please send me your free catalog of over 600 presents.

Name.....

St. and No.....

City.....

State.....

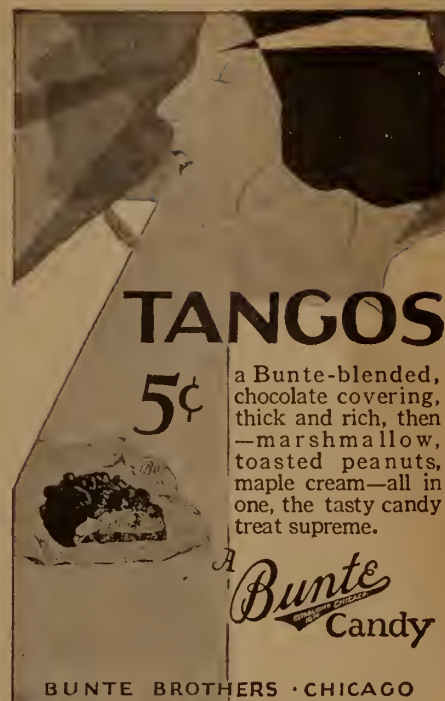


## Flashes from the Eastern Stars

(Continued from page 53)

almost prostrated him. His imagination conjured the picture of grisly hands outstretched to grasp him. Mr. Terriss also went down a well-shaped shaft. Here he saw a mummy seven thousand years old and brought a small idol away with him. He says that all this has nothing to do with the making of motion-pictures but he simply cannot help bragging about it. Mr. Terriss just completed "Fires of Faith," made in the Sahara with Pedro de Cordoba and Wanda Hawley. \* \* \* Michel Fokine, famous Russian ballet-master, just returned from London, is preparing a new ballet entitled "Judith," in which he and his wife, Vera Fokina, will appear at a special performance at the Metropolitan Opera House during the winter. They will be supported by a corps of ninety dancers. \* \* \* Edith Roberts, who has appeared in many Paramount pictures, will have the leading feminine rôle in Allan Dwan's new production, "Big Brother," in place of Winifred Allen, who has retired from the cast. Other principals in the story which Paul Sloane adapted from Rex Beach's recent magazine story, include Tom Moore, Raymond Hatton, Joe King and Mickey Bennett. \* \* \* For the benefit of those who have replied to the \$500 prize offer of Inspiration Pictures, Inc., for book and play suggestions suitable for photoplays in which Lillian Gish, Dorothy Gish or Richard Barthelmess will appear, the contest does not end until March 31st, 1924. Thousands of letters and telegrams have been received. They are being sorted and the fortunate winners will be informed of their good luck just as soon as Inspiration decides which of the suggestions it will finally accept. If you have any new suggestions to offer, mail them to Inspiration Pictures, Inc., 565 Fifth Avenue, New York City. \* \* \* The Moscow Art Theater has returned to America for another brief but thrilling season. It is getting to be a regular habit with us. The company recently celebrated its twenty-fifth anniversary. \* \* \* Vitagraph announces that it will release a number of the famous Charles E. Blaney stage successes on the screen. These productions are made under the personal direction of Mr. Blaney himself. The first of the popular plays to be screened is "The Love Bandit," a stirring story of logging

camp in the Maine Woods. Doris Kenyon, Victor Sutherland and Cecil Spooner have the leads. \* \* \* "Saint Joan," a new play by George Bernard Shaw, will be produced by the Theatre Guild in December for the first time on any stage. Its production will precede its publication in book form by some months, a rare arrangement for Shavian plays. The play concerns the legend of Joan of Arc and, among other things, claims for Joan the honor of being the first nationalist. Like "Back to Methuselah," it is in five acts, but it takes only one evening to present it. There are twenty men characters and but one woman. \* \* \* In the dressing-rooms of the Gaiety Theater, where Cyril Maude is appearing in "Aren't We All," these books were lying around: "Theodore Roosevelt," by Lord Charnwood, in Mr. Maude's room; "Huckleberry Finn," in Alma Tell's room; "Life of Cesare Borgia," by Sabatini, in Mabel Terry-Lewis' room; "Faint Perfume," by Zona Gale, in Marguerite St. John's room; Conrad's "Lord Jim," in Harry Ashford's room; Quinn's "History of American Drama," in Geoffrey Millar's room, and in the room of Roberta Beatty, "My Musical Life," by Walter Damrosch. \* \* \* The thousands of readers who have read the works of Rafael Sabatini and who have seen the Rex Ingram-Metro production of "Scaramouche" and the dramatic version will be surprised to learn that Sabatini, like Joseph Conrad, writes in an adopted language, for he was born in a diminutive city of the Jesi, a small place in the Italian marshes. Sabatini began writing just at the time when the demand for the historical romance was beginning to wane. Soon it was obvious that if one wanted to make fame and fortune by the pen one should write a "glad" book and a mystery story or a psychological study of the modern family. Sabatini wrote none of these. He went on in the field he enjoyed the most. The war came; the war was finished. He still continued to write novels of the past, quite content to please himself without reference to the passing style, and slowly built up a small but very enthusiastic following. For years competent critics declared that the historical novel could not "come back." Then, in 1921, with the publication in this country of "Scaramouche," the historic novel



**TANGOS**

5¢

a Bunte-blended, chocolate covering, thick and rich, then—marshmallow, toasted peanuts, maple cream—all in one, the tasty candy treat supreme.

*Bunte*  
Candy

BUNTE BROTHERS · CHICAGO

**LOFTIS**  
BROS. & CO. ESTD 1858

**DIAMONDS WATCHES**

Genuine Diamonds Guaranteed  
**CASH or CREDIT**

"SYLVIA" Diamond Ring  
8 1/2 k white, perfect cut Diamond. The Ring is 18-k Solid White Gold. Special at \$100

Loftis Carved "Perfection" Diamond Ring  
Blue white, perfect cut Diamond. \$75

No. 1 "Special" Diamond Ring  
Brilliant Diamond, blue white, perfect cut. Ring is 18-k White Gold, carved, pierced \$50

**TERMS:**  
\$10 Down, \$2.50 a Week

**TERMS:**  
\$5.00 Down, \$1.25 a Week

The Loftis Carved "Perfection" Ring is 14-k Solid Green Gold, Diamond set in White Gold prongs. Bridal Blossom design. Special at \$75. Terms: \$7.50 with order or on delivery, then \$2.00 a Week. Also at \$50, \$100, \$125, \$150, up to \$2,500. Wedding Rings to match.

**Diamonds, Watches, Jewelry FOR HOLIDAY GIFTS**

**SEND FOR CATALOG**

Over 2,000 Illustrations of Diamond-set Jewelry, Watches, Wrist Watches, Pearls, Mesh Bags, Silverware, etc.—gifts by which you will always be remembered. There is something appropriate for everything. Select as many articles as you wish and have all charged in one account. Sent prepaid for your Free Examination. Catalog explains everything. Satisfaction Guaranteed or Money Refunded

**Rectangular Wrist Watch**  
Solid 18-k White Gold, 17 Jewels, \$35. 14-k, 15 Jewels, \$29. Only \$3.50 with order, then \$1.00 a week until paid.

**17 JEWEL ELGIN**  
No. 16—Green Gold, engraved, assorted patterns, guaranteed 25 yrs. 12 Size, gilt Dial \$32 Terms: \$3.25 Down, then \$1.00 a Week.

**LOFTIS THE NATIONAL JEWELERS**  
BROS. & CO. ESTD 1858 108 N. State St., Chicago, Ill. Stores in Leading Cities

**LABLACHE**  
FACE POWDER

Against Winter's blustery snowy winds, delicate skins need protection. Lablache protects—is safe, pure, clinging, daintily fragrant, invisible. For fifty years the choice of fastidious women.

Refuse Substitutes  
They may be dangerous. Flesh, White, Pink or Cream, 50 cents a box of druggists or by mail.

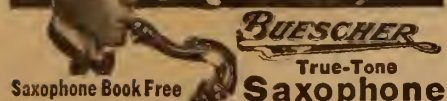
**SAMPLE FREE**

**BEN. LEVY CO.**  
French Perfumery, Dept. C  
125 Kingston St., Boston, Mass.





## Easy to Play Easy to Pay



### Saxophone Book Free

Tells when to use Saxophone—single, in sextets or in regular band; how to transpose cello parts in orchestra and many other things you would like to know.

## BUESCHER True-Tone Saxophone

Easiest of all wind instruments to play and one of the most beautiful. With the aid of the first three lessons, which are sent free (upon request) with each new Saxophone, the scale can be mastered in an hour; in a few weeks you can be playing popular music. You can take your place in a band within 90 days, if you so desire. Unrivalled for home entertainment, church, lodge or school. In big demand for orchestra dance music.

**Free Trial** You may have six days' free trial of any Buescher Grand Saxophone, Cornet, Trumpet, Trombone or other instrument. Easy terms of payment can be arranged. Mention the instrument interested in and a complete catalog will be mailed to you free.

**BUESCHER BAND INSTRUMENT CO.**  
Everything in Band and Orchestra Instruments  
2034 Buescher Block Elkhart, Indiana

14 KT. GOLD FILLED

**\$5.95**

14 KT. WHITE GOLD FILLED

**\$6.65**

**Save 1/2**

Save one-half by ordering direct from us. Your choice of either high-grade watch, Octagon or round. 14Kt. gold-filled 20-yr. case with 20-yr. gold-filled link bracelet. Full jewel. Stem wind and set. Adjusted and regulated. \$12 value, our price **ONLY \$5.95**, prepaid. Tonneau shape 14Kt. White, gold-filled, 25-yr. case. Silk grosgrain ribbon, gold-filled clasp. Beautiful white dial. Sapphire crown, 6 jewels. Regulated and adjusted. Fully guaranteed. \$15 value, our special price **ONLY \$6.65**, prepaid. Order today. Send no money. Pay on arrival. Satisfaction guaranteed or money promptly refunded.

**SUPREME JEWELRY MFG. CO.**  
Dept. 1355 434 Broadway, New York

**You can be quickly cured, if you**

## STAMMER

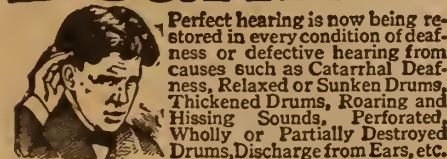
Send 10 cents for 288-page book on Stammering and Stuttering, "Its Cause and Cure." It tells how I cured myself after stammering 20 yrs. B. N. Bogue, 7702 Bogue Bldg., 1147 N. Ill. St., Indianapolis

### Youth-Ami Skin Peel

**A New Scientific Discovery** which painlessly and harmlessly replaces the old skin with a new and removes all Surface Blemishes, Pimples, Blackheads, Discolorations, Sunburns, Eczema, Acne, Birthmarks, etc. A non-acid, invisible liquid. Produces a healthy new skin, beautiful as a baby's. Results astounding. Booklet "The Magic of a New Skin" free in plain sealed envelope.

Youth-Ami Laboratories, Dept. KB, 30 E. 20th St., New York

# Deafness



Perfect hearing is now being restored in every condition of deafness or defective hearing from causes such as Catarrhal Deafness, Relaxed or Sunken Drums, Thickened Drums, Roaring and Hissing Sounds, Perforated, Wholly or Partially Destroyed Drums, Discharge from Ears, etc.

**Wilson Common-Sense Ear Drums**

"Little Wireless Phones for the Ears" require no medicine but effectively replace what is lacking or defective in the natural ear drums. They are simple devices, which the wearer easily fits into the ears where they are invisible. Soft, safe and comfortable. Write today for our 168 page FREE book on DEAFNESS, giving you full particulars and testimonials.

**WILSON EAR DRUM CO., Incorporated**  
378 Inter-Southern Bldg. LOUISVILLE, KY.

## EARN MONEY AT HOME

YOU can make \$15 to \$60 weekly in your spare time writing show cards. No canvassing or soliciting. We instruct you by our new simple Directograph System, supply you with work and pay you cash each week. Write today for full particulars and free booklet.

**WEST-ANGUS SHOW CARD SERVICE LIMITED**  
Authorized Capital \$1,250,000.00  
74 Colborne Building, Toronto, Can.

came into its own with a bound. Sabatini was present at both premières in New York. We wonder which he prefers, the motion-picture or the stage play. Vitagraph has purchased his "Captain Blood," now in its sixth edition, and First National has "The Sea Hawk." Sabatini is running Ibañez a close race for screen popularity. \* \* \* **Homer Croy**, heretofore anonymous author of "West of the Water Tower," has at last consented to tell something about himself. We append in full his recent letter to Harper Brothers, publishers of the book.

*After getting Out of Taking  
Down the Awnings.*

DEAR HARPER:

I have received your letter asking me to tell you something about myself. I am glad that I have so lived that I can do this.

However, I don't know as it's going to help matters. I'd rather my readers thought I was some great and wonderful being with noble and godly ways instead of just an ordinary individual subject to cold in the head. But if you want to risk it, here goes:

I am forty years old.

I am married and have two children—one of each.

I hate to do chores around the house. The knob has been off our sitting-room door since May. Last week I got up ambition to fix it but could not find the screw-driver.

What probably I hate to do worst of all is to carry up the ashes. I have two cans, and when they are full I throw the ashes against the wall. Then my wife comes down—the next morning I carry the cans out.

I hate to wash the car, and at the garage in our town it costs \$2. I promise my wife that I will wash it, then put it off until she is ashamed to ride in it. It always works.

When we go visiting I always lean back in the wrong chair. I weigh close to 200.

When company comes to see us I always crack the same jokes. I am a poor carver. I hate to carve worse than anything else I know. My ideal of a meat for company dinner is liver. But we have it only when we are alone and eat in the kitchen.

Yours for pung chow and immorality,  
HOMER CROY.

Mr. Croy has spent most of his spare time of late either at the Long Island Studio or on location on Long Island watching Glenn Hunter, May McAvoy and Ernest Torrence at work in the portrayal of his story. \* \* \* Despite the sensational stories printed recently, about the curtailment of producing activities by the Famous Players-Lasky Corporation and other producing companies, motion-picture patrons need have no fear that there will be lack of film entertainment this winter. Inquiry at producer's offices in New York shows that nearly all of the companies have a large number of pictures already made and ready for release. The Famous Players-Lasky Corpora-

tion this week announced in trade papers that they had pictures already produced or nearing completion that would carry them thru March first on their regular releasing schedule of one picture a week. It was also made plain that there would be no break in the releasing schedule after March first, as the readjustment process has already begun to work and the studios, it is understood, will resume production activities in time to supply theaters with weekly releases after March first. Be that as it may, there are only two photoplays being made in the Famous Players Eastern studios: **Tommy Meighan** in "Pied Piper Malone," a Booth Tarkington original, and **Gloria Swanson** in "The Humming Bird," originally a play by Maude Fulton. After that, we can learn nothing. \* \* \* **George Middleton** has returned to New York from Los Angeles, where he supervised the staging of his new play, "The Road Together," in which **Marjorie Rambeau** is now in her fifth week at the Majestic Theater. A. H. Woods will present Miss Rambeau in the play in New York during the Christmas holidays. H. Reeves Smith has been engaged for an important part. \* \* \* **Raymond Bloomer**, **Patricia O'Connor**, **Alice Parks**, **David Clark** and **Jane Kean** have been added to the cast engaged by **Anna Lambert Stewart** for "The Gift," the new play by **Julia Chandler** and **Alethea Luce** which will be presented to New York around December first. **Raymond Bloomer** will play the leading masculine rôle opposite **Doris Kenyon**. \* \* \* **Little Edwin Mills**, whose picture we ran last month, is to have the rôle of **Little Yniold** in **Jane Cowl's** "Pelleas and Melisande." He has just finished a picture called "The Avenger" with **Brandon Tynan** and he will also work with **Thomas Meighan** in "Pied Piper Malone." \* \* \* **David Belasco**, in association with **William Harris, Jr.**, will present **Fay Bainter** in "The Other Rose," a comedy by **George Middleton** from the French of **Edouard Bourdet**. This will be the first time Miss Bainter has appeared under the direction of Mr. Belasco and there is the greatest interest in the announcement. Appearing with Miss Bainter will be **Henry Hull** and a distinguished cast including **Effie Shannon**, **Carlotta Monterey**, **Ernest Stallard**, **Andrew J. Lawlor, Jr.**, **Maud Sinclair**. Rehearsals are under way. \* \* \* **Edwin Carewe**, the well-known director-



producer, has left for Algiers to film "A Son of the Sahara," by Louise Gerard. For ten years it has been Carewe's ambition to make a picture in Africa. He is taking with him an all-star cast headed by Bert Lytell, Claire Windsor and Walter McGrail. Adelaide Heilbron, who did the scripts for "Mighty Lak' a Rose" and "The Girl of the Golden West," will do the script for "A Son of the Sahara." Mr. Carewe will go on ahead of his company and visit Paris, Rome, Venice, and Marseilles before sailing to Algiers. His headquarters there will be made at Biskra, which is the farthest point to which the railroad reaches. Thousands of dollars worth of lighting equipment has already been shipped from New York. \* \* \* Elmer Clifton, who directed "Down to the Sea in Ships," is just in receipt of the following clipping from a British newspaper sent by a well-wisher of his:

#### "WHALE OF A JOB"

LONDON—The Colonial Offices want a man who knows all about whales to lead its Falkland Island Research Expedition. The post pays \$5,000.

Mr. Clifton was very much touched by this evidence of good feeling on the part of his friend and feels confident that he could handle that "whale of a job," but since the post only pays in one year what Mr. Clifton earns in a fortnight he could not see his way clear to taking it. It is very interesting to know that the stockholders of "Down to the Sea in Ships" were paid twenty-five per cent dividends the other day for a six months' period since the release of the picture. \* \* \* Elise Bartlet has taken over the rôle of Jane Atherton in "Children of the Moon." Miss Bartlet last appeared here in "The Adding Machine," and is one of the best known of the younger actresses on the stage. \* \* \* George Fitzmaurice, director for Samuel Goldwyn of the screen version of "The Eternal City," has gone to Havana for a rest, following the final completion of the production, which was begun in Rome last April. \* \* \* Naomi Childers is returning to the screen in a leading rôle with Doris Kenyon in C. C. Burr's new society melodrama, "Restless Wives," which is being directed by Gregory La Cava at the Burr Glendale studio. Miss Childers began her screen career at the Vitagraph studios some years ago and appeared in some of the firm's best features. \* \* \* Robert C.

Benchley, dramatic critic of *Life* and well-known satirist, has been engaged by the Distinctive Pictures Corporation to write the titles for "Second Youth," by Allan Updegraff, the production of which was recently completed. The cast includes Mimi Palmeri, Alfred Lunt, Jobyna Howland, Lynn Fontanne, Walter Catlett, Herbert Corthell, Winifred Allen and Faire Binney. Albert Parker directed the production and the adaptation was in the hands of John Lynch. This is the first time anyone has succeeded in persuading Mr. Benchley to take a fling at the cinema, tho he recently was engaged by Sam H. Harris and Irving Berlin to appear in the "Music Box Revue." Many dramatic critics have written plays, but Benchley is the first one ever to take a chance on acting. \* \* \* King Vidor, who, it was announced recently, has been engaged by Metro to direct Laurette Taylor in "Happiness," has arrived in New York with several members of his staff to film exterior scenes here. Mr. Vidor will remain in New York for six weeks or more, after which, with his staff and Miss Taylor and J. Hartley Manners, author of the play, he will go back to Hollywood to complete production. \* \* \* Reginald Ford has his first production starring Pearl White already under way, in Paris. "Terror" is the title, and it is reported that Miss White is receiving the largest remuneration ever paid by any European concern to an American screen star. Mr. Ford was recently in the United States, and then declared that his enterprise is the first composed of an entire American unit, with American players, directors, scenario staff, cameramen and technical staff, that is financed entirely by French capital. \* \* \* Charles Ray, motion-picture actor, is leaving the films temporarily, he said, for his "first real love, the stage." Back East, in the legitimate, he will be actor-manager. Ray said he was discouraged with the motion-picture situation because of censorship and other things, but that he did not mean to imply that the movies were going on the rocks. "What we need is fewer productions," he declared. "The motion-picture actor gets less than the actor on the legitimate stage because the former doesn't work all season." \* \* \* The complete cast for Eddie Cantor's "Kid Boots," which Florenz Ziegfeld will open in Detroit, early in December, will include, in addition to the star,

"Convenient to Everywhere"

## Rittenhouse Hotel

22d and Chestnut Streets  
PHILADELPHIA, PA.

*A hotel of the highest  
type catering only to  
the best patronage*

Rooms with hot and cold running water	<b>\$2 UP</b>
Rooms with bath.....	<b>\$3 UP</b>

Club Breakfast, 50c up  
Special Luncheon, 90c  
Evening Dinner, \$1.25

As well as service a la carte.  
Music During Luncheon,  
Dinner and Supper.

### FOR PHOTOPLAY IDEAS

Plots accepted any form; revised, criticized, copyrighted, marketed. Advice free. Universal Scenario Corporation, 202 Security Bldg., Santa Monica and Western Avenue, Hollywood, California.

Publishers Scenario Bulletin-Digest  
SEND FOR FREE SAMPLE COPY

**A Shapely Foot is a Joy Forever**  
**BEAUTIFY YOUR FEET**



The Perfection Toe Spring REMOVES THE ACTUAL CAUSE of the BUNION or enlarged joint. Worn at night, with auxiliary appliance for day use. Send outline of foot.

**Straighten Your Toes**  
**Banish that Bunion**

Full particulars in plain envelope  
**C. R. ACFIELD, Foot Specialties**  
Dept. 312 1328 Broadway New York

### \$3.00 On Genuine Diamonds

per Month **Send No Money**

Only a few cents a day places this brilliant, fiery Blue White Genuine Perfect Cut Diamond on your finger. Sent promptly for free examination. **One Whole Year to Pay. Regular \$75 Value. Special \$48.50.**

**Money Back Guarantee**  
Amazing Bargains—Prices smashed on Million dollar stock of Diamonds, Watches and Jewelry. We save you 1/3 and trust you for any article you want to buy. Satisfaction Guaranteed.

**Write for FREE Catalog**  
Beautifully illustrated our sensational bargain, explains credit plan which makes it easy to secure any article you desire. Get this free book TODAY! NOW!

The very Popular "Adella" Perfect Cut Diamond Latent Design beautifully hand engraved. 18 K. solid gold ring. Special \$48.50

**WHY NOT LOOK PROSPEROUS**

**KLEIN & CO.** 122 W. Madison Street, Dept. 3013, Chicago, Ill.  
Nearly One-Quarter Century in Same Location

## MAKE MONEY AT HOME

**YOU CAN** earn \$1 to \$2 an hour writing show cards at home in your spare time. Quickly and easily learned by our new simple "Instructograph" method. No canvassing or soliciting. We show you how, guarantee you steady work at home, no matter where you live, and pay you cash each week. Full particulars and booklet free. Write to-day.

**AMERICAN SHOW CARD SYSTEM LIMITED**  
Authorized and Fully Paid Capital, One Million Dollars  
20 Adams Bldg. Toronto, Canada.



# Your Figure

Has Charm Only as You Are Fully Developed

## BEAUTY OF FORM

can be cultivated just the same as flowers are made to blossom with proper care. Woman, by nature refined and delicate, craves the natural beauty of her sex. How wonderful to be a perfect woman!

### Bust Pads and Ruffles

never look natural or feel right. They are really harmful and retard development. You should add to your physical beauty by enlarging your bust-form to its natural size. This is easy to accomplish with the NATIONAL, a new scientific appliance that brings delightful results.

### FREE BEAUTY BOOK

If you wish a beautiful, womanly figure, write for a copy of the treatise by Dr. C. S. Carr, formerly published in the Physical Culture Magazine, entitled: "The Bust—How It May Be Developed." Of this method Dr. Carr states:

"Indeed, it will bring about a development of the busts quite astonishing."

This valuable information, explaining the causes of non-development, together with photographic proof showing as much as five inches enlargement by this method, will be sent FREE to every woman who writes quickly. Those desiring book sent sealed, enclose 4c postage.

THE OLIVE COMPANY

Dept. 210

CLARINDA, IOWA



## Are You Reaching for the Truth?

I will tell you  
**FREE**

Under which Zodiac Sign were you born? What are your opportunities in life, your future prospects, happiness in marriage, friends, enemies, success in all undertakings and many other vital questions as indicated by ASTROLOGY, the most ancient and interesting science of history?

Were you born under a lucky star? I will tell you, free, the most interesting astrological interpretation of the Zodiac Sign you were born under.

Simply send me the exact date of your birth in your own handwriting. To cover cost of this notice and postage, inclose 12 cents in any form and your exact name and address. Your astrological interpretation will be written in plain language and sent to you securely sealed and post-paid. A great surprise awaits you!

Do not fail to send birth date and to inclose 12 cents. Print name and address to avoid delay in mailing.

Write now—TODAY—to the  
ASTA STUDIO, 309 Fifth Ave., Dept. 133, New York

**\$1.00 Down**

Just one dollar—the balance in easy monthly payments. Write today for FREE Book of Advance Watch Styles. Learn how, for only \$1.00 down, you can get—direct from factory—a

**21 Jewel ~ Extra Thin  
STUDEBAKER  
The INSURED Watch**

Choice of 54 newest Art Beauty Cases; 8 handsome dial designs. 8 adjustments, including heat, cold, isochronism and 5 positions; Insured for a life time. Direct from the maker at lowest prices ever named on equal quality. Send for the Book!

### Mail Coupon

Send today for copy of this book—FREE! See newest Advance Watch Styles. Get \$1.00 down offer. Write!

STUDEBAKER WATCH CO.  
Dept. 341 • South Bend, Indiana

**Chain  
FREE!**

A limited offer! Free with every Studenaker Insured Watch a beautiful gold Chain. Write while offer lasts.



MAIL THIS COUPON FOR FREE BOOK!

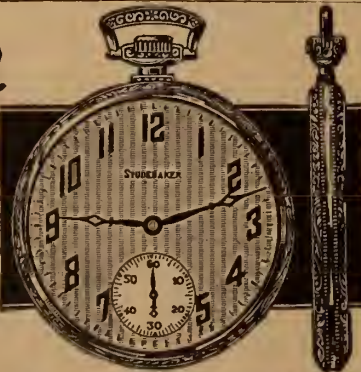
STUDEBAKER WATCH CO.  
Dept. 341, South Bend, Indiana

Please send me your Free Book of Advance Watch Styles and particulars of your \$1.00 down offer.

Name.....

Address.....

City.....State.....



Mary Eaton, Jobyna Howland, William Kent, Harry Fender, Paul Everton, Harlan Dixon, Marie Callahan, Beth Berri and Ethelind Terry. The production will probably open in New York New Year's week at the Liberty Theater.

## Iris In

(Continued from page 51)

only to strangle her father as a happy relief to "Beautiful Waterfalls in Upper Uganda," "Picking the Copra Crop," or a slow motion-picture of an enraged cream-puff.

✦ ✦ ✦

What a terrible world it is, anyway. Even as we write these fair words, comes news that Pearl White has deserted her convent. Mrs. Lloyd Hamilton and Mrs. Fatty Arbuckle are respectively applying for divorces, Doug and Mary are suing a magazine for libel, and Mary Miles Minter has been arrested for speeding.

✦ ✦ ✦

Maybe it's up to us to go out and shoot somebody.

✦ ✦ ✦

Another thing that can be done with the salary list is to run each actor's price after his name in the program, in the manner of a restaurant menu. It ought to give the customers an added thrill to know they are gooping at a cast that aggregates a couple of hundred grand a week. For example:

### UNCLE TOM'S CABINET

Adapted from a well-known story. Scenario by A. Burton Hemingway, Continuity by Theodore Drivel. \$87.50 apiece.

#### Cast of Characters

Uncle Tom, a dissipated millionaire.  
Lon Chaney ..... \$1,750  
Topsy, his flapper daughter. Hope Hampton ..... 1,000  
Simon Legree, a Hindoo fakir. Wallace Beery ..... 2,500  
Little Eva, queen of the midnight cabaret. Patsy Ruth Miller.... 1,500  
Eliza, a pure woman. Lillian Gish. 5,000  
First Bloodhound. William Fox.. 30,000  
The Ice. George Spelvin ..... 785

Ripe Olives Celery Mineral Waters  
Crystallized Ginger

Dishes marked with a \* are ready.

### THE DILETTANTE

By MARGARET MAYFIELD

I make cake—but cant cook a meal!  
I sing songs—but not opera!  
I write stories—that I cant sell!  
I compose verse—that doesn't rhyme!  
I do everything a little—nothing well!

(Eighty-eight)



## The Powers Behind the Screen

(Continued from page 34)

"No," Zukor replied, it is understood, "I am in this game to stay."

"Even for the certainty of money in the bank," he continued, "I would not sell out. My heart and soul are in the picture business. These downtown industrial experts would ruin it. Efficiency methods are not for us. Making pictures is different from canning tomatoes where process and result are always the same."

"In making pictures, we are able to put certain limits on expense. We do that, and we want to do it. But we can't have directors and artists eternally hampered by a no-man saying, 'that'll cost too much.' If we permitted such interference, pretty soon artists would have their mind on the cost sheet instead of on the question of how to get the best dramatic results. Pretty soon they'd be saving money on pictures, sure enough, but the pictures wouldn't make money and we'd be sunk."

Zukor's ideas on this subject are borne out by practical proof, for another company than his, a few years ago, did try out an efficiency expert.

This man's first dictum was that the cost of each and every picture was to be exactly the same, only \$15,000. His second move was to cut the number of companies working on the "lot" from twenty-seven down to three. Almost his last was to become involved in a heated exchange of opinion with a company money-maker, an expensive but able director.

"So I fired him," the expert explained. "His salary was too high."

This commercial genius saved money all right, but soon the box-office failed to kick back a profit, and his day was done. A little later Zukor himself was to find an efficiency engineer, and one with more tact and a very marked commercial ability, wished on him by his bankers.

They parted after a year, and thereafter, in the summer of 1921, emerging from the need of loans, Zukor took complete control himself. But he bulks large not so much because he has made the most money and has the biggest company, in terms of money, behind him, but rather he so completely and dramatically embodies the one of two types that must dominate the future of pictures.

Either pictures must be made and sold by a man like Zukor, who understands the peculiar financial rein that must be given artistic creation—in short, by a man who has himself considerable of the artist in him—or else

(Eighty-nine)

# YOU CAN PLAY THE HAWAIIAN GUITAR

## Just Like the Hawaiians!

### Because Our Native Hawaiian Instructors Will Show You How!

Be the Most Popular Member of Your Set, Play "When You Walked Out," "Ten Ten Tennessee," "Stella," "Louisville Lou," All the Late Song and Dance Hits. You can play First Selection in Half an Hour—and Harmonious Chords AT ONCE.

There is your chance to get in the swim—to learn to play the most fascinating of all instruments, the Hawaiian Guitar, just as the Hawaiians do, and in an amazingly short time. Our method is so simple, plain and easy that you begin a piece your first lesson. In half an hour you can play it! Thousands of successful students prove this to be true. It is quite astonishing to find the ease with which you can master the Hawaiian Guitar—no matter how little your knowledge of music may be you can positively learn to play by our plain and easy method.

### Expert Hawaiians Teach You to Quickly Master Their Secrets of This Fascinating Music

The instructions you receive from such world famous experts as Lawrence Kalanui, Walter Kolomo, Frank Ferrer, Carl Seville, and others are invaluable. No other Conservatory can even begin to give you the expert teaching and knowledge you gain through us. And remember, while it is conceded that the Hawaiian Guitar produces the sweetest music, yet its mastery by you will be simple and quick, since there are:

### ONLY 4 EASY MOTIONS

to learn to be able to play any music—popular, dance, classical, native Hawaiian airs, or old time melodies and hymns. Just think of it! You need never have read a musical note in your life! For that matter, even though you haven't the slightest knowledge of any musical instrument we guarantee to teach you how to play just like the Hawaiians!

### A Complete Conservatory Course!

Never before has such a complete and easily understood Conservatory Course in Hawaiian Guitar been offered. We are able to grant you this opportunity of quickly learning how to play the Hawaiian Guitar through acquiring the services of real Hawaiians to teach you.

How well this has been accomplished is proved by the fact that this is the only Conservatory teaching Hawaiian Guitar exactly as played by the Hawaiians. It is your good fortune as well as ours, that these Native Masters of Hawaiian Guitar came to this Conservatory to teach—and best of all:

### We Furnish Everything

When you enroll as a student in this Conservatory you receive FREE a handsome, sweet toned Genuine Hawaiian Guitar—valued at \$15.00—especially arranged lessons and 52 carefully selected pieces of music, as well as all necessary picks, Steel Playing Bar, etc. There is nothing extra to buy, everything is furnished.

### SEND FOR DETAILS TODAY

of this remarkable course—simply fill in the coupon, mail to us and we'll gladly send you full details of our complete Conservatory Course and FREE Hawaiian Guitar Offer!

Now know you will not let another day go by without enrolling as a student in this Conservatory, once you learn how quickly and easily you can master this most popular of all instruments—the Hawaiian Guitar—So mail the Coupon NOW.

First Hawaiian Conservatory of Music, Inc., Dept. 49, 233 Broadway (Woolworth Bldg.) N.Y.

Special Courses Under Famous Teachers: TENOR-BANJO VIOLIN, BANJO-UKULELE and UKULELE

This Makes a Splendid Christmas Gift

## FREE

This Genuine HAWAIIAN

Guitar—

A Real \$15.00 Value.

### MAIL THIS COUPON NOW!

First Hawaiian Conservatory of Music, Inc., Dept. 49, 233 Broadway (Woolworth Bldg.), New York. Please mail at once full details of your 52 easy lessons and FREE Hawaiian Guitar offer. This, of course, does not obligate me in the least.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

(Please PRINT name and address clearly!)

### "KILRUTE" Hair Destroyer

A COMBINATION treatment, a Powder which instantly removes superfluous hair, and a Lotion which deprives the hair of its nourishment whenever applied, thus stopping the growth of its source. Takes but a few minutes to apply—absolutely harmless to the skin. Results guaranteed or money refunded. At best stores only or direct. Send for free booklet and beauty secrets.

KILRUTE COMPANY, Dept. 1000  
247 West 72nd Street, New York City



### BECOME A PROFESSIONAL PHOTOGRAPHER

EARNING \$35 TO \$125 A WEEK

Three to six months' course, Motion Picture, Commercial, Portraiture. Practical Instruction. Modern Equipment. Ask for Catalog No. 18.

N. Y. INSTITUTE OF PHOTOGRAPHY  
NEW YORK 141 W. 36th St. CHICAGO 630 So. Wabash Ave. BROOKLYN 505 State St.

## A PERFECT NOSE FOR YOU

**Send No Money—**

### ANITA - The Genuine - PATENTED - NOSE ADJUSTER

Winner of GOLD MEDAL — Highest in Merit — Lowest in Price

Support nature and look your best. If your nose is ill-shaped, you can make it perfect with ANITA NOSE ADJUSTER. In a few weeks, in the privacy of your own room and without interfering with your daily occupation, you can remedy your nasal irregularity. No need for costly, painful operations. ANITA NOSE ADJUSTER shapes while you sleep—quickly, painlessly, permanently and inexpensively. The ANITA NOSE ADJUSTER is the ORIGINAL NASAL SUPPORTER absolutely guaranteed. Highly recommended by the physicians and experienced noses. Self adjustable. No screws. No metal parts. GENTLE, FIRM and PERFECTLY COMFORTABLE. Beware of imitations! Write today (just your name and address) for FREE Booklet, "Happy Days Ahead," which explains how you can have a perfect nose, and our blank to fill out for sizes. No Obligations. Money refunded if not fully satisfied with results.

The ANITA Company, Dept. 129, ANITA Building, Newark, N. J.

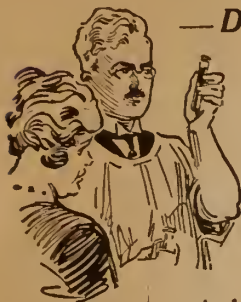
GOLD MEDAL AWARDED  
"for distinguished service to mankind" by International Inventors Exposition, New York, Feb., 1923.



# FAT the enemy that is shortening your life—banished

By Neutroids

—Dr. Graham's Famous Prescription



## FREE

Personal Mail Consulting Service by Dr. Graham's Staff

Any person taking Neutroids may feel free to call at the Sanitarium or write to Dr. Graham confidentially. Your letter will receive the personal attention of either Dr. Graham himself or a staff physician.

**NO DANGER**  
GUARANTEED HARMLESS

SEND COUPON ONLY—NO MONEY

Merely fill in and send this convenient coupon now. When the little packet of Neutroids arrives deposit purchase price with Postman. This will be refunded if you are not satisfied.

Dr. R. LINCOLN GRAHAM, care of The Graham Sanitarium, Inc., 125 East 89th St., Dept. 713, New York City.—Send me two weeks' treatment of Neutroids which entitles me to free professional mail consulting service and free booklet on Obesity. I will pay postman \$2 (plus 15c postage) on arrival in plain package. Money to be refunded if not satisfied.

Name.....Age.....Sex.....

Address.....Weight.....

**\$700 in 2 Hours!**



That's what Ryan made by wearing this Mystic Egyptian Luck Ring. Why Be Unlucky? FAME—FORTUNE—HAPPINESS—SUCCESS IN LOVE AND BUSINESS are said by many men and women to have come to them with this SACRED SCARAB RING. Wear It And See. Make a Desirable Gift. GUARANTEED STERLING SILVER.

Cash with Order \$1.45. C. O. D. \$1.55; Two Rings, Cash, \$2.75. C. O. D. \$2.85. Money back if not satisfied. Order Today.

CHALENS SUPPLY HOUSE

Dept. 346 7 S. Dearborn St., Chicago, Ill.

## PIANO JAZZ

By Note or Ear. With or without music. Short Course. Adult beginners taught by mail. No teacher required. Self-Instruction Course for Advanced Players. Learn 67 styles of Blues, 120 Syncopated Effects, Blue Harmony, Oriental, Chime, Movie and Cafe Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligate, and 247 other Subjects, including Ear Playing. 110 pages of REAL Jazz, 25,000 words. A Postal brings our FREE Special Offer. Waterman Piano School, 250 Superba Theatre Bldg. Los Angeles, Calif.



**Only \$4.82**

for this genuine "NightLight" VANITY

A Mighty Bargain. Former price \$8.50. Devoting an entire section of the factory to its exclusive manufacture has made this amazing price possible. Snappy, up-to-date and beautiful, this handsome Vanity Case will please the most fastidious. Made from the finest black moleskin, in the lustrous Patent finish now so fashionable, over a strong and substantial veneer wood frame. The entire interior of the case is lined with beautiful "cloth of gold" in the striking two-tone cubist design. A heavy mirrored mirror made from the finest plate glass is permanently fixed to the inside of the cover. The handsome Toilette fittings are gold finished, highly polished and strikingly attractive. A double strap handle of genuine leather makes it easy to carry. The case is generous, 7 1/2 in. long, 5 1/2 in. wide and 3 in. deep. Fitted with the latest Patent Snap Trunk Key Lock, exactly as illustrated. The greatest feature of this wonderful case is the Brilliant Electric Bulb which reflects a clear powerful light into the mirror at the touch of a button. Its advantages are obvious—it enables Missy to correct her appearance without heaving at the mercy of darkness. A tiny Tungsten battery that will last for months is concealed in the case; when exhausted it can be replaced at any hardware store for 20c. Makes a Wonderful Gift. Free with every Vanity Case a gift absolutely free of charge a handsome "Cloth of Gold" coin and card purse designed to match the lining. Keep your money right at home; just send your name and address and your Vanity will come by return mail. When it arrives, pay postman \$4.82 plus a few pennies postage. You do not risk a single penny as our Binding Written Guarantee to refund all your money if you are not fully satisfied, is attached to every Vanity Case. Send today.

E. RICHWINE CO., Dept. 737  
19 W. Jackson Blvd. Chicago, Illinois

they must be made by artists on the one hand, and financed and sold, on the other, by business men.

Of this first class, Zukor is noticeable because he has gone so far and because the fight to keep him from dominating the field too exclusively and entirely has united the opposition and somewhat obscured its individual membership, but in a business where so much is remarkable, remarkable men are not hard to find.

If Mr. Hays should succeed in stabilizing the industry, in making it, like the steel trade, a great field for investment, capital and its Wall Street commanders will want to send their own men in to take charge. If Mr. Hays—but what is Mr. Hays's exact relation to all these other men?

Correctly understood, it is illuminating, but, far and wide, it has been misunderstood.

## The Girl Who Is California

(Continued from page 41)

has started work on his first big production for Metro release. It has been titled "The Human Mill," and will be an offering that will bring Mr. Holubar into the ranks of the greatest directors in America. This will be followed by two other big features for Metro. Miss Phillips will not appear in her husband's first picture and whether she will be included in the casts of the other two stories, has not yet been decided.

At the time I enjoyed my pleasant visit with Miss Phillips, she was very happy over the fact that her mother and sister were guests at the Holubar home. It was indeed a compliment to have her leave them for a whole afternoon and spend it idly with me—and I only wish I could have seen her mother and told her how I admired the result of the proper "fetchin' up" she surely must have given Miss Phillips!

Have I raved? I trust not, because I can see Miss Phillips' little chin rise an inch or two as she reads this—if I have been too profuse. Artificial living, praise, or surroundings mean little in her life—but I have tried to be most sincere. This is not an interview—it is an impression.

At the moment of going to press we learn of the sudden and tragic death of Allan Holubar. To his wife we extend our sincerest sympathy and an apology for the untimely, tho unavoidable discussion of her distinguished husband's future plans in this issue



# Can You Solve the Riddle of Personal Beauty?

*With Aid You Can—Without It—You  
May Make a Caricature of Yourself*

Six popular cartoonists who have made a business of caricaturing women present in the February issue of BEAUTY cartoons of women who have not tried to solve the riddle, then—they define a beautiful woman. Does the cartoonist see his ideal behind the framework of his caricature, or does he who pictures a grotesque, fat woman with a snub nose find most perfect beauty in the slim, lithe body with classic features? Don't be a caricature—stop, look and listen to the warning of the six cartoonists.

## *Perfection of Form*

Ula Sharon, the eighteen-year-old star of the Greenwich Village Follies, talks to the young girl who is eager to make dancing her profession.

## *Portfolio of Beauty*

Sweet and twenty—a half score of lovely girls in their early twenties is offered to readers of BEAUTY, as a positive object lesson.



### Special Features:

Fiction  
and  
Verse  
Pictures  
Paintings  
Articles  
of  
Information  
Entertainment

### Departments of:

Beauty  
Food  
Exercise  
Advice  
Fashions  
Shopping  
Books  
Stage  
Screen

## FEBRUARY *Beauty* FEBRUARY

### *SPECIAL INTRODUCTORY OFFER FIVE MONTHS FOR \$1.00*

St. Valentine has always been associated with beauty and love. February is his month. Treat yourself to a subscription to BEAUTY, and send one to your best friend. **You cant afford to miss it**—it is not only beautiful, it will make you beautiful. Follow the dotted line with a dollar or secure a copy of BEAUTY from any news-stand, and we are confident this issue of BEAUTY will be its own best argument for your placing an order for a year's, or better still, a two years' subscription.

*ON ALL NEWS-STANDS 25c per COPY*

*Yearly subscription price \$2.50 Two years \$4.50*  
*(50c a year extra in Canada—Foreign \$1.00 extra.)*

Pin a  
Dollar Bill  
to this cou-  
pon and receive  
the next five big  
numbers of "Beauty"  
Magazine. Mail at once  
to BEAUTY, 175 Duffield  
St., Brooklyn, N. Y.

Name.....

St. and No.....

City.....State.....



BEFORE AFTER

## Pretty Eyes In a Moment

Eyes that allure with their depth and beauty! Eyes that sparkle with life and color! YOURS now for the asking! Delica-Brow on your lashes and brows is the secret. It darkens and gives them that warm, soft, natural tone and sheen found nowhere else.



**Your First Bottle FREE**

—of this delightful, waterproof and harmless beautifier. No artificial appearance ten inches away yet its rich gloss is effective ten feet away. A moment beautifies for the whole day through, yet it may be removed with ease when desired. Send TODAY and before the week is over you will have lashes and brows more beautiful than you have ever thought possible.

## Delica-Brow

The ORIGINAL Liquid Dressing

Also the New Delica Kissproof Lipstick

**SAMPLE FREE**

A new Delica product—of rich warm color—that lasts all day or night. No need for constant applications. Immune to ordinary moisture. A better lipstick than you have ever used before. FREE sample awaits your request. Delica-Brow and Delica Kissproof Lipstick may be had at all the better shops. If yours cannot supply you send 50 cents for full size Lipstick or \$1.00 for Delica-Brow. Or send the Coupon TODAY.

**DELICA LABORATORIES, Inc.**  
Dept. 103, 3933 Broadway, Chicago

Please send me FREE and Postpaid generous sample bottle of Delica-Brow—Black ( ) Brown ( ) (check which). Also sample Delica Kissproof Lipstick. I enclose 10c for posting and packing.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_

No 4-M \$6.85

No 9T \$11.82

No 6R \$10.95

## SEND NO MONEY CHOOSE YOUR WATCH

Your choice of the three most Popular and Fashionable wrist watches sold today at prices that save you half. Cased in the latest products of leading American Watch Case Makers. Artistically engraved and polished—positively warranted 14K WHITE GOLD

Filled and guaranteed for 25 years. The movements are carefully timed, tested and adjusted. All have Six Ruby Jewels and One Sapphire Crown Jewel. They are fitted with beautifully engraved Silver Metal Dials. Each a remarkably accurate time-keeper that you will be proud to wear. Every watch comes complete with heavy Silk Ribbon and Snap in a handsome Art Lathar Valvet Lined Presentation Case.

No. 4M—Fashionable Marine Tonneau Shape.....\$ 6.85  
No. 6R—Small Narrow Rectangular Case and Movement.....\$10.95  
No. 9T—Small Narrow Oval Case and Movement.....\$11.82

Keep your money right at home, just send **Send No Money** your name, address and number of watch wanted. When your watch comes by return mail, pay the postman amount shown above. You do not risk a single penny as our Binding Writers Guarantee to refund all your money if you are not fully satisfied in attached to every watch. Send today.

**E. RICHWINE COMPANY**  
19 W. Jackson Blvd., Dept. 865, Chicago, Ill.

## Wrestling Book FREE

Be an expert wrestler. Learn at home by mail. Wonderful lessons prepared by world champions Farmer Burns and Frank Gotch. Free book tells you how. Secret holds, blocks and tricks revealed. Don't delay. Be strong and healthy. Handle big men with ease. Write for free book. State age.

Farmer Burns School, 1511 Railway Bldg. Omaha, Neb.

## WRITE FOR THE MOVIES

TURN YOUR TALENT INTO MONEY

Stories Wanted by Producers

A valuable money making field. Try it!—Mail us stories or ideas. In any FORM, at once for FREE examination, criticism and advice. We give our honest services to amateurs who would convert their thoughts into DOLLARS. No experience necessary.

Free booklet sent on request.

**Continental Photoplay Studio**  
154 Nassau St., New York  
Suite 1112-14, Dept. G.

## The Movie of the Month

(Continued from page 47)

We never anticipated any novel development. It has arrived so suddenly here that we fear the picture will accomplish more good in a missionary way. That will be sufficient if directors will adopt his ideas—and they'll be compelled to adopt his ideas once the public realizes the dramatic possibilities to be gained from them. He has adapted his own comedy methods—and being a genius at pantomime, his players have caught his spark and act with the same economy of effort. No boldly planted scenes here. What is revealed is rich pantomime expressed thru rich suggestions: pantomime perfectly intelligible to a child, tho a child may not comprehend the theme.

Indeed the old order changeth. The employment of orthodox effects? Chaplin will have none of these. No massive sets; no cloudbursts (the rain falls ever so lightly in this little drama of romantic cross-currents), no elaborate emotions. Life is depicted as it is, as you see it around you—life, in an even sing-song way—life carrying on, taking what comes, the worst with the best. The girl does not wring her hands when her country swain kills himself. She has her life to live, and a sigh suggests that many years are ahead of her. The wealthy *roué*, who has supported her, goes unpunished. Why? Because he has accomplished no evil if we forget the shallow conceptions. It isn't his sin any more than it is hers. And she had taken the easiest way; yet she is not forced to pay the price of dishonor.

This is the way Chaplin has worked here. He is exceptionally daring in having the boy abuse his mother. This will astonish and possibly anger the orthodox spectator. But Chaplin is observing life—and mothers are sometimes abused. Hot passion will brook no interference—not even from a mother—if a youth is spirited. He has seen his mate, and the mother's protest is futile.

Indirect touches saturate this picture. Humor is dominant—yet when pathos is needed how eloquently it is expressed. The thoughtless girl, with no pangs of conscience, takes the easy primrose path as something unavoidable. And the moral might well be: "there's a little bit of good in the worst of us, and a little bit of bad in the best of us."

Virtue and villainy are not sharply divided. Drama is found here in a placid, even existence. What Chaplin draws is being enacted everywhere and often. The couple have a quarrel, and they laugh it off. A

HEALTH WEALTH

**SUCCESS**

POWER! LOVE!

I will tell you **FREE**

SEND BIRTH DATE

## WHERE DO YOU STAND IN THIS GREAT UNIVERSE? LET ME TELL YOU FREE

Would you like to know under which Zodiac Sign you were born and what significance it has in shaping the destiny of your life?

Your opportunities in life, future prospects, happiness in marriage, your friends, enemies, success in all undertakings and many other vital questions, are indicated through Astrology, the most ancient and interesting science of the world.

I have made Astrology my life's work and offer to all readers of this paper the most interesting astrological interpretation of the Zodiac Sign under which you were born.

If you will send your full name, address and exact date of birth in your own handwriting, your astrological interpretation will be sent to you in simple language which you can readily understand. A great surprise awaits you.

Enclose 10c to cover cost of this notice and postage

Address me personally, DHASSI

TARA STUDIO, 1133 Broadway Desk 16, New York

## FAT FOLKS!

Wash Your Fat Away with La-Mar Reducing Soap

The new discovery. Results quick and amazing—nothing internal to take. Reduces any part of body desired without affecting other parts. No dieting or exercising. Be as slim as you wish. Acts like magic in reducing double chin, abdomen, ungainly ankles, unbecoming wrists, arms and shoulders, large breasts or any superfluous fat on body. Sold direct to you by mail, postpaid, on a money-back guarantee. Price 50 cents a cake or three cakes for \$1.00; one to three cakes usually accomplish its purpose. Send cash or money-order today. You'll be surprised at results. Address:

**LA-MAR LABORATORIES**  
504 Beckman Bldg. Cleveland, O.

## DEAFNESS IS MISERY

I know because I was Deaf and had Head Noises for over 30 years. My invisible Antiseptic Ear Drums restored my hearing and stopped Head Noises, and will do it for you. They are Tiny Megaphones. Cannot be seen when worn. Effective when Deafness is caused by Catarrh or by Perforated, Partially or Wholly Destroyed Natural Drums. Easy to put in, easy to take out. Are "Unseen Comforts." Inexpensive. Write for Booklet and my sworn statement of how I recovered my hearing.

A. O. LEONARD  
Suite 53, 70 5th Avenue • • • New York City

## "DON'T SHOUT"

"I hear you. I can hear now as well as anybody. How?"  
With THE MORLEY PHONE. I've a pair in my ears now, but they are invisible. I would not know I had them in myself, only that I hear all right."

**The Morley Phone for the DEAF**

is to the ears what glasses are to the eyes. Invisible, comfortable, weightless and harmless. Anyone can adjust it. Over one hundred thousand sold. Write for booklet and testimonials.

**THE MORLEY CO., Dept. 792, 10 S. 18th Street, Phila.**

HINDU CRYSTAL BALL

This Crystal Ball instantly answers ANY question. Tells if ALL your wishes will come true. Anybody can read the answers at once. Mysterious and Fascinating game. Mail \$2.00 or pay postman.

Agents wanted  
**CRYSTAL BALL CO.**  
949 Broadway, N.Y.C. Dept. 450



NO.1 NO.2  
\$2.63 \$3.25

NO.3 NO.4  
\$5.90 \$4.98

**WEAR SEVEN DAYS FREE**

**OUR MARVELOUS MEXICAN DIAMONDS**

have delighted thousands of customers for 18 years. They positively match genuine diamonds. Same perfect cut, same dazzling play of rainbow fire. Stand intense acid test of side by side comparison with genuine. Noted experts positively need their experience to detect any difference whatever. Perhaps the gems you admire on your closest friends are MEXICAN DIAMONDS and you never knew it. Test a MEXICAN DIAMOND FREE; you risk nothing. Wear it seven days side by side with a genuine diamond. If you see any difference, send it back; it won't cost you a cent.

**HALF PRICE TO INTRODUCE**

To introduce to new customers, we quote these prices which are all you pay and just half our retail prices.

No. 1—Ladies 1 ct. Solitaire, fine 14k gold f. \$2.63  
No. 2—Gents Heavy Tooth Belcher, 1 ct. gem, 14k gold f. 3.25  
No. 3—Ladies 3 stone Duchess ring, fine platino finish, two 5/8 ct. first water Mex. diamonds, one blue sapphire. 5.98  
No. 4—Gents Ex. Heavy Gypsy ring, platino finish, black inlay on sides, 1 7/8 ct. first water Mex. Diamond 4.98

Just send name, address and slip of paper that meets around ring-finger to show size. Say which ring you want. We ship promptly. On arrival, deposit price with postman. If you decide not to keep it, return in 7 days and we'll refund your money. Write TODAY. Agents wanted.

**MEXICAN DIAMOND IMPORTING CO.**  
Dept. C LAS CRUCES, N. MEX.  
Exclusive Controllers of Mexican Diamonds for 18 years.

**YOU CAN WRITE for the MOVIES!**

PRODUCERS WANT—NEED—NEW IDEAS FOR MOTION PICTURE PLAYS—ATTRACTIVE PRICES PAID ON ACCEPTANCE

Send your ideas for film plots in ANY form for free and immediate examination. Not a correspondence course or school. We extend a special service to those who wish to turn their photoplays ideas into profits. Send NOW for our FREE booklet "FROM PHOTOPLAY PLOT TO THE SCREEN," which shows a WAY to aspiring writers.

**EARLE PHOTOPLAY STUDIOS**  
Suite 918F Earle Bldg., New York

**PIMPLY SKIN made WELL**

When a few applications of this wonder working lotion has cleared faces of **pimples, blackheads, acne eruptions** on the face or body, **enlarged pores, oily or shiny skin**, you can realize why **CLEAR-TONE** has been tested and approved in over **100,000 Test Cases.**

The simplicity of the treatment, **The Story of How I Cured Myself** are all explained in my free booklet. Write for your copy today and learn of the results gotten by thousands of men and women.

**E. S. GIVENS**  
223 CHEMICAL BLDG. KANSAS CITY, MO.

## An Easy Way to Remove Dandruff

If you want plenty of thick, beautiful, glossy, silky hair, do by all means get rid of dandruff, for it will starve your hair and ruin it if you don't.

The best way to get rid of dandruff is to dissolve it. To do this, just apply a little Liquid Arvon at night before retiring; use enough to moisten the scalp, and rub it in gently with the finger tips.

By morning, most, if not all, of your dandruff will be gone, and three or four more applications should completely remove every sign and trace of it.

You will find, too, that all itching of the scalp will stop, and your hair will look and feel a hundred times better. You can get Liquid Arvon at any drug store. A four-ounce bottle is usually all that is needed.

The R. L. Watkins Co., Cleveland, Ohio

(Ninety-three)

lifelike stroke. When she says: "I never want to see you again." He replies: "Call me up sometime."

So we have this simple, little story, told with an economy of effort—not only in scenes and portrayals, but also in the titles. It is complete and accurate. It is daring and subtle. It releases delicious moments of effervescent humor; moments finely balanced with pathetic commonplaces. For simplicity of treatment, for novel technique, for rich and rare suggestions, it is the greatest picture ever made. Indeed we will put it down as the simplest and most natural document that ever graced the screen.

A highly significant film, with not a gesture wasted, carrying a tale of selfish and unrequited love. It is told smoothly and with sound authority. Little trivialities are exposed here which have a world of meaning. Chaplin has kept faith with his public. He has credited that public with intelligence by giving them a picture, a subject perfectly comprehensible if the conventions would be forgotten. "A Woman of Paris" is a rare achievement—the biggest milestone in filmdom. It stands out like a beacon in a sea of film flotsam.

DANSE MACABRE

By FRANCIS LEE DAINGERFIELD

Puppets, Strings,  
Crazy Things  
Come sidling.  
From the Wings.  
Hand in hand,  
They dance a grand  
Saraband.  
Then One dies  
And crumples down,  
Another cries,  
Altho no sound,  
The others  
Swaying 'round.  
A dead leaf, lies,  
The stillest,  
On the ground.

QUESTIONING

By HELENE LEFAIVRE

By what strange unrest my soul is stirred,  
These ghosts of youthful hopes deferred  
Haunt my dreaming and waking hours  
Like faint ling'ring scent of dying flowers  
Borne on the breath of summer nights.

Can it be that Love is my crying need?  
Why should the Maker of Souls plant seed  
Deep in a woman's fertile heart  
Yet in beauty's warming sun deny her part  
So the precious gift at birth is lost—?

Or is it work for mind and hands  
I crave? Will not He who understands  
Thru the night-fog of my doubt, send  
light?

But Faith is my friend—Hope my serving  
knight,  
Bear on staunch heart, the dawn will  
come! . . .

**It's Fun Learning Cartooning This New Easy Way**

Uncle Sam's Good Luck

IT'S all like a fascinating game—this new home-study method of learning cartooning. You start with the basic principles of cartoon-making. Then you learn the little tricks of originating cartoon-ideas, the secrets of action, expression, and exaggeration. You progress rapidly through serious cartooning, comics, caricaturing, sport and animated cartooning until almost before you realize it you are drawing striking cartoons that SELL. Many students of this method have sold enough work while taking their courses to pay for them many times over!

## Over \$100 a Week

Learn cartooning this easy way. Never has the demand for cartoonists been so great. Today magazines, newspapers, advertisers and movies use them by the thousands. No matter how poorly you draw now, you can quickly qualify for one of the attractive positions in this fast-growing business.

Just think of earning \$3,000 to \$20,000 a year for this work that is play. Successful cartoonists often get \$25 to over \$100 for single cartoons. Then there is the joy of the work itself—the thrill of seeing your own cartoon-ideas in print.

## Send For Free Book

Mail coupon today for our handsomely illustrated book which is crammed full of up-to-date interesting facts about cartooning. It gives you an outline of the whole field of cartooning, describes the opportunities for you in this business, and explains in detail all about this new method which makes cartooning so pleasant to learn. Send for it today!

**WASHINGTON SCHOOL OF CARTOONING**  
Room 291, 1113-15th St. N.W., Washington, D. C.

Washington School of Cartooning,  
Room 291, 1113-15th St., N. W., Washington, D. C.

Please send me your Free Book on Cartooning, and details of your home-study method.

Name . . . . . (Please write plainly)

Address . . . . .

City . . . . . State . . . . .

If under 16, state age . . . . .

**Develops Bust Like Magic!**  
During the past 15 years thousands have added to their captivating glory of womanhood by using

**GROWDINA**  
for bust, neck or arm development  
Great Discovery of Parian beauty expert. Harmless, easy, certain results accomplished quickly. Marvelous testimonials of efficiency. Confidential proof and literature (sealed) on request. Write now. Miss Sophie Koppel, Suite 903, 503 Fifth Ave., New York

## High School Course in 2 Years

You can complete this simplified High School Course at home inside two years. Meets all requirements for entrance to college and the leading professions. This and thirty-six other practical courses are described in our Free Bulletin. Send for it TODAY.

**AMERICAN SCHOOL**  
Dept. H. 162 Drexel Av. & 58th St. ©A.S.1923 CHICAGO





### She Found A Pleasant Way To Reduce Her Fat

She did not have to go to the trouble of diet or exercise. She found a better way, which aids the digestive organs to turn food into muscle, bone and sinew instead of fat.

She used *Marmola Prescription Tablets*, which are made from the famous Marmola prescription. They aid the digestive system to obtain the full nutriment of food. They will allow you to eat many kinds of food without the necessity of dieting or exercising.

Thousands have found that the *Marmola Prescription Tablets* give complete relief from obesity. And when the accumulation of fat is checked, reduction to normal, healthy weight soon follows.

All good drug stores the world over sell *Marmola Prescription Tablets* at one dollar a box. Ask your druggist for them, or order direct and they will be sent in plain wrapper, postpaid.

**MARMOLA COMPANY**

239 Garfield Bldg., Detroit, Mich.

**FREE**   
**\$20** Fine Tone Musical Instruments

We have a wonderful new copyrighted system of teaching note music by mail. To first pupils in each locality we will give free a \$20 superb Violin, Tenor Banjo, Ukulele, Hawaiian-Guitar, Banjo, Mandolin, Banjo-Ukulele, Banjo-Mandolin, Cornet or Banjo-Guitar absolutely free. Also teach Piano and Organ. Very small charge for lessons only. Four lessons will teach you several pieces. Over 100,000 successful players. We guarantee success or no charge. Complete outfit free. Write today, Dept. 138. No obligation. Slingerland School of Music, 1815 Orchard St., Chicago, Ill.

## WE TEACH COMMERCIAL ART

Meyer Both Company, the largest Commercial Art Organization in the World, offers you an unusual opportunity for practical training. If you like to draw develop your talent. Study this practical course—taught by the nationally known Meyer Both Company, with twenty-two years success—who each year produces and sells to advertisers over 15,000 commercial drawings. Our teachers give you the double advantage of being instructors of proven ability, as well as artists in this widely known organization. Meyer Both Instruction is the difference between successful fact and experimental theory. Commercial Art is a highly paid, intensely interesting profession, equally open to men and women. Home study instruction.

Get Facts Before You Enroll in any School.

Ask the Advertising Manager of the leading newspapers in your city, anywhere in the United States, Canada, England or Australia about the Meyer Both Company—let them tell you about us. Write for our illustrated book "YOUR OPPORTUNITY"—for one-half the cost of mailing—four cents in stamps.

**MEYER BOTH COMPANY**

Department of Art Instruction

Michigan Ave. at 20th St., Dept 55, CHICAGO, ILL.

NOTE—To Art and Engraving Firms: Secure practical artists among our graduates. Write us.

## The Play of the Month

(Continued from page 46)

climax of the excitement of this supper, the prince retaliates brutally, and, as the tutor is about to strike his majesty, the princess steps between, calls the young man by his first name, and kisses him.

In the third act, reality—the reality of European courts and heavy-handed tradition—comes down on the impulsive princess and the courageous tutor. He realizes that there was the pity of a superior person in her kiss, and she knows what is expected of her. She accepts the marriage proposal of the prince, and the tutor goes away—honored but unweid.

Not what is called a happy ending, of course, but still an ending entirely "in character." Which carries us over into a consideration of the skill with which Molnar has selected and pictured his people. Every character of this play has a definite individuality, a real existence. The princess is the natural product of court life. She is superior and at the same time dominated by tradition. She is constrained by habit, and she has enough sincerity and a kind of warm understanding to tell the tutor of the trick and to flame into admiration for him—perhaps love—when he defies etiquette and the prince. But she is not a free soul. A marriage beneath her is not quite impossible, but it would be unhappy enough to make another play.

The tutor is a fine mingling of three qualities. All three come out at the supper. He is a plebeian by birth and training; he feels ill at ease in intimate relations with royalty. He is also a scholar and a scientist, and this devotion to a fine ideal shines out above the machine-made virtues of royalty. He is moreover

a man with poetry—which means heroism and exaltation—in his soul. The mingling and conflict of these three elements make it impossible for him to break down tradition. But, for the same reasons, he is not to be broken by it.

The other people in the play are as definitely defined. It happens that their limitations are so much more marked that they are all more or less amusing. Here comes the humor of the play. These royal figures are deliciously satirized. The mother whose great-grandfather was driven from his throne by Napoleon, and who always speaks of the great Corsican as "that man," and the prince who is solid and unimaginative, and thinks himself a humorist, these two are typical enough of the rest. If Bela Kuhn could have hired Molnar to lampoon plutocracy as well as royalty, Hungary might still be a red republic.

The significance of "The Swan" ought to be obvious from what I have written about it. Molnar has a healthy and Olympian view of this petty world of princes. He has a deep understanding of human nature. And he has such a sense of poetic exaltation—of the meaning in a single soul—that the play soars when the poet-tutor talks of the stars and each sovereign world, from shining Vega to John Doe.

These things might all be in "The Swan," and yet, if the author could not marshal them into a steady-moving procession he would have a poor play. If one element overbalanced or another got into the way at the wrong moment, the result would be disaster. Molnar is theatrically wise and skilful. Hence his play is crowned with the appeal of the stage.

## Morgan Goes to Panama

By GORDON MALHERBE HILLMAN

Dripping thru the dank swamps, swinging thru the dry,  
 With the shadows thick about them and the storm-winds  
 in the sky.

Surging up the stiff slopes from the ridges that they  
 crossed

March the men of Morgan; the Legion of the Lost!

Dark eyes gleaming in the crimson, in the gold  
 Of the ruddy-hearted lanterns that the burly bos'uns hold,  
 Dark swords clashing, ripping thru the grass  
 As the dark men, the tall men, the men of Morgan pass!

The dark swords thrusting and the black pikes hurled,  
 Gouging out a gateway across a Spanish world,  
 Where cannon crash and thunder and the smoke lies low  
 like frost

March the men of Morgan: the Legion of the Lost!



# The Celluloid Critic

(Continued from page 49)

The picture differs from others of its type because of its realistic strokes. Surely the Canadian Rockies have never been exposed as they are here. It marks the first time that an aeroplane has been used to photograph them, and the result is a collection of the richest snow scenes ever caught by a camera.

The story, however, gets going on a melodramatic tack, and is obvious and conventional. The law is not respected, so the most brutal of villains exploits his viciousness without stint, even going so far as kidnapping the girl who had flown to the Northwest to aid her brother, already in the bad man's clutches, and attempting to burn up the Spartan character who had accompanied her. She is stricken with snowblindness in her efforts to locate the goodly figure in a blizzard. And the winds blow, and the snow is heavy.

Louis Wolheim as the despicable brute establishes himself as one of the screen's foremost villains. He could give lessons to Ernest Torrence and Wallace Beery. Toward the finish when one may anticipate his death the story becomes hectic and loses some of its forcefulness, but it is a picture not likely to be forgotten in a hurry. Lionel Barrymore and Seena Owen comprise the other important members of the cast and give adequate performances. It's a pursuit—and capture—and rescue story, the plot shortcomings of which are overcome by the photographic appeal and the struggle against the elements.

ANY picture based upon a murder mystery may be reduced to terms of "Who Killed Cock Robin?" In this instance the vital question which occupies most of the witnesses and all the spectators is "Who Killed Andrew Prentice?" And so we have an adaptation of the stage play in "The Acquittal" (Universal); and with the death of Andrew in the first episode the witnesses take the stand and offer their testimony, which according to all accepted rules is worked out via the flashback treatment.

Of course the object of this type of story is to befuddle the mind, to guess at the real culprit while others are suspected. It is well developed and invites considerable suspense, and except for a large gap in the prosecutor's case, it manages to appear convincing. The murder was inspired thru jealousy on the part of a certain heir to keep the victim's estate from passing to his foster-

brother. It is acted in conventional style by a cast that does not distinguish itself. It will doubtless score with mystery lovers, being well constructed and charged with vital atmosphere.

IT is rare to find a successful picturization of a musical comedy, since the plot seldom carries enough substance to maintain one's interest for the best part of an hour. Take the words and music, not forgetting the ensemble, away, and there is very little left. Fortunately "Going Up" (Associated Exhibitors) is fortified with a substantial story, one which has gone thru three variations, first as a stage farce, then adapted to a musical score and finally emerging as a picture. And we catalog it as the best thing that has come Douglas MacLean's way since he co-starred with Doris May in "23½ Hours Leave."

It treats of a young author who is forced to live up to what he writes about, altho he has had no practical experience with his subject matter. As a result, he tries to avoid taking the air in a plane, and finally goes up as the easiest way out. Furthermore, there is a girl who has goaded him into being courageous.

A scintillating comedy this; one which is neatly dovetailed with romantic and adventurous high jinks, and which carries humorous moments in the majority of its scenes. It is treated in the best farcical manner; the players portraying their parts in all seriousness, as farce should be portrayed. The climax revealing the amateur aviator executing dare-devilish stunts, is rich in thrills and laughter, even tho MacLean employed a double. A bright idea which keeps the spectator on the alert.

"THE Bad Man" (First National), a rattling good satirical comedy, with a deal of swaggering melodrama upon the stage, is not so good in its picture version, principally because the director played too safe with the script. He evidently hadn't worked from a scenario, but from the original play itself, and so far as adaptations go, this one is unbeatable in its faithfulness.

Since the play depended entirely upon a smart line of dialog and revolved around a single character, it doesn't impress us with this dialog silenced, even tho Holbrook Blinn is present with his excellent panto-



Photograph of the hand of Miss Mildred McKinnis before and after just four nights wearing of the Magic Gloves.

## Like magic —these gloves whiten hands

Rough, reddened, work-worn hands made soft and white over-night!

Results Legally Guaranteed in Writing.

JUST think of it—putting on a pair of gloves for a night and finding your hands exquisitely white and soft! That is the magic of Dr. Egan's amazing medicated gloves!

No matter how red or how sallow or yellow or how deeply blotched with freckles or liver spots—no matter how rough or coarse or workworn your hands, the magic of these medicated gloves will turn them white and soft, fresh and young-looking.

Just one night's wear of these marvelous gloves is enough to convince you. After four or five nights you have a new pair of hands. The medicated fabric does the work. The gloves are impregnated with a marvelous solution perfected by the famous Dr. S. J. Egan. The medicated fabric when activated by the natural warmth of the hands has a peculiarly potent whitening and softening effect upon the hands. The hands become white—a charming, natural white. They become soft and smooth as velvet. And all so quickly, it is actually dumbfounding.

Dr. Egan's Magic Glove outfit consists of: One pair freshly medicated gloves; one jar Dr. Egan's Fore-Lax; one bottle Glove Mediator; and Dr. Egan's booklet, "The Care of the Hands"; all in neat container. The Fore-Lax is a special cream to apply before donning the gloves to open the pores of the skin for the action of the medicated gloves. The Glove Mediator is for restoring the potency of the gloves after a period of wear. Gloves may be worn at night while you sleep or during the day while doing your sweeping and dusting.

### Try the Gloves FREE

SEND NO MONEY—Just the Coupon

Try these gloves five nights FREE. Note the amazing transformation. Mark how

lovely your hands, how white and smooth. If in five days you are not more than delighted with the results notify us and your money will be promptly refunded in full. Written guarantee to this effect. Fill out and mail the coupon now. On delivery of the outfit pay the postman \$1.95 (plus postage). If apt to be out when postman calls send \$2 now. Address Dr. S. J. Egan, Dept. 91, 220 So. State Street, Chicago, Illinois.



DR. S. J. EGAN, Dept. 91, 220 So. State St., Chicago

Please send me (in plain package) for free trial, Dr. Egan's Complete Magic Glove Outfit for whitening and softening the hands. I will pay postman \$1.95 (plus postage) on delivery of the gloves. If I am not perfectly delighted with the change in my hands in 5 days, I may return gloves and get my money back in full. (If you prefer, send \$2 now and the complete outfit will be mailed prepaid.)

Name.....

Address.....Glove Size.....



## HOW TO BEAUTIFY THE EYELASHES

### Liquid Make-up the Best

Every girl can now have those long, thick, lustrous, sweeping eyelashes which add so much to beauty, if she wants them.

All she has to do is to apply a new liquid make-up which darkens them instantly, making them look nearly twice as long and heavy as they really are. This liquid is waterproof and will not rub off or smear. It is applied in an instant and is beneficial to the lashes, as it contains a natural oil which stimulates their growth. This new make-up which is used by society women and screen favorites everywhere, is called Lashbrow Liquid.

#### FREE TRIAL

For introductory purposes we will send you free a generous supply of Lashbrow Liquid. And we will include a trial size of another Lashbrow product, Lashbrow Pomade, which quickly stimulates the growth of the brows and lashes. Clip this announcement and send it at once to Lashbrow Laboratories, Dept. 231, 37 West 20th Street, New York City. Enclose 10 cents to cover cost of packing and shipping.

#### LEARN

## Movie Acting!

A fascinating profession that pays big. Would you like to know if you are adapted to this work? Send 10c for our Twelve-Hour Talent Tester or Key to Movie Acting Aptitude, and find whether or not you are suited to take up Movie Acting. A novel, instructive and valuable work. Send dime or stamps today. A large, interesting, illustrated Booklet on Movie Acting included FREE! FILM INFORMATION BUREAU, Sta. N., Jackson, Mich.

## 21 Jewel Burlington



Adjusted to the Second—Temperature—Ischronism—Positions—21 Ruby and Sapphire Jewels—Cased in a 25 year Gold Strata Case. Only \$1 down will bring you this masterpiece. Write today for free booklet.

**Down** Burlington Watch Company  
19th St. & Marshall Blvd., Dept. 12-71 Chicago, Ill.

### GROW TALLER!



**INCREASE YOUR HEIGHT**  
Develop your Physical Beauty. Natural, simple method. Will increase your height and improve your appearance. Write for Free Booklet. Dept. D.

THE NATURAL METHOD BUREAU, Atlantic City, N. J.

### DON'T WEAR A TRUSS

#### BE COMFORTABLE—

Wear the Brooks Appliance, the modern scientific invention which gives rupture sufferers immediate relief. It has no obnoxious springs or pads. Automatic Air Cushions bind and draw together the broken parts. No salves or plasters. Durable. Cheap. Sent on trial to prove its worth. Beware of imitations. Look for trade-mark bearing portrait and signature of C. E. Brooks which appears on every Appliance. None other genuine. Full information and booklet sent free in plain, sealed envelope.

BROOKS APPLIANCE CO., 220 State St., Marshall, Mich.

## SELL YOUR SPARE US TIME

You can earn \$15 to \$50 a week writing show cards in your own home.—No canvassing.—A pleasant profitable profession easily and quickly learnt by our new simple graphic block system. Artistic ability not necessary.—We teach you how, and supply you with work—Distance no object. Full particulars and booklet free.

**WILSON METHODS LIMITED—DEPT. 5-M**  
64 East Richmond, Toronto, Canada.

mine as the figure of the title—a burlesque of Villa. We miss his insolent speech, and subtitles are ineffective in establishing the vigor and color of the spoken words. The audiences at the play kept it going for a season or three, and they laughed uproariously. As we viewed the silent version, the audience didn't indulge in any spontaneous outburst of laughter.

There are no departures from the play. There is very little movement, so it impresses us as a picture of illustrated captions. Blinn gives a cameo performance as the bandit who had to kill a man twice to straighten out the marital difficulties and erase the option. Fair enough if you haven't seen the play.

**W**E find "The Eternal Three" (Goldwyn) to be a curious concoction, as any picture of Marshall Neilan's must be cataloged these days. He can take the most serious subjects and treat them in such an unconventional manner that they defy description. His newest essay just misses being a compelling document in that he eliminates the realities—the humanities—to frolic around in hokum fields. He mixes up a serious tale of a surgeon's devotion to his duty and profession with some harum-scarum goings-on concerning a sophomore youth who has a congenital weakness for playing at love with every woman with whom he comes in contact.

This fledgling is the adopted son of the surgeon and for the purposes of the story he intrigues his foster-father's young wife to forget her marital obligations. Her alibi is the familiar one of neglect on the part of the husband. The story is wild and unconvincing in its development. And Neilan appears to be kidding the idea and his public. He ushers in a melodramatic climax which shows the surgeon operating on the youth's brain. The conflict presents the man of medicine in a mental storm—whether to allow the knife to slip or be faithful with humanity. And he follows the ethics of his profession. A beating of the youth with a horse-whip by the surgeon aided and abetted by two boys whose sisters have been dishonored closes this weird contraption.

Hobart Bosworth is the surgeon and plays the rôle in heavy, dramatic fashion. Claire Windsor plays the wife and seems out of character; while Raymond Griffith as the scape-grace bounder gives a highly nervous performance. Bounders never bound, but Griffith is the exception. He does a deal of ground and lofty tumbling.

**"T**HE Eternal Struggle" (Metro) is a melodrama of the Canadian Northwest which shows a faint note of variety involving the redcoat who gets his man. The Mountie gets him in the first reel. But wait—the picture is not over. He has to get the girl, too, and because it looks as if she had killed the scoundrel who would seduce her, she flees to the far North Country, with the redcoat in pursuit. Villainy stalks afoot in this simple melodrama, stalks in the personality of Wallace Beery, who is the ambassador of the above-mentioned attempt at seduction. When Beery is found dead, the Mountie starts forth to capture her.

The story carries some tedious moments, but interspersed here and there are a few picturesque exteriors, a thrill when the lovers are seen shooting down a rapids in a canoe, and a colorful interpretation as rendered by Renée Adorée as the tempestuous wildflower of the woods. Moderately interesting.

**A** Mississippi River steamboat melodrama, is "Cameo Kirby" (Fox), conceived and executed along obvious lines—with Southern honor at stake—as it has always been at stake whenever gamblers get together on the Father of Waters. Booth Tarkington and Harry Leon Wilson have not improved on Mark Twain, but what they fashioned carries vitality and color. Passing by its arguments, which are contested by an honest gambler rushing to the defense of the familiar colonel, suh, who has been victimized by a crook at cards—and who emerges successfully from a duel to win the old gentleman's daughter, we offer its merits in a picturesque atmosphere—a steamboat race, and some colorful figures.

John Gilbert plays the tempestuous youth of honor with all the accepted qualities of the Southerner, and Alan Hale is good as the trickster. Not new, this opus, but withal, vigorous and interesting.

**J**ACK LONDON'S story, "The Call of the Wild" (Pathé), introduces a new canine actor in Buck, a St. Bernard, who like his more famous contemporaries succeeds in lending vitality to a simple yarn which might have been lost had it been interpreted thruout by actors of the human family. It's a tale of dog psychology—of a dog who discovers his character, his strength and power, and proceeds to use these qualities for his own maintenance and that of the master who spared the whip. The scenes are mostly elemental, with Buck and his



fellows mushing thru the snow. Comes a time when he exacts vengeance by tossing a primeval brute over the cliff. A well-coached dog, this Buck, a dog who acts with praise-worthy naturalness. The frozen spaces are well suggested.

THE last word in unadulterated hokum is exposed in the film conception of Paul Dresser's song of yesterday, "On the Banks of the Wabash" (Vitagraph). The rustic setting of new-mown hay is replaced by the typical movie background which has inspired most of our directors ever since they attempted to record life in the hinterland. Consequently we have the general store, with all the antiquated types; and to carry out the obvious design, there is depicted a sad, sad tale of unrequited love—balanced by syrupy drops of sentiment—the whole of which is touched off with a movieish climax showing a Wabash back-wheeler on fire.

It's of the vintage of 1887—in design, execution and detail—and we would like to know what the city fellow's Rolls-Royce is doing in such a moldy setting. Old-fashioned in every department and good for a laugh—so theatrical is its hokum—so crude and artificial its plot. Naturally the portrayals are exaggerated. However, the song will endure.

## Current Stage Plays

(Continued from page 8)

"The Crash," a melodrama by Lincoln J. Carter and Ralph Kittering, produced exclusively for the road.

"The Dancing Girl," Song and dance.

"The First Year," a comedy about "breakers ahead" on the honeymoon.

"The Fool," a drama about a minister who tries to follow the life of Christ in modern locale.

"The Gingham Girl," Good comedy and better music.

"The Good Old Days," a prohibition divertissement.

"The Heart of Paddy Wack," with the old favorite, Chauncey Olcott.

"The Music Box Revue," Extravagant in girls, costume and song.

"The Nervous Wreck," an Owen Davis farce. Second company.

"The Old Soak," a play on the order of "Lightnin'." With Harry Beresford, the lovable inebriate.

"The Passing Show," as usual a gorgeous revue.

"The Perfect Fool," Edwin Wynn making it perfect.

"Thumbs Down," A somewhat wild but amusing mystery play.

"Two Fellows and a Girl," typical Cohan comedy-drama.

"Up the Ladder," a drama concerning the newly married and their extravagance.

"Wang," with the arch comedian, De Wolf Hopper, a charming revival.

"Whispering Wires," a mystery play that makes the flesh creep.

"Wildflower," which has a delightful musical score. Second company.

"You and I," a society comedy, wherein a career is sacrificed to matrimony.

## Hollywood Impressions

By ALAN CROSLAND

Eastern Picture Director, who, in filming "Three Weeks," is seeing Hollywood for the first time.

A HUNDRED restaurants and only two hotels, thus proving that actors would rather eat than sleep.

World-famous actors attired in old clothes, and never-heard-of extras faultlessly attired.

Citizenry staring open-mouthed at a comedy company working in the street, and failing to notice Gloria Swanson driving by.

Actors, hoping they'll be recognized.

Schoolgirls, hoping they'll be mistaken for actresses.

Actresses, hoping they'll be mistaken for schoolgirls.

The largest collection of fine automobiles and the largest collection of bad streets in the world.

Directors discussing automobiles while waiting for mechanics, who are discussing the future of motion pictures.

School teacher, dining with friend in Hollywood Hotel, telling friend in loud voice that she has signed for William de Mille's next picture, and William de Mille, seated at next table, saying nothing.

Word "terrible" being used in connection with acting of Douglas Fairbanks, Charlie Chaplin, Mary Pickford, Pola Negri, the Talmadges, Conrad Nagel, Blanche Sweet and twenty-seven other stars during soup course at Montmartre.

Woman newspaper correspondent from Little Rock, Ark., seeing director embrace actress-wife and deciding to write article on wickedness of Hollywood.

Two hundred and thirty-six girls arriving in Hollywood prepared to become stars by "paying price" but can't find anybody to give them quotations on price.

Lady who was mistaken for Claire Windsor being mistaken for Dale Fuller at corner of Hollywood and Cahuenga.

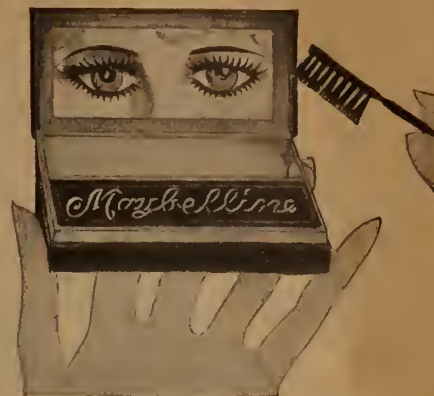
Authors arriving in Hollywood to uplift pictures.

Authors leaving Hollywood for same reason.

Seven oily-haired successors to Valentino start back to Mexico City daily.

Producers telling "Wampas" that publicity department is most important of entire studio.

Prospective screen heroes trying to decide whether "Lionel" or "Wyndham" will look best on the 24-sheets.



## How to Beautify Your Eyes in One Minute

Just a wee touch of "MAYBELLINE" and your eyebrows and lashes will appear naturally dark, long and luxurious. Instantly and unforgettably the eyes appear larger, deeper and more brilliant. The remarkable improvement in your beauty and expression will astonish and delight you. "MAYBELLINE" is different from other preparations, that is why it is the largest selling eyelash beautifier in the world. It will not spread and smear on the face or make the lashes stiff. Each dainty box contains brush and mirror. Two shades, Brown for Blonds, Black for Brunettes. Purchase a box of "MAYBELLINE", use it once and you will never be without it again. 75c at your dealer's or direct from us, postpaid. Accept only genuine "MAYBELLINE" and your satisfaction is assured. Tear out this ad now as a reminder.

MAYBELLINE CO., 4750-56 Sheridan Road, CHICAGO

## WHAT KIND OF A MAN ARE YOU?



Are you strong, healthy, vigorous, filled with pep and vitality? Or are you weak, thin, nervous—an apology for a real man—afflicted with Constipation, Indigestion, Vital Depletion, or other ills caused by bodily neglect and abuse?

No matter what your condition, or what caused it, you can revive your flagging powers, and gain perfect Health, Strength and Vitality. I guarantee it.

I have helped thousands. I can help YOU. Send for my great FREE BOOK, "Promotion and Conservation of Health, Strength and Mental Energy." It's a man-builder and a life-saver. Send ten cents to cover postage.

Lionel Strongfort  
Physical and Health Specialist  
Dept. 1347, Newark, New Jersey

**BLUE WHITE Luxite Diamond**  
If you can tell it from a Diamond Send it Back!

**1 CARAT RINGS \$2.98.** Not one diamond in a thousand has the blue, dazzling brilliancy of "Luxite Diamonds." They're PERFECT: few diamonds are! Stand acid and all other tests. Only experts can tell you haven't paid \$150.00.

Hand engraved solitaire ring 14K gold \$5., guaranteed!

**DON'T SEND A PENNY!** Send only name, address and paper strip which fits end to end around finger. When ring comes deposit only \$2.98 with postman. We pay postage! Money back if not delighted.

Beautiful full-size BAR PIN, set with Luxite Diamonds, platinum finish, free with ring.

**GARFIELD IMPORTING CO.,** 3839 ROOSEVELT RD., Dept. 609-A CHICAGO

**\$3 DOWN Brings you a Genuine UNDERWOOD TYPEWRITER**

**10 DAYS FREE TRIAL** Your \$3.00 nonconditionally returned if at end of 10 days you are not satisfied with this late model UNDERWOOD typewriter rebuilt by the famous Shipman Ward process.

**GREAT PRICE SAVING** Direct to you from the largest typewriter factory in the world by our money saving methods.

**EASY MONTHLY PAYMENTS** So small that you will not notice it while you enjoy the use of this wonderful machine.

**FREE BOOK OF FACTS** Explaining Shipman Ward's wonderful system of rebuilding typewriters and also valuable information about the typewriter industry both instructive and entertaining.

**Act Today! Mail Coupon**

**5 Year Guarantee**

Shipman Ward Mfg. Company  
2031 Shipman Building  
Montrose & Ravenswood Aves., Chicago

Please send me a copy of your free book of facts, explaining bargain offer.

Name.....  
St. and No.....  
City..... State.....





SAY "BAYER" when you buy. Insist!

Unless you see the "Bayer Cross" on tablets, you are not getting the genuine Bayer product prescribed by physicians over 23 years and proved safe by millions for



Colds	Headache
Toothache	Rheumatism
Neuritis	Lumbago
Neuralgia	Pain, Pain

Accept only "Bayer" package which contains proper directions. Handy "Bayer" boxes of 12 tablets—Also bottles of 24 and 100—Druggists. Aspirin is the trade mark of Bayer Manufacture of Monoaceticacidester of Salicylicacid

**FREE Marvo**  
BEAUTY BOOKLET  
explaining how the FAMOUS MARVO LIQUID SKIN PEEL PREPARATION removes all surface blemishes, Freckles, Pimples, Blackheads, Eczema, discolorations, etc. Wonderful results proven. **GUARANTEED** absolutely Faintless and Harmless. Produces healthy new skin as Nature intended you to have. Write NOW before you turn this page—for full details and free "MARVO BEAUTY BOOKLET."  
Marvo Beauty Laboratories, Inc., 1658 B'way, Dept. 112, N.Y.

**WRITE FOR THE MOVIES**  
Ideas for moving picture plays wanted by producers. Big prices paid for accepted material. Submit ideas in any form at once for our immediate examination. Or write for FREE PHOTOPLAY BOOKLET and details of our service to Authors.  
**BRISTOL PHOTOPLAY STUDIOS**  
Suite 601F Bristol Building, New York

**Shapeliness**  
is easily acquired by reducing disfiguring fat in any part of the body of MEN OR WOMEN, by a few minutes' daily use of the famous invention—  
**DR. LAWTON'S GUARANTEED FAT REDUCER**  
It performs a gentle, deep-rooted massage, wherever applied, which disintegrates ugly fat, and only where you wish to lose. This waste matter is then carried out of the body through the organs of elimination.  
**The Reduction Is Permanent!**  
You can reduce from 1 to 100 pounds. No medicines, starvation diet or exercise. Used and recommended by thousands of men and women. Endorsed by physicians. Dr. Lawton's Guaranteed Fat Reducer is made of soft rubber and weighs but a few ounces. Not electrical.  
**Results are Positive!**  
Reducing results must show in eleven days or you may return the Reducer complete and receive back your full purchase price. This is Dr. Lawton's positive guarantee. Sent C. O. D. in plain sealed wrapper, or, if you prefer, remit \$3.75 plus 20 cents for postage. Send for your Fat Reducer today. Remember, it is guaranteed.  
**SPECIAL PRICE \$3.75**  
SENT C. O. D.  
**DR. THOMAS LAWTON, 19 W. 70th St., Dept. A-403, New York City**

## New Books In Brief Review

(Continued from page 77)

can be profitably skipped in the collection by anyone who is seeking the wholesome luxury of relaxation and care-free entertainment.

To a public endued with a levy of expressionistic novels, "The City of Lilies" by Anthony Pryde and R. K. Weekes (*Robert M. McBride & Company*) comes as refreshing diet.

You can open the book at any page, begin at any paragraph and be plunged at once into deep intrigue and all-absorbing love that transports you to that land which could only be the setting of Neuberg, with its thousands of white lilies gold-tongued and heavy-scented—Bohemia.

"The City of Lilies" is of the Zenda type of story seasoned with the paprika of modern socialism. It carries a wealth of characters on its swift tide: the exotic Heinrich, the hereditary prince, who gives and takes liberties with his subjects when in humor and takes life as readily when out of humor; the Princess Margaret, his wife, who shrinks from him and loves his Chancellor, and is yet of old-fashioned purity; Rupert Hautrive, the English Chancellor, created Comte de Luc for his services, and devoted to Margaret with a like unsullied love; Valentin, the mysterious, who lives in an underground cellar and directs the threatening force which is working toward socialism; Mercedes, his love, and a dancer who does not scruple at using any means at hand to gain Valentin's purpose, and numerous minor characters who tho playing small rôles become living personalities.

The plot, impregnated with swirling, small intrigues, works swiftly up to a stirring climax with a surprise ending and finishes on the only key that would be in keeping with an idealistic romance—happiness.

In "The Road to Calvary," by Alexey Tolstoy, son of the great Tolstoy, translated by Mrs. R. S. Townsend (*Boni and Liveright*), the crust of Petersburg's brilliant night life and sensuous ante-bellum days is broken into and the distraught spirits of the real people under the skin are laid bare. Life on the surface shows hideous in self-indulgence and sexual debaucheries; warped philosophies and shocking extravagances, yet an analysis yields an unrest of the soul which is responsible for the casting aside of protective inhibitions.





... Yes, it was stupendously odd and it was incontestably wrong, but this impulsive girl felt nearer contentment than she had felt for months—speeding thru the night with a young man unknown to her . . . and of lawless repute . . .

## *Should a Flapper Be a "Pick-up"?*

**T**WILIGHT, STARLIGHT—and the night to follow—and two of them, a young roysterer and a waitress he had met in a roadhouse—rushing thru a shimmering world—there was a little tussle their hands met and contended. He let go his clutch. "All right—keep the bottle," he said, "I demand payment better than a drink."

**H**AD HI DAGGETT FOLLOWED DOLLY, the waitress, when she escaped from him, he would have been astounded to see her entering the deserted De Bossert estate, for he did not know that Dolly was hiding her royal lineage under a maid's apron.

**T**HIS IS ONE of the intriguing situations that Dana Gatlin uses in "Thistledown," a serial story of six instalments that is now appearing in MOTION PICTURE MAGAZINE. It is a story in which you or your girl chum could fit the leading rôle, it is so human, so true to life; yet it deals with thrilling adventure and it holds you in a frightening suspense. Dolly dares the movies and those who prey on movie stars. She gambles with Fate.

Be Sure Not To Miss

## *“Thistledown”*

By DANA GATLIN

In the

February Motion Picture Magazine

On the News-stands January first



# COLGATE'S

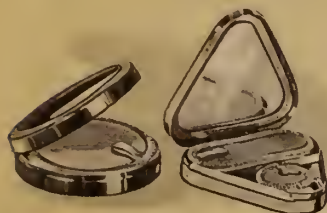
*Gifts that are*

*sure to please*

## Colgate's Compacts

"Mingling light and fragrance"—SHELLEY

Here are two jolly ones—powder alone or rouge and powder. Ebony black, golden border. Can be monogrammed at slight cost.  
Round \$1.00. Diamond \$1.25



## Colgate's Cha Ming

"Ever charming, ever new"—JOHN DYER

Silver boughs, blossom laden; sparkling dew; a Chinese temple against a vivid sky. Of these Cha Ming speaks with its exotic fragrance—Cha Ming indeed.

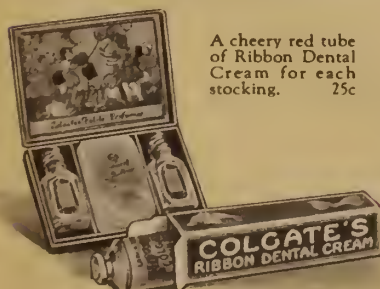
\$1.00, \$1.50, \$2.00



## Perfume for Youngsters

"I made a nosegay"—SHELLEY

Miniature vials of gathered fragrance. Four little bottles all in a row, or two with a small cake of Cashmere Bouquet Soap. 40c



A cheery red tube of Ribbon Dental Cream for each stocking. 25c



**Merry Christmas**

WE pass on to you Oliver Wendell Holmes' opinion that memory, imagination, old sentiments and associations are more readily stirred by a fragrance than by almost any other means. The pleasure of a Colgate gift, with its fragrant loveliness, will stir the memory and live in sentiment long after the gift itself has yielded its last precious remnant.

COLGATE & CO.



Her monogram can be engraved at slight cost by your jeweler.

## Florient Combination

"A box where sweets compacted lie"—HERBERT

A trio, Florient scented—Powder, Rouge, Extract. With these, one may sally forth serene. Varied in the uses of its contents. Harmonized in scent. A gift box de luxe. \$2.50

## Other Suggestions

For Her: Charming fragrances; Monad Violet—Orchis—Eclat. Gift boxes of Colgate's toiletries all scented alike—Charmis Cold Cream, Cha Ming Powder, dainty soaps, powders and creams. For Him: Rapid-Shave Cream or "Handy Grip" Stick—Lilac Imperial so refreshing—Colgate's Talc—Cashmere Bouquet or Coleo Soap.

At Your Favorite Store

## Colgate's Cashmere Bouquet

"a nosegay of culled flowers"  
—DE MONTAIGNE

Verbena, mignonette, lavender; these does the fragrance of Cashmere Bouquet suggest. In favored toilet soap or in dainty extract.

Soap (3 cakes) 70c. Extract \$1.50



## Men's Gift Box

"—now my task is smoothly done"—MILTON

A gift that will find immediate use. Shaving Cream or "Handy Grip", Toilet Water, Coleo Soap. A distinctly masculine affair.

\$1.50



## Colgate's Florient

"And a thousand fragrant posies"  
—MARLOWE

Golden sunshine, silver seas and breeze-kissed flowers—breathing the languid soul of the Orient—Florient. Extract \$1.00 to \$10.00  
Toilet Water \$1.50



GIVE

COLGATE

GIFTS



MAY

24

25¢

# CLASSIC

PICTORIAL of SCREEN AND STAGE



Dorothy Gish

A BREWSTER PUBLICATION





But underneath everything that was said, or wasn't said, seemed a thrumming of wings. The air was so thick and a-flutter it seemed hard to breathe. "Am I falling in love?" she wondered, and was terrified

## *Are You Fooling Yourself?*

ARE YOU ONE OF THOSE THOUSANDS of girls who run away from home each year—or who want to run?

DOLLY CLAIBORNE WAS A REBEL, TOO—she thought she showed character by running away to the movies.

WHAT DOLLY REALLY WANTED WAS THE SAME thing you want—adventure—excitement—young love.

DOLLY GOT ALL SHE WAS ANGLING FOR, and more—then she found out—she was soft and weak inside.

SHE HAD MISSED THE GREATEST THING in life—she tried to turn back. But wasn't it too late?

Read the Story for Yourself—You Cannot Afford to Miss it

## *“Thistledown”*

DANA GATLIN'S SERIAL STORY

In the

---

---

# June Motion Picture Magazine

On the News-stands May First

---

---



# Waist and Hips Reduced With New Girdle Worn Instead of Stiff Corsets

Makes you look inches thinner the moment you put it on and actually removes fat all the while you wear it. Dieting, Exercise, Pills and Self-Denials unnecessary.

**N**O matter how large your waist or how bulging your hips—no matter how many other methods have failed to reduce your excess flesh—here at last is a remarkable new flexible girdle that is guaranteed to improve your appearance at once and to reduce your waist and hips “almost while you wait!”

No wonder it is being hailed with delight by the thousands of women who want to look youthfully slender again. For with the Madame X Reducing Girdle you don't have to wait till the fat is gone to appear slim and youthful. The instant you put on this new kind of girdle the bulky fat on the waist and hips seem to vanish, the waistline lengthens, and your body becomes erect, graceful, youthfully slender! And then—with every step you make, with every breath you take, with every little motion, this new kind of girdle gently massages away the disfiguring, useless fat—and you look and feel years younger!

## Actually Reduces Fat Quickly—Pleasantly

Think of it—no more heart-straining exercises—no more disagreeable starving diets—no more harmful medicines—no more bitter self-denials—no more stiff, uncomfortable corsets! The Madame X Reducing Girdle ends all need of that forever! The moment you put it on you look inches thinner! And best of all, it actually makes fat vanish with marvelous rapidity—while you walk, play, work or sleep—and yet does it so gently you hardly know you are wearing it.

## Can Be Worn as a Corset All Day Long

Don't confuse the Madame X Reducing Girdle with ordinary belts or stiff corsets. It's radically different! It doesn't merely draw in your waist and make you appear more slender—it actually takes off flesh—gently, pleasantly, surely. Can be worn all day instead of a stiff corset and gives you, with comfort, Fashion's straight boyish lines! At last you can wear all the stylish clothes you want without worrying about your figure.

## Produces Same Results as an Expert Masseuse

The Madame X Reducing Girdle is built upon scientific massage principles which have caused reductions of 5, 10, 20, even 40 pounds. Made of the most resilient Para ruhher—especially designed

for reducing purposes—and is worn over the undergarments. Gives you the same slim appearance as a regular corset—and without any discomfort. Fits as snugly as a kid glove—has garters attached—and so constructed that it touches and gently massages every portion of the surface continually! The constant massage causes a more vigorous circulation of the blood, not only through these parts, but throughout the entire body! Particularly around the abdomen and hips, this gentle massage is so effective that it often brings about a remarkable reduction in weight in the first few days.

## Makes You Look and Feel Years Younger

Those who have worn it say you feel like a new person when you put on the Madame X Reducing Girdle. You'll look better and feel better. You'll be surprised how quickly you'll be able to walk, dance, climb, indulge in outdoor sports.

Many say it is fine for constipation, which is often present in people inclined to be stout. For besides driving away excess flesh the Madame X Reducing Girdle supports the muscles of the back and sides, thus preventing fatigue, helps hold in their proper place the internal organs which are often misplaced in stout people—and thus brings renewed vitality and aids the vital organs to function normally again.

## Free Booklet Tells All

You can't appreciate how marvelous the Madame X Reducing Girdle really is until you have a complete description of it. Send no money in advance—just mail the coupon and learn all about this easy and pleasant way to become fashionably slender. Mail the coupon now and you'll get a full description of the Madame X Reducing Girdle and our reduced price special trial offer. The Thompson-Barlow Co., Inc., Dept. G-205, 404 Fourth Ave., New York.

### Look Slender While Getting Slender



Without Girdle      With Girdle  
Improves your appearance instantly—works for you constantly every second of the day to reduce your excess fat.

### WARNING

Patents have been applied for covering the essential features of the Madame X Reducing Girdle and all infringers will be prosecuted to the full extent of the law.



*The Patented Open Front Insures Perfect Comfort While you Sit, Work or Play. And the Special Lacing Makes the Girdle Easy to Adjust as You Become More Slender.*

THE THOMPSON-BARLOW CO., Inc.,  
Dept. G-205, 404 Fourth Ave., New York

Please send me, without obligation, free description of the Madame X Reducing Girdle and also details of your special reduced price offer.

Name .....

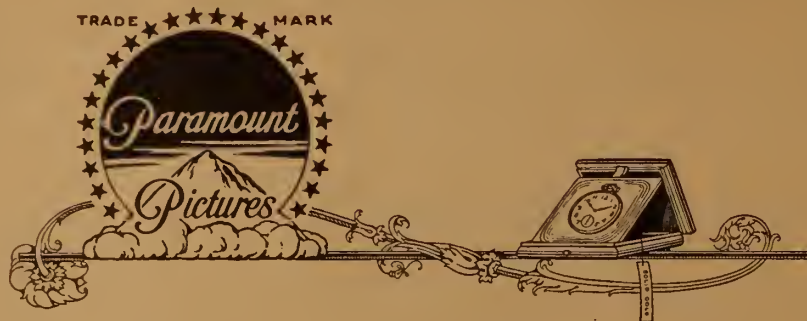
Address .....

City.....State.....

# Madame X Reducing Girdle

Makes You Look Thin While Getting Thin





THE label or price tag on a watch may claim that the watch is gold, but the shrewd buyer looks for the carat mark.

The title of a Picture is its label, but the carat mark is *Paramount*, authorized by the greatest number of the greatest pictures. Two recent examples are James Cruze's "The Covered Wagon" and Cecil B. De Mille's "The Ten Commandments."

*"If it's a Paramount Picture it's the best show in town"*

Behind the title  
look for the name

# Paramount Pictures

## NEW PARAMOUNT PICTURES

*Produced by Famous Players-Lasky Corporation*

Adolph Zukor and Jesse L. Lasky present

### "THE STRANGER"

A JOSEPH HENABERY Production with Richard Dix, Betty Compson, Lewis Stone and Tully Marshall. From the story "The First and the Last," by John Galsworthy. Written for the screen by Edfrid Bingham.

Adolph Zukor and Jesse L. Lasky present

### Kate Jordan's "THE NEXT CORNER"

A SAM WOOD Production with Conway Tearle, Lon Chaney, Dorothy Mackaill, Ricardo Cortez and Louise Dresser. From the novel and play by Kate Jordan. Written for the screen by Monte Katterjohn.

Adolph Zukor and Jesse L. Lasky present

CECIL B. DeMILLE'S Production "TRIUMPH" With Leatrice Joy, Rod La Rocque, Victor Varconi, Charles Ogle, Julia Faye, Theodore Kosloff, Robert Edeson, Zasu Pitts, George Fawcett and Raymond Hatton. Screen play by Jeanie Macpherson. Founded on the story by May Edginton.

Adolph Zukor and Jesse L. Lasky present

### "THE BREAKING POINT"

A HERBERT BRENON Production. By Mary Roberts Rinehart. With Nita Naldi, Patsy Ruth Miller, Matt Moore, George Fawcett. Adapted by Julie Herne and Edfrid Bingham.

Adolph Zukor and Jesse L. Lasky present

### "ICE BOUND"

A WILLIAM deMILLE Production of the Pulitzer prize play by Owen Davis. With Richard Dix and Lois Wilson. Screen Play by Clara Beranger.

Adolph Zukor and Jesse L. Lasky present

### "A SOCIETY SCANDAL"

Starring GLORIA SWANSON. An ALLAN DWAN Production. From the play by Alfred Sutro. Adapted by Forrest Halsey.

Adolph Zukor and Jesse L. Lasky present

### "THE FIGHTING COWARD"

A JAMES CRUZE Production with Ernest Torrence, Mary Astor, Cullen Landis, Phyllis Haver, Noah Beery. By Booth Tarkington. Adapted by Walter Woods.

Adolph Zukor and Jesse L. Lasky present

### "THE DAWN OF A TOMORROW"

A GEORGE MELFORD Production. By Frances Hodgson Burnett. With Jacqueline Logan, David Torrence and Raymond Griffith. Adapted by Harvey Thew.

Adolph Zukor and Jesse L. Lasky present

### "THE CONFIDENCE MAN"

Starring THOMAS MEIGHAN. By L. V. Erskine. Adapted by Paul Sloane. Directed by Victor Heerman.





# CLASSIC

SCREEN AND STAGE PICTORIAL

A BREWSTER PUBLICATION

Vol. XIX

MAY, 1924

No. 3

## COVER PORTRAIT—DOROTHY GISH

Painted by E. Dahl from a photograph by Edwin Bower Hesser

	PAGE
Movie Motivation.....	Ruth Colby 11
Sigrid Holmquist, A picture page.....	12
Once Upon a Time, Girls were modest and shy.....	13
"Out, Damned Spot!" The scourge of the movies, a discussion of Kleig Eyes.....	Dorothy Donnell 14
"Wonder What a Movie Star Thinks About?".....	17
All the Sheiks of Araby Aren't enough for the movie trade.....	18
The Last of the Tudors, Famous Heroines No. 8. Posed by Clare Eames.....	19
The Man You Love To Hate, A phrase that deserves immortality.....	Jim Tully 20
All the World Loves a Dancer, A double spread picture page.....	22
This Cosmic Urge, An essay on love.....	Lewis Stone 24
Foreign Films, European studios at a glance.....	Cineman 26
Beware the Woman: A gipsy tale.....	Patricia Cork Dugan 29
Nightfall, A picture and a poem.....	Barbara Hollis 33
"Unquenchable Ardor, Pitying, Wise—" An interview with Barbara La Marr.....	Helen Ferguson 34
The Princess In a Fairy Tale.....	37
Hollywood Homes No. XIX, Antonio Moreno's.....	39
The Photographer Takes the Stage, The theatrical season in pictures.....	43
The Play of the Month, Is "Outward Bound".....	Kenneth Macgowan 46
The Picture of the Month, Is "America".....	Laurence Reid 47
The Celluloid Critic, Mr. Reid goes to the movies.....	48
Iris In, Pertinent and impertinent screen chatter.....	H. W. Hanemann 51
Flashes From the Eastern Stars, Of the stage, on the screen.....	Caught by the Editor 52
Sakr-El Bahr, The Sea Hawk.....	55
A Society Scandal, Gloria Swanson's picture fictionized.....	Norman Bruce 56
A Celestial Group.....	John Decker 61
Classic Considers—The great and the near great.....	63
The Hollywood Boulevardier Chats.....	Harry Carr 64
The Movie Encyclopædia.....	By the Answer Man 70

Subscription \$2.50 per year, in advance, including postage, in the United States, Cuba, Mexico and Philippine Islands. In Canada \$3.00; Foreign Countries \$3.50 per year. Single copies 25 cents postage prepaid. United States Government stamps accepted. Subscribers must notify us at once of any change in address, giving both old and new address.

PUBLISHED MONTHLY BY BREWSTER PUBLICATIONS, INC., at 18410 JAMAICA AVE., JAMAICA, N. Y.

Entered at the Post Office at Jamaica, N. Y., as second-class matter, under the act of March 3rd, 1879. Printed in U. S. A.

Eugene V. Brewster, President and Editor-in-Chief; Duncan A. Dobie, Jr., Vice-President and Business Manager; George J. Tresham, Circulation Director; L. G. Conlon, Treasurer; E. M. Heinemann, Secretary.

EXECUTIVE and EDITORIAL OFFICES, 175 DUFFIELD ST., BROOKLYN, N. Y.

Copyright, 1924, by Brewster Publications, Inc., in the United States and Great Britain.

Susan Elizabeth Brady.....	Editor
Adele Whitely Fletcher.....	Managing Editor
Harry Carr.....	Western Representative
A. M. Hopfmuller.....	Art Director

CLASSIC comes out on the 12th of every month, MOTION PICTURE MAGAZINE on the 1st, BEAUTY on the 15th

## Announcement for June

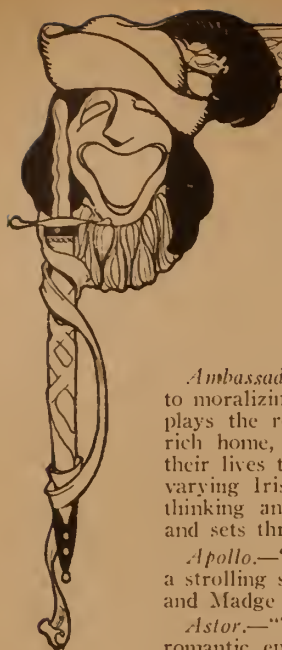
### HOW IS A MOTION PICTURE?

Every step of the way in the making of a motion picture is explained by Harry Carr in an absorbingly interesting article in two instalments. An interview with the stars of the two greatest revues in the world, Fannie Brice of "The Follies" and Beatrice Lillie of "Charlot's Revue." An honest-confession-is-good-for-the-soul-story from Charles Ray.

### IN PREPARATION

"Are Foreign Lovers Crowding American Lovers Off the Screen?" By Dorothy Donnell, the author of "Out, Damned Spot!" and "What the Censors Cut Out," etc.





# Current Stage Plays

(Readers in distant towns will do well to preserve this list for reference when these spoken plays appear in their vicinity.)



**Ambassador.**—"For All of Us." A comedy given to moralizing, in which William Hodge, the author, plays the rôle of the laborer who chances into a rich home, the members of which have permitted their lives to become somewhat entangled and, in a varying Irish accent, conveys the message of right thinking and right action as cures for bodily ills and sets three or four lives straight.

**Apollo.**—"Poppy." A musical comedy concerning a strolling swindler and his daughter; W. G. Fields and Madge Kennedy in the leading rôles.

**Astor.**—"The Moon-Flower," by Zoe Akins. A romantic episode, with Elsie Ferguson in the rôle of a French courtesan, living with one of the richest Dukes in Europe, and Sidney Blackmer as a romantic and would-be Lothario.

**Belmont.**—"Tarnish." A finely acted play about a once idle rich family, now fallen to a state where the salary of the daughter keeps the wolf from the door. Ann Harding does some excellent acting as the daughter.

**Bijou.**—"The Goose Hangs High." A play of American life in which members of the younger generation (called wild) prove that they are sound at heart. The father of a family is forced to resign his position and is no longer able to give his three children the luxuries they are accustomed to and is worried about them, but they grow serious and meet the crisis splendidly. Norman Trevor plays the rôle of the father.

**Booth.**—"Seventh Heaven." Hand-made on melodramatic pattern in a Montmartre tenement in Paris, of an admixture of love, regeneration, humor and unreality. An excellent performance with Helen Menken starring.

**Broadhurst.**—"Beggar on Horseback." An odd and interesting dream play, in which a poor struggling composer, under the influence of an opiate, goes off into a troubled sleep and has a nightmare. Roland Young gives a fine performance as the composer who moves thru the nightmare. A fantastic pantomime, with charming music, is introduced in the second act.

**Carroll.**—"Kid Boots." A gay musical comedy with gorgeous settings and costumes. Eddie Cantor furnishes some excellent comedy as caddie master and private bootlegger, while Mary Eaton supplies some exceptionally good dancing and singing.

**Casino.**—"Wildflower," in which lovely Edith Day flashes thru an exquisite musical score.

**Central.**—"Sweet Little Devil." A musical comedy in which Constance Binney is delightful as the "Sweet Little Devil." She seeks excitement by reading the love letters of her cousin, a New York chorus girl, who has a wealthy young suitor from Peru.

**Century.**—"The Miracle." A spectacular pantomime, personally staged and directed by Prof. Max Reinhardt. Lady Diana Manners and Maria Carmi (Princess Matchabelli) will alternate in the rôle of the Madonna. Rosamund Pinchot plays the Nun.

**Cherry Lane.**—"Tyrants." A satirical comedy with Henry Wagstaffe Gribble. The story of a much feared tyrant of an empire who in reality is only a young weakling dominated by a foster brother.

**Colonial.**—"Runnin' Wild." A negro revue. The cast includes F. E. Miller and A. L. Lyles, the stars who helped make "Shuffle Along" a success.

**Comedy.**—"The Shame Woman," by Lulu Vollmer, author of "Sun Up," is also a story about the Carolina mountain folk, in which a small-town Lothario wrecks the lives of two ignorant and innocent mountain girls, one the foster daughter of the other. Extremely well acted.

**Cort.**—"The Swan." Eva Le Gallienne and an all-star cast in Ferenc Molnar's comedy of romance and imaginary royalty. Not at all "Graustarkian," however. Very

subtle, witty, deft, sophisticated in performance and lines. Typically Molnar and as brilliant and unsatisfactory as Shaw.

**Daly's.**—"White Cargo." Leon Gordon's vivid play about a young Englishman who succumbs to the wiles of a half-breed in the absence of white women on the west coast of Africa. The cast includes Conway Wingfield, Richard Stevenson and A. E. Anson.

**Elliot.**—"Rain." A bitter tragedy by Somerset Maugham; a violent attack on the repressions of Puritanism. Jeanne Eagels is superb in the leading rôle.

**Eltinge.**—"Spring Cleaning." A tense and bitterly comic drama exposing the depravity of the degenerate rich and the general stupidity of preoccupied husbands. The cast includes Arthur Byron, Violet Heming, A. E. Matthews and Estelle Winwood, a quartet of notable leading men and women.

**Empire.**—"Saint Joan." George Bernard Shaw's newest drama in which a young girl is burned at the stake and later canonized as a saint.

**Forty-eighth Street.**—"Macbeth," in which James K. Hackett and Clare Eames are quite adequate for the leads in the Shakespearean drama of murder and witchery.

**Forty-ninth Street.**—"The Outsider." A tense and well acted play in which Lionell Atwill plays the rôle of a quack bonesetter who invents a rack for the correction of dislocated joints, etc. He is recognized by the Royal College of Surgeons only after he has cured the crippled daughter of one of its leading surgeons.

**Fifty-second Street.**—"Rust." A melodrama of modern Spain about a young Spaniard who is forced to make a living by collecting and selling rusty junk, while at heart he is a poet and writer of songs.

**Frazee.**—"Hell-Bent fer Heaven." A finely acted and vivid melodrama of the Blue Ridge Mountain folk which deals with feudism and religion.

**Frolic.**—"Hurricane." A strange and interesting melodrama filled with tragic incidents, and dealing with prostitution. Olga Petrova, who is the author and star, acts some of the finest scenes of her career.

**Fulton.**—Maurice de Feraudy in French Repertory.

**Gaiety.**—"We Moderns." A comedy by Israel Zangwill, with Helen Hayes, O. P. Heggie, Kenneth MacKenna, Isabel Irving, James Dale, Mary Shaw and others.

**Garrick.**—"Fata Morgana." An ironic comedy of Hungarian country manners and Budapest morals. The cast includes Morgan Farley, Emily Stevens and Helen Westley.

**Globe.**—"Stepping Stones." One of the best of Fred Stone's musical comedies, in which his daughter, Dorothy, does some exceptionally good dancing and singing, a rival of her own father.

**Harris.**—"The Nervous Wreck." An excellent farce by Owen Davis. Otto Kruger plays the part of the nervous wreck, a young clerk sent West to cure himself of the diseases he imagines he has. He wishes to be left alone to die peacefully, but June Walker, as the entrancing heroine, tries to run away with him and thus starts an endless amount of trouble for him.

**Hippodrome.**—Keith vaudeville. The greatest entertainment in the world's largest theater.

**Hudson.**—"The Song and Dance Man." A tale of an old-time theatrical performer whose failure incites him to unearth the talents of a rising young player. George M. Cohan is both author and star of the play.

(Continued on page 81)

## Classic Lists the Plays in New York That You Should See

The Swan  
The Miracle  
Outward Bound  
In The Next Room  
Cyrano de Bergerac  
Beggar on Horseback





"I guarantee that the new method which penetrates to the starved root cells will produce a new, healthy growth of hair in 30 days or your money will be immediately refunded. And furthermore, I want you as the user to be the sole judge. My special free book, now ready, explains the method in detail and tells you precisely why I am able to make this unusual free proof guarantee."

ALOIS MERKE.

# New Hair in 30 Days -or Costs You Nothing!

Alois Merke discovers a new, simple method guaranteed to grow thick, beautiful, luxuriant hair, or money instantly refunded. Gives new life and health to hair that is thin, falling, lifeless.

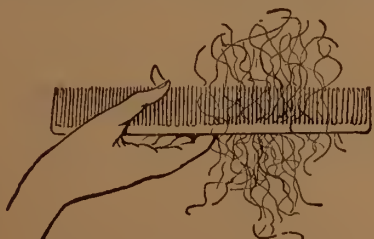
At the famous Merke Institute, Fifth Avenue, New York, letters are pouring in from all over the country requesting information concerning the new method for growing hair. So successful is this method that it has been guaranteed to grow new hair in 30 days or cost nothing!

To women this method is particularly interesting, as it often transforms thin, falling hair into rich, luxuriant beauty in an unbelievably short time. It is unlike anything ever known in this country. It penetrates to the starved root cells, revitalizes and nourishes them—and the hair grows thick, lustrous, beautiful.

There is no massaging, no singeing, no unnecessary fuss or bother of any kind connected with this new method. It is simple, pleasant. Already hundreds of women who had thin, falling hair, hundreds of men who were "thin on top," have acquired new luxuriant growths of hair. Often the results are almost unbelievable.

## Thin, Falling Hair Given Glorious New Health

Is your hair thin, lifeless? Does it fall out, break? Is it dull and without lustre?



Thin, falling, scraggly hair is a sign of starved root cells. But now a method has been perfected which penetrates to these cells and stimulates them into new activity.

All these conditions are nature's signs of starved or atrophied hair roots. Ordinary methods cannot revitalize the roots, cannot reach them—no more than rubbing "growing fluid" on the bark of a tree can make the tree grow. You must get right at the roots and stimulate them. This remarkable new method provides at last, an efficient way of invigorating the roots themselves. The hair becomes brighter, fluffier. New growths make their appearance within 30 days—if they don't there is no cost to you.

## Some of the Amazing Results

The proof-guarantee is made possible only through splendid results that have already been achieved—as these few excerpts from letters testify. The letters are on file at the Merke Institutes, and anyone may see them by coming to the office.

"I have been bothered with dandruff for 20 years and had lost nearly all of my hair. I have used your treatment 30 days now and have a good growth of hair coming in."

"Am glad to say I can see such great change in my hair. It is growing longer and my head is full of young hair that has made its way through since I have been using Merke Treatment."

"I must frankly state I was skeptical as to your claim, but a faithful use of Merke Treatment for a month has removed



all doubt, and three of us are obtaining unbelievable results both in looks and growth."

## Free Booklet Explains the Method

We have prepared a special free booklet called "New Way to Make Hair Grow" which tells you everything you want to know about the remarkable new method for growing hair. This booklet explains the method in detail, gives you many interesting facts and proofs concerning this new method. We know you would like a copy, and we will be glad to send it to you

absolutely without obligation.

Among other things, this free booklet will tell you how this method penetrates to the hair roots—without any massaging, rubbing or other tiresome methods. And it tells how the dormant root cells beneath the skin's surface are awakened, given new life, new strength.

Mail this coupon for your copy of the special free book today. Remember there is no obligation whatever. The Allied Merke Institution, Inc., Dept. 505, 512 Fifth Avenue, New York City.

The Allied Merke Institutes, Inc., Dept. 505  
512 Fifth Avenue, New York City

Please send me, without cost or obligation on my part, a copy of the new special booklet "New Way to Make Hair Grow," explaining in detail the remarkable method for growing glorious healthy hair.

Name.....  
(State whether Mr., Miss or Mrs.)

Address.....

City.....

State.....



# Link after Link

FRANKLIN plucked a zigzag of lightning out of the sky. Bell linked it with a bit of wire and gave the human voice more power than the thunder. Now scientists, discarding the wire, hurl one voice—undiminished—in countless radii across the world.

Each day the ingenuities of men are bettering, strengthening yesterday's progress. In foods, clothing, house furnishings, inventions, minds are adding link to link—trying to lift you closer to contentment.

Records of this progress flash in advertisements before you. They are personal, timely messages of products that will please.

The advertisements suggest not only the new—but the best; spread them out honestly before you so that you can conveniently choose. They show you highest values at sensible cost. They help you to live better—and save.

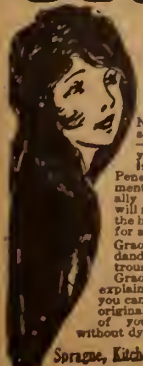
Read the advertisements to learn of the latest ways you can make your life more pleasant.



*Keep up with the advertisements  
to keep apace with progress*

## Gray Hair

**Restored to Its  
Original Color  
Without Dyeing**



No longer need you let gray hair handicap your social and business progress. Amazing discovery—Graolene—a clean, colorless liquid, restores your hair to color it was before it turned gray. **is not a dye!** It is applied to scalp, not to hair. Penetrates coloring cells and supplies missing pigmentation. Restores exact original shade so naturally and skillfully, so gradually, that your friends will not notice the change. Does not streak or crack the hair. Will not wash off. Same colorless liquid used for all cases. **No samples of your hair needed.** Graolene also acts as tonic for the scalp. Overcomes dandruff. Encourages growth of luxuriant, lustrous, natural colored hair. Thousands have used Graolene successfully. Write today for free book explaining how you can restore original color of your hair without dyeing it. No obligations. Write TODAY!

**Free Book**

Sprague, Kitchen Co., 7109 N. Clark St., Dept. 1515, Chicago, Ill.

## Jewel Electric Fountains

WE make several styles of portable illuminated electric fountains for the home and office. The clear sparkling water falling on the artistic illuminated shade makes a beautiful decoration for sun-parlors or living-rooms. They are portable and can be moved to any room as they do not require any water connection. The top container can be lifted off this two piece stand for table use. The beautiful art glass splash ring reflects the light. Our Jewel Fountain is an excellent humidifier and it cools the atmosphere in summer. Its artistic beauty will make it a joy forever in your home.

Send 10 cents for our illustrated catalog showing Jewel electric fountains, reedcraft, art lamps and many other original electric specialties for the home.

**JEWEL ELECTRIC & MFG. CO.**  
Dept. T.  
4505 Ravenswood Ave., Chicago, Ill.



## Nellie Revell's

Joyous Book

## "RIGHT OFF THE CHEST"

Foreword by Irvin S. Cobb

Published by George H.  
Doran Co., New York

IS THE

## Sanest, Merriest Book of the Generation

"Nellie Revell is entitled to the affectionate interest of the entire world," says

**CALVIN COOLIDGE**

President of the United States

**Cloth \$2.50**

De Luke Editions, autographed, \$10 and \$100

**AT ALL BOOKSELLERS**

or from

J. P. Muller, General Secretary,

**NELLIE REVELL BOOK COMMITTEE**

220 West 42nd Street New York

## AGENTS WANTED

Agents are wanted at once in every locality to solicit yearly subscriptions for the **MOTION PICTURE MAGAZINE, CLASSIC and BEAUTY**. If you are not afraid to work hard for big pay, send for immediate appointment.

**MOTION PICTURE  
MAGAZINE**

175 Duffield St.  
Brooklyn, N. Y.

## Develops Busts Amazingly Quick and Easy!



Just what every woman has been waiting for at a price everyone can afford.

**"BEAUTIBUST"**

for real bust and neck development. No pumps, vacuums, extreme exercising. No foolish or dangerous systems, but a real tried and very successful natural method that WILL be extremely pleasing and beneficial. You can't fail if you follow the simple instructions. Everything mailed (sealed) for only \$1.00. Do not miss this opportunity. It may not be repeated.

**BEAUTIBUST CO., 1014-CL LEXINGTON BLDG., BALTIMORE, MD.**

(Eight)





M. J. McGOWAN  
Chief Chemist



# Scientist discovers *fat solvent*

*Reduce any or every part of your figure with amazing new Reducing Cream which melts away excess fat on any part of the body—slenderizing the figure to perfect proportions without drugs, strenuous exercise, or diet, rubber suits or painful denial of any kind*

*Milady!* If you have a single ounce of unwelcome flesh on your figure—here's good news for you. Getting thin is now pleasantly simple and easy for anyone.

For I, M. J. McGowan, after five years of tireless research, have made the discovery you have all been waiting for. At last I can tell you how to reduce quickly, comfortably—without the bother of tiresome exercises, without the boredom of stupid diet, without resorting to enervating salt baths, without rubber suits or belts, or my advice isn't going to cost you one single penny.

My discovery I call Reducine—McGowan's Reducine. It is not a medicine, a bath salt or a course of useless gymnastics. No—Reducine is a pleasant Cream that you can apply in the privacy of your own room, patting it gently onto the parts you want to slenderize, and promptly you will notice a change. A harmless chemical reaction

takes place, during which the excess fat is literally dissolved away, leaving the figure slim and properly rounded, giving the lithe grace to the body every man and woman desires.

## **Complete 21-Day Treatment. Results Guaranteed or Money Back**

No matter how much or how little overweight you are, I guarantee that my Reducing Cream will reduce any, or every part of your body, quickly, surely. I do not merely *promise* these results—I guarantee them.

Even one jar of Reducine often effects astonishing weight reduction. But the complete treatment consists of three jars—used over a period of twenty-one days.

In prescribing three jars of the McGowan Reducine, I am prescribing a complete reducing treatment for *permanent reducing*. You will see results from the outset—but three jars will make these results complete.

## **A Fresh Jar Sent Every 7 Days 3 Jars in All**

I do not send all three jars at once—for Reducine, to be more efficient, should be used when it is fresh. That is why I will not sell it in drug or department stores. Because of the perishable nature of its reducing ingredient, I insist that you get only the freshly compounded product—put out under my direct and personal supervision. You need not pay in advance—each jar is sent C.O.D.

## **I Take All the Risk—You Are the Sole Judge**

When you realize that many imitations of Reducine are now being sold at from \$3.50 to \$5 a jar, at retail, you will realize how astoundingly low is the price we ask. This price is made possible only by the fact that we supply you direct from the laboratory, cutting out the middleman's profit.

## **Send No Money—Just Sign the Coupon**

I am not going to ask you to send one penny with your order. Just sign the coupon and mail it to me today. Your first one-pound jar of Reducine will go forward at once by return mail—and you can pay postman \$2.47 (plus few cents postage). Seven days later, the second jar will be sent C.O.D. \$2.47 (plus postage); and seven days later—the third jar—C.O.D. \$2.47 (plus postage).

### **IDEAL FIGURE CHART**



12½"	A slender neck
35"	Well proportioned bust
25"	A trim waist
36"	Slim hips
23½"	Perfectly modeled thighs
14½"	Graceful calf
8½"	Dainty ankles

(Nine)

THE MCGOWAN LABORATORIES,  
710 W. Jackson Blvd., Dept. 519, Chicago, Ill.

Dear Mr. McGowan: I am willing to let you prove to me, at your expense, that your Reducing Cream will remove all surplus flesh from my figure—in 21 days' time. Please enroll me for your complete 21-day treatment—send me the first 1-pound jar of Reducine at once; the second, 7 days later; and the third, 14 days later. I will pay the postman \$2.47 (plus few cents postage) for each jar as it arrives. It is understood that the full amount will be refunded to me at the completion of the treatment, if it has not reduced my figure.

Name.....

Address.....

If you prefer to remit for the entire treatment in advance, you may enclose \$7 with coupon, and the three jars of Reducine will be sent postpaid—one every 7 days—for the 21-day treatment.





*Twenty is gone before you know it—and then you are twenty-five! And next, with hardly a breathing-space, a woman is in her thirties.*

*Once, the number of her birthdays used definitely to fix a woman's status. Today, physicians say that the number of years has little to do with age—it is almost entirely a matter of physical condition.*

*Keep your skin young by keeping it in good condition. The world will not say of you that you are beginning to look old, so long as you can keep a fresh, clear, beautiful skin.*

## Perhaps the only trouble with your complexion is just- *lack of will-power*

ALMOST anyone can make a great effort of will—once.

But it takes an unusual person to repeat even a small effort of will day after day, week in, week out.

That is why so many women fail to keep a lovely skin after they have passed their twenties.

A beautiful skin means—*daily care!*

Not hurried, perfunctory attention—but the whole of one's thought and will, for a few minutes out of every busy day, centered on keeping one's skin in the best possible condition.

Each day your skin is changing—old skin dies and new takes its place. Begin, now, to give this *new* skin the special care it needs—and see how soft and smooth you can make it—how quickly the faults that have worried you will disappear.

Perhaps, almost imperceptibly, the pores of your nose have become enlarged, so that they are a noticeable fault in your complexion. You can overcome this defect. Use, every night, the following special treatment:

WRING a cloth from hot water, lather it with Woodbury's Facial Soap, then hold it to your face. When the heat has expanded the pores, rub in *very gently* a fresh lather of Woodbury's. Repeat this hot water and lather application several times, *stopping at once if your nose feels sensitive*. Then finish by rubbing your nose for a few seconds with a piece of ice.

This is only one of the famous skin treatments contained in the booklet "*A Skin You Love to Touch*," which is wrapped around every cake of Woodbury's Facial Soap. Special treatments for each different skin

need are given in this booklet.

Get a cake of Woodbury's Facial Soap today, and begin, tonight, the right treatment for *your* skin.

A 25-cent cake of Woodbury's lasts a month or six weeks for regular toilet use, including any of the special Woodbury treatments. Woodbury's also comes in convenient 3-cake boxes.

*For ten cents—a guest-size set of three famous Woodbury skin preparations!*

### THE ANDREW JERGENS CO.

905 Spring Grove Ave., Cincinnati, Ohio.

For the enclosed 10 cents—Please send me a miniature set of the Woodbury skin preparations containing:

A trial size cake of Woodbury's Facial Soap

A sample tube of Woodbury's Facial Cream

A sample box of Woodbury's Facial Powder

Together with the treatment booklet, "*A Skin You Love to Touch*."

If you live in Canada, address The Andrew Jergens Co., Limited, 905 Sherbrooke St., Perth, Ontario. English Agents: H. C. Quelch & Co., 4 Ludgate Square, London, E. C. 4.

Name.....

Street.....

City..... State.....

Cut out this coupon and send it to us today





A street scene from "Messalina," the latest production of Enrico Guazzoni, the Italian director, who made "Quo Vadis." A film of this nature makes a more lasting impression on a child's mind than any amount of proscribed readings or class instruction. We respectfully recommend the movies to any board of education in this country that will listen

## Movie Motivation

By RUTH H. COLBY

IT is quite the fashion to denounce the movies. Nor is all this denunciation unjust. You can run your minor scale of adjectives from insipid, thru vulgar, to downright harmful, and still leave much unsaid. On the other hand, the key-note of your major scale may be amusing, progressing into interesting, and ending on beautiful.

It is more or less the fashion for educators to berate the movies. Perhaps they are not unreasonable, at that, for nine-tenths of our public-school population, in the cities and large towns at least, attend the pictures one to five times a week. Two hours out of an afternoon or evening, multiplied by any number up to six, must in time decrease classroom ability and output. No wonder the distracted teacher vents his wrath on the pictures.

So often we hear of the great function motion pictures are to play in education. History is to be dramatized; American history, starting with Columbus, is to be shown, portrayed with all the skill that scientists, historians, directors and actors can produce. The same is to be done in literature; great characters are to become flesh and blood, imaginary scenes real. The great field of visualism, direct eye-to-brain impression, is now to be opened to the teacher; a clear-cut direct image takes the

place of the dim, second-hand image created from the printed page or the spoken word. The teacher heaves a sigh of relief; at last the promised land.

But somehow it fails to materialize. The school committee see no necessity for a machine, schools are too crowded to permit the slightest extra effort, John Citizen doesn't want his taxes increased even by the price of a small motion-picture machine, Mr. Conservative is sure the three R's need no such new-fangled stuff, and so it goes.

Are we not overlooking certain vital facts? The pictures are here with us, daily, almost hourly. Our young attend them raptly. Why wait for the Great Historical Dramatization, the Great Literary Pageant? Why not use the material at hand?

Scoffers immediately inquire as to the connection between custard pie and classroom, study and the sickly sentiment with which our pictures are so filled. Pertinent

enough, but again one fact assails us; pictures, good, bad, indifferent, but pictures, are part of our children's lives. As such they must be recognized, they cannot be ignored.

"East is West," duly heralded and advertised, arrived in a small New England city. The majority of the high school. (Continued on page 82)

*As a factor in education, the motion picture has infinite possibilities. In history, geography, physics, botany, natural history, and many other classes it could have no equal, yet little or no attempt has been made along these lines in our schools and colleges. Why the educators and municipal authorities in control of public schools have neglected the motion picture, passes all understanding.—Tamar Lane in "What's Wrong With the Movies?"*





Murray

### Sigrid Holmquist

Is one of the dozen or more "Swedish Mary Pickfords"—every country has from one to fifty. Anyway, the fair Sigrid was enormously popular in her own country and, sighing for more worlds to conquer, came over here and conquered us. Content with small parts at first on the American screen, she is now rewarded with the lead opposite Lionel Barrymore in "Meddling Wives," an independent production made in the East



# Once Upon A Time—



Norma Talmadge as the young Mary Marlowe in "Secrets." Norma plays every age in this picture from flapper to grandmother



Patterson Dial in "A Lady Of Quality." Ladies had quality in those days. Now they have "pep" or "sex appeal" or "jazz"



Once upon a time girls were sweet and shy, or even prim and haughty. Once upon a time they were reserved, too, and modest . . . but it was a long time ago . . .

Left is Bebe Daniels as that lovely patrician, the Princess de Bourbon-Conti, the heroine of that fascinating romance, "Monsieur Beaucaire," and the beloved of its gallant hero





Above is G. M. Carr showing his special light to George Walsh and Hugo Ballin, in the Goldwyn campaign for a preventive of Kleig eyes. Below is an English idea of a preventive of this dread disease. What they do with this weird contraption while they are on the set, actually in the glare of the lights, no one seems to know

**H**OLLYWOOD, city of superlatives, with its two-hundred-dollar a week butcher bills, its diamond breakfasts and other extravagancies, can also boast of having invented the most expensive malady in the world. The pretty little moths who flutter westward attracted by the bright lights of the studios are far less likely—popular novelists to the contrary—to have their virtuous wings singed than they are to develop a case of Kleig eyes.

This affliction, which is peculiar to the movies, costs the film industry, it has been estimated, a million dollars a year! Does the producer pay it, Mr. Gallagher? No, the public, Mr. Shean! There is hardly a picture made in any studio without some victim of the lights, and that victim is just as likely to be a star whose salary is four hundred dollars a day as an extra at seven-fifty per.

When a diner in a café scene or a merry villager is stricken, it is easy to fill his place from the hungry throng which always blocks the sidewalks outside the casting director's office, but when the beautiful—and costly—heroine succumbs to the Kleigs, all work on the picture has to stop until the disease runs its course, which is anywhere from two days to a week.

In shooting "The Goldfish," at the United Studios recently, two of the players suffered from this film plague. The first was Pete, the finny gentleman who took the main part. When he was observed staggering blindly about his

## "Out, Damned Spot!"

DOROTHY DONNELL

Discusses the Scourge of the Movies,  
Kleig Eyes

*Definitions of Kleig eyes differ. Ask a director what they are and he will reply feelingly that they are a damn waste of money. Ask an oculist and he will describe them as an acute retinitis or ocular inflammation. Ask an electrician and he will wink cynically and sniff that they're usually a good alibi for not working. But ask any actor who ever experienced them and he will tell you concisely that they are just plain hell!*

globe with whitened eyes after an hour's exposure to the lights, the director sent out a hurry call for another goldfish with screen experience, and the scene went on. But when one, Constance Talmadge, who also had a part in the picture, was similarly afflicted, that, as Shakespeare observes, was something else again. Constance took to bandages and her bed and remained there for five days while the cameramen played poker, the electricians indulged in African golf, and a large and expensive supporting company whiled away the producer's time with Mah Jong.

The name comes from one of the makes of arc-light in common studio use. All indoor sets are lighted by a mixture of several different kinds of lamps. Overhead are the Cooper Hewitt mercury tubes, more intimately known as "banks," which shed the livid purplish light that makes flesh not covered with grease-paint look bruised, and the faces of visitors to the studio ghastly and corpse-like. These mercury tubes are believed to be harmless to the eyes.

But the overhead lights alone would make a



International News Reel



monotonous picture without shadows, so just before the cry of "Camera!" comes the shout of "Lights!" and the side arcs or "broad" are turned on. These are carbon lights of blinding brilliance which are usually protected somewhat by glass but have a tendency to attract the glance, as a moth is attracted by a flame. Similar carbon arcs, called "scoops," are also used overhead on different occasions, and the old theory of Kleig

eyes was that they were caused by carbon dust that sifted down from cracks in these lamps and irritated the retina.

Now it has been definitely decided that the intense light, glaring into unprotected eyes, dries the natural moisture so that when the victim winks, the lid, unlubricated, rasps over the sensitive eyeball like sandpaper, causing almost unbearable pain. A sense of burning is the first warning, followed by a sharp ache and an itching which makes the sufferer yearn to rub his tortured eyes. The sensation, according to those who have experienced it several times, is that of being badly sunburned on the eyeballs.

In proportion to the pain of Kleig eyes the actual danger is very small and the remedies are simple—darkness, boracic acid or a cold pack. Pete, the goldfish, mentioned before, was restored to normalcy by the addition of a few drops of argerol to the water in his globe!



If you don't believe it they can prove it by showing you Pete!

Cecil de Mille was once cured of a particularly severe attack of Kleig eyes by mental science. Two days in a darkened nursery with Auntie Norma to rock him, Auntie Constance to tell him stories, Papa Buster to sing lullabies, was the prescription which restored Baby Buster Keaton, when he was stricken with the same affliction during the

filming of "Our Hospitality," at the age of eight months.

But for all that they are not permanently dangerous, Kleig eyes are not to be regarded lightly. The other day an extra player who had spent his first day on a studio set came down with a most professional attack of the movie disease, and when he recovered he sued the producing company for damages. The judge heard the doctor's testimony, listened to the extra's vivid description of his sufferings, and awarded him a substantial sum!

The entire screen life of Geraldine Farrar was made hideous by repeated attacks of eye trouble, sometimes lasting many days, and adding immensely to the cost sheets of "Carmen" and "Joan the Woman." No doubt this had something to do with the readiness with which she tore up her motion-picture contract, as Mr. Goldwyn has related in his recent memoirs. For some unknown

Shirley Vance Martin



Above is another scene in the Goldwyn Kleig eye tests. Left to right the martyrs are: S. S. Bradley, electrical expert; Frank Mayo, Aileen Pringle and William Haines. Left: The two stars of "The Goldfish," both recent victims of this apparently incurable movie plague. Right: Another recent victim, Viola Dana, who had so long escaped she thought she was immune







Richee

Agnes Ayres plays nurse to her dog, who got a pair of Kleig eyes acting with her in "Spring Magic." The poor little animal went howling around the set for hours before it was discovered what was the matter

reason the Kleigs are more pernicious in their effects upon blondes than brunettes—tho they are not deceived by the bleached or peroxide variety! The vivid Geraldine photographs with dark hair and an almost Spanish type of beauty, but her eyes are blue. There is, moreover, a legend current about the studios that stage players whose eyes are accustomed to footlights are particularly susceptible to the studio glare.

One thing is certain, the length of screen experience, like the flowers that bloom in the spring tra la, has nothing to do with the case. George Hackathorne, after being in the films for years, suffered a severe case of Kleig eyes on location while making "Tom Sawyer" with Jack Pickford. At the same time the entire company was affected and retired to groan in darkened hotel rooms, with the exception of Jack himself, who had never had the disease before. But he must have neglected to knock on wood when boasting of his own immunity, for the next morning he, too, was stricken.

In the early days—when, as someone has so aptly put it, the movies were in their in-

Here are the ones that make the trouble, side arcs, or "broad's." The pity is that they are really necessary to good photography

fancy—Viola Dana was a frequent martyr to the Kleigs. Then for six years she had no trouble with her eyes, despite the fact that she used them artfully and to good purpose in all her pictures. In fact, she just couldn't make them behave! Naturally she supposed that she had outgrown Kleig eyes along with camera consciousness, stage fright and other diseases of professional infancy. But last month, when she was being "spotted" by a particularly brilliant shaft of light, in an otherwise darkened scene, she felt the old familiar symptoms, and was kept away from the studio for several days.

The attack of eye inflammation which incapacitated Mae Bush and held up the expensive production of Rupert Hughes' "Souls For Sale," gave Goldwyn such a severe pain in the region of the pocketbook that the company decided to offer a reward of five thousand dollars to the person who discovered a sure preventive for this movie scourge which, in a single evening, affected twenty principals of the Hughes company, among them Eleanor Boardman, Frank Mayo, and Richard Dix, and in a two-weeks' period in their studio alone, afflicted a hundred and thirteen people. The one stipulation was that the appliance or formula would not interfere with the making of good motion pictures.

"Everyone whose work is in the intense glare of the powerful arc-lights is subject to Kleig eyes," the announcement went on to say, "directors, cameramen, carpenters, and electricians are frequently affected. But the players who spend sixty per cent. of their working hours with batteries of lights glaring into their eyes are the worst sufferers."

The response almost overwhelmed the Goldwyn studios. Applicants for the prize stampeded the outer office till the office-boy had to flee for his life, stormed the gateman and invaded the sacred precincts of the stars' dressing-rooms, carrying goggles, salves, voodoo charms, eye washes, colored glass slides, talismans, prescriptions, and four-leafed clovers.

A Cree Indian brought a primitive preparation which his savage ancestors had used as a relief from the blistering sun. From Alaska came cures for snow blindness, a food faddist claimed that he could prescribe a diet which

(Continued on page 85)







Waxman

## Wonder What a Movie Star Thinks About?

With apologies to Briggs and the New York Tribune  
and to Anna Q. Nilsson, whose picture it is

I really cant make up my mind whether it is better this way or the way it was before. There was such a lot of it . . . and now! People used to refer to it as "her golden crown" and "a jonquil wreath" and "her silken glory" and "molten sunlight"—everything but hair. Now that it is short, it still isn't hair—it's "Anna's bob." Oh, well . . . it saves time and it is becoming—enough . . . boyish and . . . and . . . well, you know. Nobody writes poetry to it anymore, tho . . . still . . . it will grow out again . . . in time. The first hundred years are the hardest, everyone says . . .





Rodolph Valentino started the craze, and altho it was some time ago, no woman can mention his sheik without clasping her hands to her heart and rolling her eyes toward Heaven, which, we take it, are complimentary indications

# All the Sheiks of Araby

Dont seem to be enough to satisfy the cinema appetite for this particular form of "red meat." Here are three—past, present, and future screen sheiks



Ramon Novarro is the coming sheik, and it will be interesting to see what he makes of a rôle another man has already made famous. Anyway, he is the only one who went to the spot where sheiks flourish (wherever it is) to study them in their native lair. He should be authentic, at least



The current sheik is Arthur Edmund Carewe in "The Song of Love." Contrary to all movie ethics, the wicked Romlika is not the hero and he doesn't get his ma—or—er woman in the last reel

Hoover





Norbert Peters

## The Last of the Tudors

Famous Heroines No. VIII. Clare Eames poses as Elizabeth, Queen of England

Here is a great queen, of a great nation, whose policies and statesmanship utterly dominated her turbulent world. Here, also, is an unhappy, jealous and lonely woman, the last of her race, who lived to a desolate old age, with never a husband, or children, or any relatives to speak of, or even honest friends. Altho a grave physical defect prevented her marriage, there were many suitors for her hand—throne, rather; but it is said that no man ever lost his head over her





# "The Man You Love To Hate"

A Phrase That Deserves Immortality

JIM TULLY

Talks To

ERIC VON STROHEIM

has not posed. As vain as a girl, and as egotistic as a third-class poet, he is the poser supreme. He has the appearance of a wrestler and the intensity of a fanatic. Just beginning to climb up the hill of forty, he has the most unique record of any man in motion pictures. Tho world-famous, he has directed only five complete pictures. He has appeared as an actor in three of the five, "Blind Husbands," "The Devil's Pass-Key," and "Foolish Wives."

Rex Ingram has called "Blind Husbands" the finest picture made in America. While many people will not agree with the brilliant young Irish director, yet it cannot be denied that it is among the finest pictures ever made in any country. Neither can the fact be denied that it is the finest picture Stroheim ever made.

Mr. von Stroheim has completed his fifth picture, "Greed," from the novel by Frank Norris. It is a literal film transposition of one of the greatest novels ever written in America. It was filmed in every instance in the actual locations described by its author, San Francisco, Death Valley, and the Big Dipper Mine.

© Britton

**M**ORE than any person in the film world. Eric von Stroheim has stirred the sadistic tendencies that are said by psychologists to lie dormant between the conscious and the subconscious mind. He was repugnant, and yet, people paid money to see him. He became famous by being despicable. He was despised and admired. It was during the height of his vogue as an actor that a phrase was coined concerning him that is worthy to endure. It was, "the man you love to hate."

Much has been written concerning von Stroheim, and his personal publicity man is responsible for the statement that he is the most adorable husband and father. This alone should be the means of having him presented with the Austrian Leather Medal.

Stroheim is, however, like most of us, a blending of many things. And strange to say, the psychological sadist and blasé Continental has many of the illusions that Dr. Frank Crane knows so well how to teach the vast army of boobery to whom life is a forest of blurred shadows.

It has always been a pet theory of mine that a first-class showman cannot be a first-class man. For the greatest of men are the humblest and the simplest. Tho many of them are the dupes of destiny all their sad lives long, they are never at any time capable of striking an attitude. But it cannot be denied that the Austrian is among the world's great directors. Too self-centered and intense to see life whole, he yet transcribes more or less faithfully that part of it which he does see. And with it all, he is a first-class showman.

If von Stroheim ever dies of heart failure, it will be after he has been shown a picture for which he





"What," asks the interviewer, "is the most vital thing wrong with all art in America?" "Moral provincialism," answers von Stroheim without any hesitation. On the opposite page are recent portraits and on the right is von Stroheim in the uniform of a section hand. During the making of "Greed" he happened to come to the same spot where years before he had worked on the Southern Pacific Railroad as a section hand. It was not the only humble job this prince of directors once had, either—a bundle-wrapper, a track-walker, a life-guard, a herder of horses, a singer in a German rathskeller and what not. Today he is among the greatest motion-picture directors of the world

A wrapper of bundles at seven dollars a week, a bad singer in a German rathskeller, a track-walker, a life-guard, a fly-paper salesman, a deputy sheriff, a herder of horses, Stroheim has had an intimate acquaintance with life. If, lacking a knowledge of the relativity of atoms and the whims of destiny that often turn failure into success, Stroheim is a trifle too conceited, perhaps even that should be forgotten when his unquestioned ability is remembered.

The dominant Austrian talks in jerks, and becomes very intense when he tries to express himself. This is possibly caused by the fact that his ideas flow too fast to be expressed lucidly in a foreign tongue.

Life hurts him. Speaking of many whom he should ignore, the members of the "I Knew Him When Club," he said: "They tell you how I walked eight miles to Universal City, and how broke I was, and all, but they don't tell you how I worked. They talk about me when they still drive trucks." This sounded to me like the logic of the *American Magazine*. Had Stroheim remained a deputy sheriff, he might never have been a sheriff. Twisting the thing around, any of the truck drivers might have been Stroheims—if they had worked, perhaps. Capacity and luck enter into all endeavor.

Apocryphos of the tremendous amount of time the Austrian consumes in making a picture, the following from him is interesting, "More time to produce pictures would be a valuable gift. From all sides it is heard that many films seem machine-made. If they are, it is generally the result of rushing on the part of the director. Real art cannot be limited by time. Turning out pictures with the regularity of a sausage machine is bound to make them as like each other as sausages in a string."

Stroheim did practically all the cutting of "Greed" at night. It was said that he could not work against some "pernicious influence" that seemed to have a power over him during the day. Those on the inside knew that the "pernicious influence" was merely the bother to which he would have been subjected during the day by people who were worried about the money involved in "Greed," and not the art. Thus the above statement is illuminated.

"What is the most important thing the film industry needs, Mr. von Stroheim?"

"The most important thing is good will from the public toward the directors more than toward the films themselves, which, happily, enjoy a large quantity. Many of



the directors are artists, striving as best they may toward a definite goal. Owing to some queer attitude of the world, when a sincere director makes a mistake, he is held up to ridicule by a large portion of the people who use snap judgment."

"And then," I put in, as von Stroheim resumed, his forehead wrinkling.

"Another very important contribution to the industry would be cleaner stories. Truth is clean. Frankness is clean. Innuendo is dirty. Glossing over the facts of life with suggestiveness is rotten. The average triangle or moral story is smeared with smut. A great many producers are scared to death by the bugaboo of censorship and only consider acceptable for production the wishy-washy story. This type of tale is the very dustiest.

"Pictures in general would be benefited if the editor were given more time to cut them in. Many a splendid production is ruined in the cutting-room. The editor should be given time to do really artistic work. Machine-like productions will always be with us as long as the cutting is done by a stop-watch in the hands of the gentleman of finance.

"Another benefit would be—more reels to show the story in. The telling of a big story should not be confined to a prescribed rule of footage. If a man is compelled to tell a big story in six or seven reels when it should really be told in sixteen or seventeen, he, at least, should not be abused for mutilating it."

In answer to a question concerning his entrusting of  
(Continued on page 77)



# All the

# World



Schwarz

Above: One of the Marion Morgan dancers to be seen on the Keith circuit



Raynor

Above: Andreas Pavley of the Pavley-Oukrainsky ballet (with the San Carlos Opera Company) in "Rondo Capriccio"



Muray

Above: Lillebil Ibsen as Anitra, the dancer in "Peer Gynt"



Below: Albertina Rasch, of the Chicago Opera Company, who makes her screen debut in Whitman Bennett's "Virtuous Liars"

Below: Mlle. Minty, the latest Parisian sensation, in her unique and original hoop dance



Above: Fred Easter and Ruth Hazelton in the "Greenwich Village Follies." The dance is as universal in its appeal as the motion picture and many years older. From dignified and beautiful ecclesiastical interpretations to the most abandoned of orgies; from the classic Greek to the modern jazz, the peoples of the world draw their inspirational enjoyment



Bain News Service

© Keystone View





# Loves a

# Dancer



Murray

Above: Thalia Zanon, one of the most picturesque of the Capitol Motion Picture Theater ballet



Above: Marion Chambers, a winsome little toe dancer, who enhances the box-office value of "Poppy"



Kanarian

Above: The Keene twins who trip their way gaily thru the musical score of "Mary Jane McKane"

Below: Martha Graham in the Indian Love Lyric number of the "Greenwich Village Follies"



Gilliams Service

Below: Nellie Savage, one of the charming ballet from "Casanova"



Murray

Above: Two Russian dancers who have set London about its ears. They are Errol Addison and Mitrenga. Every opera company has its ballet and all the big motion-picture theaters in New York support a corps of dancers. Even the straight theatrical offerings have interpolated a ballet or pantomime this season



Edwin F. Townsend





# This Cosmic Urge

By LEWIS STONE

*The imperturbable gallant of the cinema writes most unexpectedly about love, altho he insists that he knows nothing whatever about it. Fie, fie, Mr. Stone!*

I HAVE never before written on love. I am quite positive I never shall again. Not being builded along the accepted lines of sheik architecture, I am not supposed to know anything about the time-lauled subject. For once the supposition is right. I dont.

Yet studying the rôle of Lee Randon, my forthcoming part in George Fitzmaurice's production of "Cytherea," has set me worrying about this so-called cosmic urge. For whether or not you believe it, it is true that we motion - picture actors do study our parts the moment we are signed for them and then live in fear and trembling until we read the scenario and find out what we really are.

Now this man, Lee Randon, interested me from the moment I first read Hergesheimer's story. He was about forty, with an excellent income, an excellent home, an excellent wife, and a pair of super-excellent children. Despite all that (or if you are more cynically minded, I'll say because of all that), he ran away with a lovely lady whom he met one afternoon, ran away to Cuba and to romance, and just what happened to the excellent wife and the other excellencies, Mr. Hergesheimer didn't explain.

I pondered over just what was the matter with Lee Randon. I wondered if it wasn't exactly the thing that is the matter with the partners in the one hundred and fifty thousand marriages that got severed by divorce in this country during 1922. It was something of this marital discontent that I wanted to put on the screen. But I couldn't get the key of it until a friend said to me: "Hergesheimer has a theory—which he has embodied in 'Cytherea'—that all women are either mothers or prostitutes."

That was strong meat. I have never known enough women in my entire life to prove whether he is correct or not. But I believe that all men are either fathers or lovers. Then a man who is the lover type gets married to the mother woman and the result is unhappiness, without a shadow of a doubt, and divorce, usually.

And that's just the devil of it all. The mother type of woman is the one who in the beginning attracts the lover type of man. This lover type is very vain. He likes

being fussed over, being placed first in the scheme of things, being starred in the marriage contract. This is what the mother type of woman will do for him.

But the mother type is utterly monogamous. She thinks and lives for this one man with whom she has fallen in love. She shapes her life around his, sublimates her every impulse to his whim, brings up her children to reverence that man. Whether or not he is worth it, doesn't matter very much.

The lover, when he has made his conquest of her, when he has reduced her to being nothing but a shadow of his gesture, gets tired of her. He tires of her because she no longer stimulates his ego. His conquering tendency can only be satisfied by the adulation of a new feminine face and personality. He searches around

for this food for his insatiable vanity, and, of course, he finds her. By some diabolical machinery of life, the other woman is always just around the corner waiting. Then begins heartbreak for one or two or even all three of the personages concerned in the triangle.

We all know it is generally the wife's heart that is

(Continued on page 84)



Lewis Stone, who is creating on the screen the Lee Randon of Joseph Hergesheimer's "Cytherea"





Evans

## Carmelita

Carmelita is more than the title of this page. It is really her name—Carmelita Geraghty. She is the daughter of Tom Geraghty, supervising director for Lasky's, and a cousin of Benjamin De Casseres, the well-known poet, essayist and satirist. Thus sponsored, Carmelita should go far in pictures. She is one of the "baby stars" on the Goldwyn lot and had a small part in "Rosita"

(Twenty-five)





# Foreign

Cineman Glances Over

Michael Zevaco. The action takes place in Paris and its environs in the time of Louis X. Many of the scenes are enacted in the famous old Tour de Nesle, an ancient and historic castle on the Seine, close to the city of Paris. The natural beauty and dignity of the location are used to good advantage. The sets and costumes are historically accurate. This is nearly always true of films of this type in France.

Another French film enjoying great success at the moment is "Le Secret de Polichinelle," taken from the well-known idyll by Pierre Wolf. It is a variation of the "Little Child Shall Lead Them" theme. The part of the child is extremely well played by "le petit Sigris," the favorite baby actor of Paris. An excellent cast is presented, including Feraudy of the *Comédie Française*, the great Signoret, Mme. Jeanne Cheirel,



WHILE the deluge of American-made films continues to roll over the Continent, European producers have of late adopted new methods of defense. The latest développement is the capture of a number of American stars for productions made by European companies in their own countries. At the moment, Sessue Hayakawa is appearing in a French-made film and is expected soon to act under the auspices of a British firm. The English have re-captured Nigel Barrie from America. Several American comedians have become French favorites and have steady work, in Paris, in comic adventure films such as Buster Keaton, who is known here as "Frigo," and Larry Semon, whose French *nom de cine* is "Zigoto," make. Then there is an increasing tendency in France, Sweden and Russia, to use well-balanced companies of stars from the speaking stage.



Upper left: A scene from a French picture called "Soirée Mondaine." Above: Marcel L'Herbier, one of France's most able producers. Left: Jenny Hasselquist and Matheson Lang in "Le Vaisseau Tragique," a Swedish film. Below: The German "Don Juan"

## FRANCE

Sessue Hayakawa's first French venture is a naval war picture, "La Bataille," from the novel of the same name by Claude Farrere. The Japanese-American star, Mme. Hayakawa, and Felix Ford, form the three sides of the familiar triangle; the new angles are that the hero as well as his rival is killed in battle, and the hero's widow retires unhappily into a Japanese convent. The great battle scene is fairly well done in the main, tho the action in the turret on board the hero's cruiser is badly directed. On the whole it is a rather unsuccessful French attempt to rival American large-scale methods of production.

The French are much happier in the presentation of period costume dramas, such as the Aubert film "Buridan," which is based on the historical romance by





# Films

the European Studios

and other capable actors from the speaking stage.

Gaumont has just released an exceedingly amusing film, "Soirée Mondaine," based on the always useful theme of mistaken identity. In this case, a count and countess are on their way to a costume ball disguised as apaches. They are held up and robbed by real apaches who use the invitations of their victims to get themselves into the ball. Then the count and countess are picked up by the police as vagabonds, and are hard put to it to convince the guardians of law and order as to their real identity. Meanwhile, the real apaches are complimented on the genuineness of their costumes and reap a rich harvest at the ball.

## GREAT BRITAIN

The British, on the high tide of their campaign for home-



© Vaughan E. Freeman

Upper right: Soave Gallone, the Italian film tragedienne, in "The Purple Cloak." Above: Ivy Duke, leading lady for Sessue Hayakawa in his first British picture, "The Great Prince Shan." Right: Nigel Barrie, as the highwayman in "Claude Duval," another British film. Below: Scene from "Buridan" a French historical photoplay



made films, are looking forward to an early Hayakawa production. "The Great Prince Shan," his first British picture, a Walter West production, will reveal a new co-star for Hayakawa in the appearance of the beautiful English actress, Ivy Duke.

At the moment, the English are making much of the return to his native land of Nigel Barrie. This star, who gained most of his screen experience in America, is now appearing in the costume play, "Claude Duval."

Barrie, in velvet and lace, is seen in the rôle of a famous dashing highwayman, a part always popular with British audiences.



Bristow, London

## RUSSIA

The most successful of recent Russian films depends on the combination of one of Russia's greatest authors and one of the principal actors of the Moscow Art Theater. "Polikouchka,"

Tolstoi's classic

story of the peasant who committed suicide because adverse circumstances prevented his execution of an important mission entrusted to him by the great lady of his village, is directed by Moskvine, who also plays the leading part. The settings portray faithfully the squalor and misery of a Russian hamlet during the days of the Czar. Moskvine is less successful as director than as actor. The supporting cast is by no means worthy of its star, whose own performance equals anything he has done on the speaking stage.

## SWEDEN

The Swedes are still depending on Jenny Hasselquist, formerly a leading dancer of the ballet, to carry the leads in their principal film efforts. She is now appearing in "Le Vaisseau Tragique," from the pen of Hjalmar Bergman. In this picture Jenny Hasselquist is

(Continued on page 77)







James W. Doolittle

## Orientele

Anna May Wong, that little breath of the Orient that Douglas Fairbanks captured for his picture, "The Thief of Bagdad," poses for Classic in one of the striking costumes she wears for this long-looked-for photoplay



# Beware The Woman!

Written in Short-Story Form by Patricia Cork Dugan

"The white moth to the closing vine,  
The bee to the opening clover,  
And the gipsy blood to the gipsy blood  
Ever the wide world over.

"Ever the wide world over, lass,  
Ever the trail held true,  
Over the world and under the world,  
And back at the last to you.

"Follow the Romany patteran  
West to the sinking sun——"

"COME, Gorgio," said Lila Kronjadi, sharply interrupting the singer who was caroling away in full-throated tenor. "Now is the time. Pietro is so enraptured with his own song that he will not miss us. He will not come for me tonight—and it is black as a witch beyond the camp-fire—black night without stars. Come, gran'ther, shall we try it?"

"Yes, yes, my child," the old man answered from the outskirts of the group clustered around the crackling wood fire. "We might as well. If we head due south we should fetch up at Fourneau—wasn't it?"

"Yes, gran'ther, only let us make haste," the girl answered. "The cart is ready and Zoro is kicking his heels to be off these many hours. In another he will refuse to pull us a step and what then?"

The two withdrew silently, responding only to a few casual good-nights from the edge of the group. Pietro went on singing, for Pietro was happy. Lila Kronjadi, the prettiest Romany of the band, was promised to him to wife. It is true Lila had not been exactly joyful at the prospect, but time would take care of that. Was he not a fine figure of a man? Swarthy as an Indian, with strong

white teeth and full red lips and a mane of curling black hair—any woman should be glad to wed with him; so he sang his song and thrummed his crude guitar thinking of the day when Lila would surely be his woman.

But Lila had sworn in her gipsy heart that she would never belong to him or any gipsy, and gipsies have a way of keeping their vows. So that when Pietro swore to himself he would have only Lila, it was like the irresistible force meeting the unmovable body. Lila's first step was, of course, to run away from the camp. She would be followed, she knew, but they had to trust to luck to keep them hidden long enough to wear out pursuit. Fourneau, a little Louisiana town, lay ahead of them and she thought it better to go there and remain hidden until the gipsies had come and gone than to risk going back, which seemed the more obvious thing to do.

This the two had done successfully, finding refuge in the humble home of a blacksmith, Antoine Gurnette, who lived there with his wife and little son, Raoul, and a young

man named Francois, who was studying for the ministry. It was daylight when they finally reached the little village, tired and dispirited. At least, old Gorgio was drooping and in despair.

"We can never do it, my Lila," he said. "You know the penalty for this rash act is—is death. Gipsy law recognizes no ameliorating conditions and when their traditions are flouted, they kill the offenders."

"Yes, I know," Lila answered, staring ahead at the little cluster of dwellings where she hoped to find help, "but I would rather die than marry Pietro, and this way, I don't have to do either. See, gran'ther, there are the villagers coming to meet us. I shall dance for them and perhaps they will give us a few coins—or maybe, breakfast. I could eat."

"And I, too," agreed Gorgio. "But you must be tired, child——"

Indeed the children loved her and all the young men in the village were ardent suitors for her hand. Raoul, the child, adored her and they were inseparable playmates







Then ensued a period of comparative quiet for the runaways. Old Kronjadi was clever at his work in spite of failing eyesight, and Lila, freed from the horror of an unwelcome marriage, was as care-free and merry-hearted as a child

ho," said Lila, walking over to him with a bit of a swagger, "you do not like the gipsies. You—oh—oh—"

She stopped short. Old Gorgio slumped forward in his seat, fell over the sides with a horrible lifeless thud and lay still on the ground. Without a word the young man picked him up and carried him gently in a nearby house. But the old man had only fainted.

"He—is—we are hungry," Lila said, looking ready to faint herself. "We have been traveling

"I am," smiled Lila, somewhat wanly, "but——"

Now they were in the heart of the hamlet and Lila jumped down from the little donkey-cart in the midst of a throng of villagers, unused to excitement and in an expectant mood. "Give me room," she cried gayly, "and I will show you how gipsies dance!" They drew back murmuring and formed a crude circle. Next to the cart stood a young man, pleasant faced and alert. He wore a white shirt opened at the throat and its strong white column held aloft a fine high head, crowned by thick, smooth, brown hair. Lila eyed him approvingly and began to dance while old Gorgio played for her.

She moved slowly at first keeping time to a curious and insistent beat, swaying her light lissom body in alluring rhythm, tossing her blue-black hair on the wind. Suddenly she raised a slim brown arm aloft holding a beribboned tambourine, lightly clinking its metal discs, tapping its taut skin, showing her even white teeth, now whirling, now dipping, faster and faster, merrier, and madder, gay skirts flying, brown legs twinkling in the light, grey dust, a flash of red and yellow, a living flame set to the haunting music of the Roumanian gipsy bands.

"Bravo," screamed the village in one voice. "Encore, encore," it yelled in a frenzy of appreciation. All but the young man. He looked a little stern. "Oh,

all night and we could not manage to bring any food with us."

"Why, you poor child," exclaimed Gurnette, the blacksmith. "Here, Thérèse, fetch some milk and cheese and barley loaf for these poor unfortunates."

Food was promptly forthcoming and over the welcome meal Lila told her story.

"We will give you a home," said the kindly man at the end of the tale. "Shall we not, Thérèse?"

"But, yes," answered his wife, tho without enthusiasm.

"You shall have the little shack just east of this house," Gurnette went on. "It can be made comfortable, I am sure. We never use it except occasionally for storage space. You said you knew the coppersmith's trade," he said, turning to Gorgio, "there is a forge that could be used and I doubt not that there will be work enough in the village to keep you busy, is not that so, Thérèse?"

"Yes," assented his wife again, with even less enthusiasm.

"Come with me, François," she added, "you must hitch up the horse and drive me over Marleybone Hill."

"But yes, mother," agreed the young man who had borne old Gorgio into the house. "Good-bye, my friends. I make you welcome to our household. I hope you find—peace—happiness." He looked at Lila when he said happiness.

"Ah, you *do* like the

#### BEWARE THE WOMAN!

Fictionized by permission from F. B. O. from the play by Marion Burton. Adapted for the screen by Beehan and Stillson. Directed by Emile Chautard. The cast:

Lila.....	Derelys Perdue
François.....	Lloyd Hughes
Antoine.....	Ralph Lewis
Pierre.....	Max Davidson
Raoul.....	Mickey McBann
Gorgio.....	Joseph Swickard
Manon.....	Emilie Fitzroy
Madame Gurnette.....	Caroline Rankin



Romanies," Lila said. "I am glad. I——"  
 "Come, François," shrilled the mother again, and François dutifully followed.

Then ensued a period of comparative quiet for the runaways. Old Kronjadi was clever at his work in spite of failing eyesight, and Lila, freed from the horror of an unwelcome marriage, was as care-free and merry-hearted as a child. Indeed, the children loved her and all the young men of the village were ardent suitors for her hand. The women, however, remained aloof, naturally resenting her. Gurnette's wife was openly jealous. Raoul, the child, adored her and Thérèse recognized as only a mother can, that François, too, was smitten; François for whom they had scrimped and saved and denied themselves; François who was to become a minister, interested in this pagan gipsy; François, of the quiet heart and studious mind, risking his future for a nameless girl from the woods. It was too much for Mme. Gurnette. But what could she do about it? Nothing. Precisely that. Only bide her time and watch. This she did with eagle eyes, but something happened then, that made even the women love Lila, Thérèse Gurnette most of all.

Little Raoul fell ill of a fitful fever that dulled his eyes and paled his rosy little face and caused grave concern in all the simple hearts of the villagers who loved him. Lila stayed with him night and day and did most faithfully what she was told to do. But he did not improve and Lila's heart was doubly ravaged by grief. One day not long before old Gorgio gathering faggots in the near-by woods had run into—Pietro. Quickly for an old hand he drew his gun, but Pietro had coolly reminded him that even if he were killed other gipsies would follow the trail he had made to their hiding-place, a relentless, everlasting pursuit. Gorgio being full of years and wisdom recognized the helplessness of the situation and begged for seven days of grace in which to return to the band. To this Pietro had reluctantly consented.

Five days were gone and the unhappy Lila, believing that she must return to the gipsy camp



Above: "Give me yet another hour," she asked of the suspicious Thérèse, who regarded Lila with frightened misgivings. Below, left: "My François," she said for the third time, and milk and honey were in her voice. "We are married—it is the gipsy wedding. Fate has decreed that we mate——"



and marry Pietro in order to save her grandfather's life, gave herself up to despair. Now, more than ever, was it hateful to marry the dark-skinned Pietro. Lila's gipsy heart had flown straight as a homing pigeon to the fair young François. And François still held himself aloof, emotionally—played with her, palled with her, talked to her, walked with her—in short, did everything but make love to her. He was a brother to her and she did not want that. Her grandfather's life threatened, her own happiness hopelessly lost and her dear little playmate sick unto dying; too much her heart was torn, and it rebelled.

One thing she could do and that was make Raoul well. Her gipsy wood-lore stood her in good stead. Of many healing herbs she compounded a medicine for the sick child. "Give me yet another hour," she asked of the suspicious Thérèse, who regarded Lila's preparations with a frightened misgiving, but worn out with worrying and the perceptible failing of her child had reluctantly consented to Lila's doctoring. "Give me yet another hour," Lila begged again, kneeling beside the cot where Raoul lay.

And on the seventh day Raoul sat up in his bed and demanded food in a lusty voice; and Thérèse knelt at Lila's feet and begged her forgiveness; and François



kissed her little brown hands and laid his hand for a breathless moment on her blue-black hair; and old Gorgio was brought home, dead.

True to his word, he had met Pietro in the woods, to beg another day, to explain about the sick Raoul. But Pietro had smiled, an evil gleaming smile, and gaily tossed a knife into the air. When it reached the quivering bosom of the earth, sinking deep into the soil on which they stood, Pietro had uttered a single word: "Remember!" Gorgio's heart had served him many years, too many years perhaps, and now it gave way, stopped suddenly and finally, snapped like the cord that is stretched too taut.

So Lila was alone and, except for the fact that little Raoul was well, would have been broken-hearted. She was going away—away from the menace of Pietro, away from the cold blood of François. She stood over old Gorgio's newly piled grave and dropped a listless stream of small white flowers down. There François found her.

"I have come, Lila," he said, "to give you this." He held out a small canvas bag, small, but very heavy. "My mother and my father have denied themselves for this. I, too, have sacrificed to save. It is an honest gift from one—from one who wishes you well."

"Oh, François!" exclaimed Lila, accepting the proffered gold, "is that all you have to say to me?"

"Why, yes—I—that is—what more can I say, Lila?"

"Nothing," the girl answered bitterly. "Thank you for the money. I shall buy pretty dresses for the dance halls of New Orleans with it. Good-bye."

She turned and ran back to the house and lost no more time re-pining over François. He was a clod, an insensate being, a cold-blooded fish! She loathed him. In a burst of cumulative anger she threw the coins of François to the crowd of children waiting to tell her good-bye. With this final flaunting gesture she left the little town of Fourneau—and François forever.

But one is as helpless in the arbitration of one's destiny, or the ordination of one's fate, as the shallow beach to resist the tide. And Lila with her high-flung pride and bitter heart was to have the tables turned in a most unexpected manner.

There was a certain man in the town who had long lusted after the gipsy Lila. When he discovered that she

had gone away alone, he followed after. Now, this LeMoyne was a married man, and it was not long before the children had gone to Madame LeMoyne with the story that her husband and the gipsy had gone off together. Neither was Madame LeMoyne the only one they told. François must hear of it, too, and while the woman stood in her own doorway wringing her hands and alternately reviling her husband, the man started in pursuit.

At almost the same time François started after Lila, a storm started brewing in the heavens. By the time he found them, the storm was nicely done and ready to be served. LeMoyne was persuading Lila to take shelter with him in an abandoned cabin, persuading her more urgently than politely. Lila preferred the storm. As a risk it was less and far more pleasant to endure, so she resisted with all the strength of her fine young body.

"You filthy beast!" said François, suddenly from out of nowhere. "Get away from that girl." A violent kick, and LeMoyne went sprawling. "Go home to your wife," ordered François, "quick, before the storm gets you—or do you want to be kicked all the way home?"

"I go—I go," answered LeMoyne in a great fright and ran off as fast as his surprised legs could carry him.

"My François!" exclaimed Lila, throwing herself into his arms.

The boy permitted himself one desperate hug and then thrust her hastily aside. "Come, Lila," he said, "we must get inside. We'll be killed if we stay out here." He spoke gruffly—to hide the flood of emotion that had seized him. Lila misunderstood it and was piqued, so she walked coldly beside him to the dubious shelter of the cabin.

The storm broke—inside and out the cabin. The heavenly elements vying in their havoc with the storm of feeling that tore thru Lila's body, alone with the man she loved. She read the love that glowed in his eyes, that made his body tremble and his breath grow short. But in her elemental, unreasoning way, she could not understand what tied his hands and kept his lips dumb.

"My François," she said again in a soft and amorous whisper, her wild free gipsy passion breaking loose from her. "Wait——"

She took a rusted pair of fire tongs and laid them on the floor. Three times she walked around them and finally over them. She per-  
(Cont. on page 78)

Neither did he see Lila drop to her knees and promise Pietro that she would marry him if he would only save François







Russell Ball

## Nightfall

BY BARBARA HOLLIS

*Moonlight in my garden,  
Shadows on my wall,  
And somewhere, out in nothingness,  
A night-hawk's raucous call.*

*Shadows in my garden,  
Firelight in my room:  
While thru my curtained window creeps  
A mist of strange perfume.*

*Memories in my garden;  
A hurt within my heart,  
That keeps me and a youthful dream  
A thousand miles apart.*

Posed by Corinne Griffith





John Ellis

## “Unquenchable Ardor, Pitying, Wise—”

Being an appreciation of one film player by another

HELEN FERGUSON writes of BARBARA LA MARR

SHE is the première irresistible of a screen full of irresistibles—that slinkily, silkily, graceful young woman who is Barbara La Marr. With the speed and brilliancy of a meteor she flashed into the film firmament, but there the simile ends, for today the La Marr planet is fixed brightly and permanently in the cinema heavens. Public fancy has shifted her affections quite definitely from the yellow-curled, saccharine heroine of yesterday to the frankly naughty heroine of the moment, and riding the crest of this wave is La Marr.

What is she really like? Is she a reflection of the parts she plays on the screen? Her appeal a challenge? Her favors worth dying for?

On the screen La Marr looks tall, sometimes large, always dignified. Off the screen she looks small and young. And her features are much finer than the screen shows them to be. Her eyes are changeable in color, sometimes deep grey, sometimes green. I have even seen Barbara when her eyes had the deep purple of a pansy in their depths, but always are they smothered in their dusky lashes. Her eyebrows lift nervously in a sort of perpetual interrogation. Her sensitive nostrils dilate as she talks; her mouth is small, but full, soft and tempting. And Barbara's hands are the loveliest I have ever seen. Long, slender, graceful . . . they fascinate me. She uses them much as she talks, makes them mean much.



Invariably I watch those hands, their quick, nervous flutterings, or their slow, impressive gestures, gaining as much from them of Barbara's meaning as from her words.

Barbara La Marr does know life. She has crowded into the brief quarter of a century of her own life a great deal of romance, a great deal of sorrow, much disappointment and many accomplishments. As a writer she was notably successful, for her work strayed from the beaten path and had the quality of rare thought behind it. As a dancer she made a name for herself when she was very young. She has known poverty and hunger . . . she knows luxury and great possessions. And the luxury she has now, she has acquired thru her earnings on the screen during the past two years of an almost unbelievable success. Two years of real effort and strenuous work, as she herself will tell you.

"Happily I have had one splendid opportunity after another," she told me as we sat chatting in her lovely, luxurious home on the crest of Whitley Heights. "I have had one great director after another; but I have crowded every moment with work, work, and more work. It has been a tremendous responsibility. For I have been cast in some of the life rôles of the greatest actresses. I think it would kill me to fail . . . to disappoint those who believe in me. I love every moment of the work I have done—love every inch of the progress I have made, but



Hoover



Above is Helen Ferguson, who wrote this story, with Barbara La Marr, its heroine. Above and right, old and new pictures of the screen's most beautiful vampire. This interesting woman has crowded into the brief quarter of a century of her own life a great deal of romance, a great deal of sorrow, much disappointment and many accomplishments

every characterization I give the screen takes a chip off the edge of my very soul . . . makes me just a little older. My last picture, 'Thy Name Is Woman,' is, I think, the best thing I have done. I love Querita, with her splendid animal courage, her fears, hopes and passion! But it was the most exhausting thing I have done. I lost myself so completely in the part that I would come home night after night, drag myself up to my room and without eating a bite of dinner, sob myself to sleep."

Melbourne Spurr



There are many actresses on the screen, many vampires on the screen, but La Marr has something no other woman on the screen possesses. It has been casually cataloged as sex appeal. But it is something deeper than that. The real thing that has lifted her to the heights, is, as any woman, will tell you, the look in her eyes.

"The look in her eyes." Not the size of them, nor their color, but the impenetrable something that lies in their depths. A something that is there because Barbara La Marr would never accept placidly that which she might learn from others. Always she has sought thirstily for





Melbourne Spurr

Left is Barbara La Marr as she appears in "Thy Name Is Woman," her latest picture. Right is a fanciful conception betraying her great versatility. Below she holds the beautiful baby boy she has adopted, betraying yet another facet of an extraordinary character



Melbourne Spurr

knowledge. Not as most of us seek, after the manner of our elders, but with a determination to learn for herself the pettiness and vastness of life. Ungovernable since childhood has been her curiosity. As each experience unfolded before her, that insatiable quality has driven her on to a newer one. So today she has knowledge, and wisdom and poise . . . and for these possessions she has paid. Not with bitterness, for that is not the La Marr creed, but willingly, eagerly, and without fear, happy to gain what each experience held for her.

Much has been printed about her from the time of her first marriage, when she was little more than a child, and was branded as "too beautiful" by the judge who granted the annulment of that marriage. Much that had only the malicious minds of jealous people to thank for its creation. But thru all of the maze of fact and fancy that the world knows of her, Barbara has moved and is moving with a slow, firm tread, ever upward, secure and safe in her belief in herself, her ability, and her goal. She would not change her life, she told me, for that life has made her La Marr. Subtle, enticing, vital. Mocking at civilization, yet ultra-civilized.

Lovely, fêted, she is not groping to find herself. She is content. But not satisfied. She has never felt that the world owed her anything. But she has always had a firm determination that the world would give

her everything. She loves luxury, purrs contentedly as she surveys all the lovely comfort of her present surroundings, but she has not forgotten that one time she went hungry and unfed for three days, and she is willing to work, mentally and physically, to prevent a recurrence of that experience.

I asked to see her baby, the youngster she adopted some time ago when she was in Texas on a personal appearance tour. I gasped in sheer delight at his beauty when he arrived, laughingly clinging to his nurse's hand. Sixteen months old he is, and large for his age. Too beautiful, almost, for a boy, with great blue eyes and tangled yellow curls.

No wonder he just thrust himself into Barbara's heart the minute she saw him and nestled there so sweetly that she could not rest until the necessary papers were signed to make him hers. And now she surrounds him with every advantage, giving him the best of care and every childish comfort, finding her reward in the glory of his smile as he holds out his arms to her and calls her "Mama."

I cannot imagine La Marr in the rôle of a long-suffering, misunderstood woman, but I can imagine her tolerant sympathy toward such an unfortunate sister. I can imagine anyone's going to her for understanding, and her quick interest and sure advice. And the delving deeply into her purse if such help were needed.

(Cont. on page 76)



Witzel





Alfred Cheney Johnston

## The Princess in a Fairy-Tale

Marion Davies in this one of all her beautiful "Yolanda" costumes irresistibly reminds us of the fairy-tale princess that our childhood imagination clothed in sweeping velvet trains with a lacquey for each yard of it, and a golden crown on a golden head and pearl nets to hold the golden braids. A princess without pearls just wasn't a princess . . .





© Hugh Cecil

### A Wistful Pierrot

We cannot resist pictures of Gertrude Laurence, and this interesting one just came to hand. Miss Laurence is one of the stars of Charlot's Revue that has captured New York

(Thirty-eight)





# Hollywood Homes

No. XIX

## "CREST MOUNT"

A Dream House That Belongs  
to Mr. and Mrs. Antonio Moreno

This house is a very castle of dreams, the most beautiful and artistic home in Hollywood. It was designed by Robert Farquar, the noted architect. Mrs. Moreno is responsible for the decoration and has spent many loving hours in collecting the rare and priceless *objets d'art* with which this dwelling is enriched. Above is an exterior view. The house is Spanish, a neutral stucco with a red tiled roof. Below is "Tony's" own desk in his bedroom



Above is the "master of the house" admiring his domain from an antique Spanish well of marble and hand-wrought iron work. Silver Lake is in the background





Photographs  
by Richee

This house has kept its Spanish influence thruout; much of the furniture, hangings, ornaments and so forth having been imported from that sunny land itself. Both Mr. and Mrs. Moreno had a hand—and an eye and heart—in making it the most beautiful home on the West coast

Above is a corner of the reception-hall, with its marble floor and oriental rug. The woodwork is walnut. The clock is an antique from England. Below is a corner of the living-room. The cabinet is a hand-carved antique from Spain; the lamp, Chinese. Here, the floor is of black walnut



Right: This is one of the choicest possessions in a home rich with beautiful things. It is a hand-carved walnut table, in the far end of the great living-room. The center decoration is gold and ivory; the tapestry is a rare old piece; the elephant, bronze; the candelabra, wrought iron



Above is the Spanish Tony's Spanish bed in his Spanish room, the color scheme of which is cardinal red, gold and black







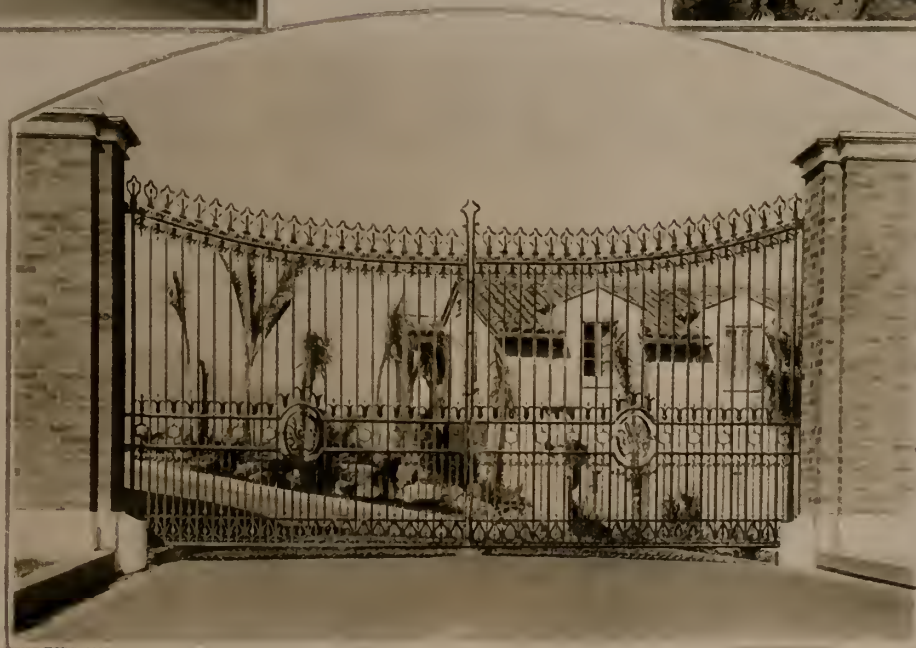
Above is the beautiful outdoor swimming pool and a section of the house that shows an Italian influence. It is of brick, covered irregularly with plaster and a marble trim



Below is the iron grill at the entrance, the lodge in the background. The house is on a rise of ground and overlooks all Los Angeles with the beautiful Silver Lake to be seen from the patio



Above is the hall connecting the living-room, dining - room and reception-room. It is of marble tiling with walnut woodwork and some charming bronzes



Above is the great living-room with its beamed walnut ceiling and gorgeous art objects. Altho this is one of the most lavish and expensive houses ever built, it is first of all a home





Freulich

## William Haines

CLASSIC'S Gallery of Handsome Men No. 11

William Haines is a popular young Goldwyn player who has been loaned to Universal to play with Mary Philbin in "The Inheritors." His last Goldwyn picture is "True As Steel"





White

## The Photographer Takes the Stage

White

Above: A picture of the \$65,000.00 tapestry on the S.S. *Leviathan*. You can see the bottom of it behind some ladies from the "Music Box Revue," who were asked to pose by an enterprising press man. They were designed to "set off" the tapestry, but this septet, whose combined glory looks like the public debt, would naturally make \$65,000.00 appear insignificant. Not such a good idea after all—for the tapestry



Left: Helen Lowell and Louis John Bartels in the "Show Off," one of the truest and best plays of the season. Below, left: Margaret Mower and Robert Le Sueur in an extraordinary play by Wells and Ervine, "The Wonderful Visit." Below: Jane Cowl and Dennis King in "Antony and Cleopatra," which the public liked no better than "Pelléas and Mélisande." Fickle jades—the public . . .

White

Murray







White

An ensemble from "Kid Boots," a superlative Ziegfeld offering. Left to right standing (1st row): Paul Everton, Robert Barratt, Ethelind Terry, Jobyna Howland, Harry Short, Harland Dixon. (2nd row): Harry Fender, Mary Eaton, Marie Callahan, John Crawford. Seated, Beth Beri

Classic's  
Monthly  
Department  
of the  
Theater



White

Above: The crucial moment from "The Next Room," the season's best mystery play, where the girl (Mary Kennedy) asks the man (Arthur Albertson) for a cigaret which Claude King tries to supply. She doesn't smoke . . . Right: Elsie Ferguson, Edwin Nicander and Sidney Blackmer in "The Moon Flower"



White

Above: A moment from the most thrillingly beautiful performance in all history, "The Miracle." Lady Diana Manners as the Madonna, Rosamund Pinchot as the Nun, and Orville Caldwell as the Knight





Spring  
Finds the  
New York Stage  
Still Going  
Strong



White

Above: A scene from "Beggar on Horseback," the new Kaufman-Connelly satire and the most brilliant and original from their joint pen. Left to right: Osgood Perkins, Marion Ballou, George W. Barbier, Anne Carpenger and Roland Young



White

Above: Mary Boland, Clifton Webb and Ernest Lawford in "Meet the Wife," a much better class entertainment than its cheap title would lead one to suppose



White

Above: The principals of a delightful and amusing revival, "Fashion," a comedy of 1845. Left to right: Charles Ellis, Helen Freeman, Clare Eames and Stanley Howlett. Left: Another interesting and original play-is "Hell Bent For Heaven." Left to right: Augustin Duncan, Burke Clark, John F. Hamilton, Clara Blandish, George Abbott and Margaret Borough





# The Play of the Month

By KENNETH MACGOWAN

ARE you a bit bothered about what may happen to you after death?

Or—

Do you expect to meet the vicar in the hereafter?

Most Broadway audiences can be divided into the people who will answer Yes to one or the other of these questions. Consequently "Outward Bound" vastly pleases most Broadway audiences, for Sutton Vane's English drama begins by being very creepy about the other world and ends by inviting the vicar in to have tea with the better-behaved ghosts.

I don't remember any play since a failure called "The Lost Leader" which begins with quite as extraordinary and eerie and exciting a mood as "Outward Bound." The first act of "The Lost Leader" carried us to a little inn far in the bleak west of Ireland, and showed us a bent old man who awoke slowly to the realization that he was the great Parnell, not dead, but buried alive, in the obscurity of a lost memory. The situation was beautifully handled by the Irish playwright, Lenox Robinson; the speech of the characters was as fine as the situation and the construction.

The first act of "Outward Bound" carries us on board a steamer and shows us a set of voyagers who all turn out to be dead and on their way to judgment. Sutton Vane is no master of character, and the people are mere types, speaking stock lines. Yet the novelty of the situation is so great and the mystery of the mood so extraordinary that the first part of "Outward Bound" is almost as effective as the first part of "The Lost Leader."

Traveling on the sea is always a good deal of an adventure—even when other people do it for you. Water and fire

*"Outward Bound," a play by Sutton Vane, dealing with life after death among every kind of people, including the loveliest pair of lovers ever on the stage.*

still have magic in them—and danger. So "Outward Bound" starts with no handicap by showing us the smoking-room of an ocean liner filling with passengers as the boat makes ready to leave its dock. As I have said, the people aren't very interesting, for they are the conventional

social snob, the well-bred young waster, the enthusiastic young clergyman, the big business man, varied by a rather odd couple of honeymooners and a charwoman who seems to have got in the wrong cabin. The play takes a sudden bound forward when you begin to suspect that something is wrong with all these people—the same thing, too. They don't know where they are going. The waster wakes up to this in between drinks, and, before he is done poking into people's minds, you discover that no one came aboard on purpose, that no one knows his destination, that there are no sailors or officers except an old steward, and no lights, port or starboard, fore or aft.

The young couple start talking confusedly about "the gas" and whether they had done something very wrong before they sailed, and the audience is soon getting hot on the trail of a most amazing mystery. They are all dead, these voyagers. They are on the steamer that takes Londoners to the hereafter.

Luckily for the playwright—and the producer, too—this is a ship that takes only half a dozen people on a voyage. I don't know any other reason why the passenger list is so small; but if William Harris, Jr., had had to hire the actors for a full cargo of those that die in London any bright morning, he never could have afforded such players as Alfred Lunt, who acts the waster with uncommon intensity;

(Continued on page 97)

J. Warren Kerrigan as the steward, Alfred Lunt (the backbone of the play) as the young waster, and Lionel Watts as the enthusiastic young clergyman







## The Picture

Selected by



## of the Month

LAURENCE REID

IT is a mighty subject that D. W. Griffith tackles in "America"—a subject which reaches us at a rather late day considering its significance. Of all directors capable of treating it dramatically—of injecting it with the spirit of our forefathers who lifted us from bondage and made us a free and independent nation, Griffith is that man. If he has had the idea in mind to project at an appropriate time, we must assume that he has given it considerable thought. But has he? Ever since he produced "The Birth of a Nation," we have awaited the hour when he would strike again with a tremendous theme—and give us a work comparable to the masterpiece of the Civil War and the Reconstruction.

"America" is not the mighty, throbbing canvas that might be anticipated in view of the scope of the title. In regard to its spirit of sacrifice it does not fail. And Griffith, the master of dramatic effects, the builder of suspense thru his employment of his own screen inventions (the cut-back and the close-up), moves us with as thrilling individual scenes as has ever been caught by a camera.

He eclipses all his previous efforts with his spectacular dash of Paul Revere warning the countryside—and follows it up with a magnificent replica of the battle on Lexington Green. He brings his audience to a pitch of frenzied excitement. We become transported by a genuine patriotic fervor. We,

who had been unmoved by revolutions in distant climes, are stirred by a reproduction of facts which made us a nation. The Battle Cry of Freedom reverberated thru every beat of the horse's hoofs. It sounded far and wide when the

Minute Men returned the volley of the redcoats at Lexington and Concord and Bunker Hill. And leading up to these introductory chapters of the Revolution we catch glimpses of patriots in rebellion; we are taken into Parliament and introduced to America's enemy, King George III, and America's friends, Pitt and Burke.

The picture here lived up fully to its significant title—even tho Griffith missed an eloquent opportunity to stage a picturesque reproduction of the Boston Tea Party. After Bunker Hill the salient figures and episodes are neglected—and "America," while still carrying out its spirit of sacrifice, resolves itself into a story of Indian warfare in New York State—which, because it failed to establish such vital personalities, landmarks and events as Benjamin Franklin, Ethan Allen, Major André, Benedict Arnold, Nathan Halé, Washington Crossing the

Delaware, Hamilton, Burgoyne, the Hessians, the soldiers of Lafayette, the battles of Saratoga, Long Island, Monmouth, Fraunce's Tavern—and others that could be mentioned, proves disappointing in not being  
(Continued on page 86)

*Again Mr. Reid selects the first half of a picture for this honor. D. W. Griffith's "America" is his choice. Above is one of the many lovely and authentic shots, and in the circle is the remarkable characterization of George III.*



# The Celluloid Critic

THE treatment of pictures by suggestion—the achieving of natural effects as introduced by Chaplin in “A Woman of Paris,” has been adopted by Ernst Lubitsch, whose picture “The Marriage Circle” (Warner Brothers) is cut from the same cloth. The German has profited by simple, direct methods—and we are assuming that he has seen the Chaplin opus—because it has so many comparable points. There is revealed the same subtlety of humor—the identical sparkle—the same skating on thin ice, without breaking thru and above all it is treated with fine naturalness in story development and interpretation.

We hold the impression that Lubitsch displays a hidden talent, for heretofore he has been the sponsor of ponderous pictures. Which makes him at home with comedy as well as tragedy. He works skilfully—because one never senses the frail foundation upon which the domestic upheavals in the story are based. Each scene and incident is neatly dove-tailed.

“The Marriage Circle” is thoroly Continental in character and it carries points of value which, if measured individually, would appear insignificant, but collectively, make the pattern a fascinating design. We are presented with a quadrangle which never becomes sordid; we are offered mild flirtations entertained by young married trespassers who believe in having their fling. These very human beings have a gay time of it in scenes which are so delicately handled, so skilfully suggested—that it is bound to appeal to anyone with imagination and a sense of humor. There are no wasteful gestures—no expenditure of energy.

The acting is natural and spontaneous. It is one of the most perfectly rounded casts that ever acted a picture. Adolphe Menjou of the lifted eyebrow (he was in

“A Woman of Paris”) has a rich part—and so have the others.

It is as light as moondust—and it sheds a radiance of capricious moods and shadings. It is gay, sparkling and smart. And once again the screen becomes a true medium of light comedy.



Left: Barbara La Marr in “Thy Name Is Woman.” Right: John Barrymore in “Beau Brummel.” Center: Betty Compson and Richard Dix in “The Stranger.” Lower left: The children in “When a Man’s a Man.” Lower right: Anna Q. Nilsson in “Flowing Gold”



ANY picture which Marion Davies appears in is certain to be gorgeously mounted. Having created several rich tapestries, the public must be transported with colorful designs. Unfortunately the star travels over old ground in furnishing us

with an orthodox story of chivalry of the middle ages. “Yolanda” (Cosmopolitan) is of the Anthony Hope school of fiction. Its figures strut thru their scenes in episodes which have become unduly familiar. However, the picture is every bit as good as “When Knighthood Was in Flower” in regard to its opulence and color. It reveals a rich pageantry of setting—it suggests a massiveness in its backgrounds—backgrounds skilfully designed. It also suggests that Charles Major was not so inspired in fashioning this story—because it does not move with dramatic sweep.

The interest lies in the impersonation (a delightful one as projected by Miss Davies) and the spectacular appeal—for the plot is scant of ideas. The picture is too long—and it is laboriously constructed—so that we often lose contact with the plot thru so much characterization and incident to be planted.

But the settings are magnificent—and the acting by the star (who is perfectly cast) and Holbrook Blinn, who contributes a memorable performance as the weakling, King Louis XI (a portrayal of cameo clearness),—these performances with those of Johnny Dooley as the



## Laurence Reid Reviews the Latest Photoplays

Dauphin and Lynn Harding as the Duke of Burgundy help to counteract the obvious and tedious plot. Ralph Graves is out of character as the young Prince—never suggesting the romantic, chivalrous lover of the period. It's a story which is not vital nor moving enough for its frame.

**W**HEN  
t h e  
y e a r

has run its course—with its output of pictures, we predict that "Beau Brummel" (Warner Brothers) will be cataloged among the chosen few, excellent enough to receive the high mark of merit. It serves as a personal triumph for John Barrymore—for in the rôle of the dandy he is an ideal choice—and he paints the character in a colorful, faithful, and absorbing manner. We, who remember him undergoing a metamorphosis in "Dr. Jekyll and Mr. Hyde," discover here that he has moments when a transition of character is equally as great.

The story takes the famous fop from the days of his youthful escapades when he won the friendship of the Prince of Wales up to his death in a French hospital. And Barrymore's study is one of the finest achievements in pantomime.

There is effective drama in nearly every scene—and the pathos mounts when this dramatic narrative depicts the dandy's life from youthful splendor to raving madness and death in a prison almshouse.

The play originally served as an expression for Richard Mansfield. As a picture, it keeps intact all of its appealing elements. It is richly mounted—the details being correct. And it exudes a fine, old atmosphere. In passing, we will record the picturesque study of Wales by Willard Louis. Mary Astor is the heroine and quite different in appeal from the Mary Astor we have heretofore known, but no less beautiful and appealing. But it is Barrymore who makes it memorable.



Marion  
Davies and  
Mary Kennedy  
in "Yolanda"



Douglas Mac-  
Lean in "The  
Y a n k e e  
Consul"



Center: Marie Prevost and Adolphe Menjou  
in "The Marriage Circle." Above: Scene from  
"Daddies"



**J**OHAN GALSWORTHY is an author whose stories as a rule are inadequate of expression on the screen. The English novelist has a gift of vocabulary which is much better understood on the printed page. He does not write in terms of fast-moving action; he writes in terms of characterization—and back of his studies is a

central theme which has considerable to do with the economic problem.

However, his tale "The First and the Last" carries enough dramatic elements for purposes of the screen. And under its new title "The Stranger" (Paramount) it should interest anyone who wishes to see an absorbing theme of sacrifice.

Here the spectator will witness the workings of the human heart painted against a background of wealth and poverty in English high and low places. Occasionally it becomes mawkish; occasionally the author is permitted to preach—and occasionally the subtitles remind us of some orthodox "pot-boiler." But taken in its entirety it is a compelling story which releases a substantial human note—and since it features a lowly scrub man who saves a King's Counselor from ruin and a pair of lovers their happiness by giving his life—it is certain to extract the customary balm of sympathy. That it is excellently played is testified to in the appearance of Lewis Stone as the K. C., and Tully Marshall as the scrub man.

**"D**ADDIES" (Warner Brothers) was called a delightful study of capricious humor on the

stage as sponsored by David Belasco. It furnished much amusement in its romantic urgings as projected by three hardened bachelors. On the screen it is a slice of sugary sentiment—and not a very palatable slice at that. There is no question that it has moments of appeal—and the sentimentalists will enjoy it—but it is too inconsequential as treated here. We would have liked to see what

(Continued on page 90)





W. F. Seely

## Patsy Ruth Miller

Is a young lady who flits from picture to picture, gaining thereby an excellent training in versatility. We don't see how it is humanly possible for her to be in so many, but she is. And incidentally, the big producers are watching Patsy Ruth with contracts in their hands, and some day she'll accept one of them, and there will be a new movie star in the cinema sky



HERE we are, back from Florida, and we haven't found the industry revolutionized one little whit in the meantime. The 1924 quota of divorces, shootings and press agents' stories is bounding merrily along, and they still are releasing pictures about flaming youth, faithless maturity and sordid senescence. "America" suffers from the same ailment as "The Ten Commandments"; Norma Talmadge has revived desert passion, and "Yolanda" is not so good. All in all, it sounds like an impossible story-beginning: "Once there was an incurable optimist who was an ardent follower of the cinema——"

✦ ✦ ✦

In "Beggar on Horseback" reference is made to standardized popular music: Pathetics, Mammys, Sweeties, and Fruit songs. Movies are no less to be classified. Let's see, there are: Historicals, Costumes, Sheiks, Triangles, Flappers, Westerns——

And the sort of things featuring Nita Naldi, Rod LaRoque and Charles de Roche. And Douglas MacLean's comedies——

✦ ✦ ✦

One thing Florida did for us was to plant a fervid ambition to write a scenario. We're perfectly aware that bigger men than we have been featuring Florida for some time — but it's Palm Beach and Miami — the millionaires' playground that's getting the publicity. Ours shall be a tale of workaday Florida, inland—the orange belt, in fact. No yachts, no half-piece bathing suits, no moonlight parties — only honest hearts and yokel yearnings—the story of a Boy and Girl who came to know Love. We call it

#### IS MARRIAGE MARRIAGE?

A romance of Citrus Grownin Florida:

*Synopsis.* Guava Golightly, a beautiful young orange packer, lives in an orange grove on the shores of Lake Apopka—the second largest lake in Florida. Yet her heart yearns for romance. One day, while she is dreamily packing oranges, she is seized with the intensely original idea of writing her name and address on a grapefruit and including it in the box bound who knows whither?

The scene now changes to a fashionable men's club—not the kind where they hang out front and whistle at the girls that go by, either. This is a real, catsy dump. Handsome young Essmore Dismal is eating breakfast. He orders a grapefruit, and putting on a windshield, wades in. (Great comedy stuff here, showing grapefruit spouting like an oil well and hitting oldest member of the club in the eye as he staggers into the dining-room

on crutches.) As the grapefruit is consumed, Essmore picks it up in his languid fingers to quaff the last, good-ish drop. It slips and lands bottom up, revealing Guava's name and address to his startled gaze. Essmore takes out a little red book and enters the glad news. Then he takes a bulldog briar out of his pocket, lights it and falls into a reverie. In the smoke from the pipe appear visions of various stars—Gloria Swanson, Baby Peggy, Lillian Gish, Bebe Daniels and Mary Pickford. (This ought to be cheap and effective, and can continue ad lib. Besides,

look from the box-office value!) The waiter brings him to by telling him he is posted and will have to pay cash for his breakfast.

A series of scenes ensues, with the orange motif constantly recurring. He finds an orange on his desk at the office—an old friend drips in from East Orange—an organ outside plays "Yes, we have no bananas," etc., etc. Finally, he falls into another reverie (library stuff of scenic Florida here, and possibly the Orange Grove in California number from "The Music Box Review"). Then his boss brings him to a rude awakening by shouting in his ear, "You're pretty darn useless around here, Essmore, now orange you?"

That just about settles it. He jumps to his feet and says "No!"

Subtitle: "No? What and the warm place do you mean?"

Subtitle: "I mean this, Mr. Fish. I am no longer in your employ. I am going to Lake Apopka where

alligators are alligators and not fiends in human form!"

Taking his hat and coat, Essmore leaves the office. At that moment, the office

cuckoo clock strikes twelve.

(To be continued)

✦ ✦ ✦

To be continued, that is, if you all will stand for it.

✦ ✦ ✦

Louise Fazenda, or the newspapers are lying more than usual, has come out flat with a desire to do serious parts. Having made horrid remarks about Louise's ability as a comedienne, we consider this a personal triumph. She wants parts like Sadie Thompson in "Rain" or Anna Christie.

What's more, we'll maintain that she could achieve far more in such parts than in cretonne night—er—garments and a bizarre coiffure.

Aside from the tradition that all humorists want to play heavy stuff, everyone has been consistent in acclaiming Miss Fazenda an intelligent, talented and superior young woman. Is there any wonder, then, that she has grown tired of mugging for the morons? A real humorist tied down to the primordial limits of an exhibitor's comic

(Continued on page 96)



Photograph  
by  
Richard Southall  
Grant

Courtesy of  
Lois Wilde  
and the  
"Ziegfeld Follies"



# Flashes From the

Of the Stage

Caught by



Above: John Robertson is the man, but do you believe the girl is May McAvoy? Well it is—in her extraordinary make-up for "The Enchanted Cottage." Below: A pair of recent honeymooners, Gilda Grey, the jazz queen, and "Gil" Boag, the cabaret king, who were married in Chicago



Burke



Ira Hill

Above: Henry Hull on the stage in "The Other Rose" and on the screen in "The Hoosier Schoolmaster." Below: Never too old to learn the joys of youth! Inmates of the Actors Home at Staten Island



**D.** W. GRIFFITH suffered a severe collapse immediately after the opening in New York of "America." While this picture was being received with applause and cheers in the theater, Mr. Griffith and his staff sat in a draughty dressing-room cutting the final reels of the film for the audience to see a few minutes later. With the audience and critics declaring it one of the real triumphs of his active career, a doctor was swathing his throat and chest with cold compresses in the dressing-room, and demanding that he go to the hospital at once. His voice was completely gone. In making the picture, Griffith has worked seven days weekly, from sixteen to eighteen hours daily. His indisposition is a case of utter exhaustion which rest alone will cure. \* \* \* There is one thing we will never understand about the movies, or the stage for that matter. Marion Davies' picture, "Yolanda," which recently opened in New York, has all the elements of a great

picture—but it *isn't* a great picture. "America" is as full of flaws as a dog is of fleas, but it *is* a great picture. One can explain it a dozen ways, none quite right. Perhaps the most significant is that one has imagination and the other lacks it. \* \* \* Arrangements have been made with George Ade to write the titles for Thomas Meighan's latest picture, "The Confidence Man." The picture is now nearing completion at the Paramount Long Island studio, under the direction of Victor Heerman. James Oliver Curwood's novel, "The Alaskan," will be Tommy's next picture and will mark a sharp departure in the type of stories this perennially popular star has been doing. \* \* \* While in Palatka, Florida, making scenes for "The Confidence Man," Tommy disappointed one old lady of the town very much. The local newspaper printed the news that the company was going to work the next day at a certain location. The old lady went to the place and found that the picture company could not work on account of lack of sunshine. Whereupon she flew into a state of great indignation, and spoke her mind to Tommy: "I have a notion to complain to the authorities. You said you were going to make pictures today and now you are not making them, and I left all my work at home to come down here to watch. It's a shame, I tell you, it's a shame—with all the work I have to do, too—" \* \* \* Actors are people it seems, and responsible to the same laws of behavior that control most of us. The active life of a player in a success does not give much time for diversion, but most of them find some way to cajole their hobby. Alfred Lunt and Leslie Howard, of the "Outward Bound" company, devote their spare time to painting and taking drawing-lessons. Leslie Howard aspires to scene designing while Alfred Lunt leans toward caricature. J. M. Kerrigan, of the same troupe,



# Eastern Stars

On the Screen

the Editor

is famous for his singing of Irish ballads and cockney songs. Mr. Kerrigan is sought for many social gatherings as an entertainer. \* \* \* Will the **Movie Maligners** please take note: Applause at the conclusion of the making of a scene in a motion-picture studio is an unheard-of thing, but when thirty-four members of the Famous Moscow Art Theater, who are playing in New York, visited the Paramount Long Island studio, the rafters of the building shook with applause at the end of a scene which **Sidney Olcott** was directing for "Monsieur Beaucaire." The Russian players were so thrilled by the scene in the Queen's boudoir in the Palace of Versailles, where **Lois Wilson** as the Queen and **Bebe Daniels** in the rôle of Princess de Bourbon-Conti received **Valentino**, the Duke d'Orléans, and King Louis XV, played by **Lowell Sherman**, that they just naturally burst into applause. "I have seen nothing in the American theater since coming to this

country that can equal the thoro manner in which you do your work in the cinema studio," said **Constantine Stanislavsky**, the director of the Moscow players. "You achieve, as we do in the Russian theater, almost a military discipline, without really realizing that you have it. The deference the players and workers have for the director is marvelous, and I believe it is the reason that motion pictures have been so successful in America. To that discipline we owe our success in Russia, and you have the same thing; in a little different way, perhaps, but you have it." \* \* \* It is not often that a motion-picture interviewer travels four thousand miles to meet the star she wants to write about. **Marta Lindqvist**, Sweden's most famous motion-picture critic, has arrived in New York for the express purpose of interviewing **Richard Barthelmess**, **Douglas Fairbanks**, **Mary Pickford**, **Rodolph Valentino**, **Charlie Chaplin** and **Norma Talmadge**. She was fortunate enough to meet Doug and Mary on the day following their arrival in New York, and was the guest of Mr. Barthelmess at his Central Park West home. She is now *en route* to Hollywood to interview **Norma** and **Charlie**. \* \* \* Speaking of Doug and Mary, more fuss is made over their arrival in New York than over the Prince of Wales. Crowds collect whenever they appear. There are times when it must be trying to be America's sweetheart and her husband.

\* \* \* **Maude Adams** has loaned **Winifred Lenihan** the helmet which she wore as Joan of Arc in the production at the Harvard Stadium in 1909, of a version of Schiller's "Maid of Orleans." Miss Lenihan wore the helmet for the first time when the play moved to the Empire Theater. \* \* \* **Zelda Sears** and **Alice Duer Miller** are at work on a new comedy. \* \* \* **The Green Goddess** has reached its one-thousandth performance at the St. James Theater in



International News Reel

Above: **Marion Davies** and **Rodolph Valentino** crowned queen and king of the movies at a banquet in New York City. Below: **George Walsh** as **Ben Hur** and **Francis X. Bushman** as **Messala**, both of whom sailed recently from New York to film "Ben Hur" under Italian skies



Above: **Mrs. Sidney Drew**, who is coming back to the screen, *Laus Deo*! Below: **Vera Fokina** and chorus of **Fokine's** first all-American ballet, training for the last three years but never before photographed. This number is called "Medusa"

Keystone View







© Keystone View

Above: Mary and Doug arrive in New York for the opening of both their pictures. Right: Natacha Rambova in the gorgeous Paris creation she wore to the opening of "Yolanda." Yes, of course, "Rudie" was with her. Below: *The Liliana*, a barque of the Christopher Columbus age especially constructed for Henry King's production of "Romola"



Abbe

to obtain the services of real Russians to play the various parts, with the exception of Miss Mercer and that played by Leslie Stowe. The Russian entertainers, who formerly were at The Petrushka, the Russian restaurant which burned in New York recently, were obtained for the various other parts in the picture and the sets were constructed and decorated by Paulav Ouzoumoff, who was for many years scenic director of the Moscow Art Theater at Moscow. \* \* \* Richard Dix has started work on "Sinners in Heaven." \* \* \* Lois Wilson has gone to Florida, to make a picture with Holmes Herbert, a Cosmo Hamilton story called, "Another Scandal; Flora Le Breton is the ingénue. The cast had to wait some time for Miss Wilson to finish her work in "Monsieur Beaucaire." \* \* \* Ouida Bergere and George Fitzmaurice have written the last page of their scenario. It has come

(Continued on page 88)





Donald Biddle Keyes

## Sakr-El Bahr

### THE SEA HAWK

Frank Lloyd has made the English sheik of Sabatini's "The Sea Hawk" one of the most dominating male figures the screen has ever seen. Milton Sills was given the rôle, and this is one of the first pictures of him taken in costume. It is the sort of part men love to play and women love to fall for





# A Society Scandal

Written in  
short-story form

By  
NORMAN  
BRUCE

*Based on a situation in  
Alfred Sutro's play, "The  
Laughing Lady," written for  
the screen by Forrest Halsey.  
Copyright by Famous Players-  
Lasky Corporation. All rights  
reserved*

She'd show Hector's mother she wasn't afraid of scandal-mongers; she'd show the world she wasn't broken-hearted because her husband neglected her. The thought of Harrison Peters, suave, meticulously tailored, came to her surrounded with the glamour of unjust persecution

"IN this world, my dear"—how Marjorie hated the insincerity of the endearment spoken in her mother-in-law's purring voice—"in *this* world we must consider the tongues of men."

"The tongues of women, you mean!" young Mrs. Colbert flamed. "I would be willing to wager a thousand dollars that the editor of this disgusting gossip sheet wears skirts!" Startlingly, she swooped down on the leering copy of *On Dit* with its silk-hatted dude winking a monocled eye from the cover and flung it into the fire.

The elder Mrs. Colbert's immobility put her in the wrong. She seemed to be always in the wrong in her mother-in-law's presence, "but she isn't restrained, only feather-beddish!" Marjorie thought furiously. A large, handsome woman, Mrs. Maturin Colbert, who gave the effect of being upholstered rather than dressed. Her pale eyes seemed always on the lookout for something amiss in the scheme of things, her cold white nose, impressively arched, looked as tho it permanently sniffed an unpleasant odor.

When the silence had sufficiently reproved her daughter-in-law's impetuosity, "I never make bets, as you know, my dear," said Mrs. Colbert, "but the question of the sex of an editor is hardly the point. When my son gave you his name, unfortunately," her tone said, "he did not expect to have it appear in print in connection with that of a person like Harrison Peters, who has been suspected of cheating at cards."

"But a *detective*!" Marjorie cried. "If you had to hire someone to spy on me, why didn't you get one who manicured and didn't wear a celluloid collar? He might just as well have been *labeled*, sitting there at the next table, smoking a vile cigar and watching us dance! I always knew you hated me, but I did think you gave me credit for being at least intelligent!"

"Your name happens to be my name also," the elder Mrs. Colbert reminded her. "I felt that I must take measures to protect it, my dear."

It came to Marjorie Colbert's mind to say, with the pent-up bitterness of weeks, "Why doesn't your son protect his own name? Why wouldn't he take me with him on his hunting trip instead of leaving me to choose between twirling my thumbs evening after evening in my room or going to theaters and cabarets with someone else!" But a great weariness seized her. She flung out her hands in a hopeless gesture—what was the use? When she and her mother-in-law talked, it was as tho they used different languages, foreign to each other.

She had married Hector Colbert when the war was at its most hysterical phase, with bands blaring music that stirred the blood, flags flying, tears and cheers on every side. To the society girls of her set the war meant a glorious opportunity to put on becoming uniforms and let down the bars of convention a little. Marjorie had driven a car for the Motor Corps, and danced her slippers to tatters every evening with handsome doughboys from Nebraska and Kansas farms. If it hadn't been Hector, it would have been someone else, romance was in the air, and falling in love seemed almost a patriotic duty.

And Hector—in his dashing officer's uniform, he had been a story-book hero. The danger he was going to face lent him glamour, she saw him thru a glory, a mist, crimson, golden.

"We must be married—now before I go," he had urged, "give me a memory to take with me—Over There. If I should die——"

"No, no!" she had trembled, swept with thrilling sharp sweet pain. But in the background of her mind she had expected him to be killed. It was with a strange sense



of anticlimax that she had watched him coming down the gangplank toward her eight months later . . . he was a trifle stouter, that must be why he looked different to her, as tho she had married a stranger.

After the strain of the war-days, life itself seemed rather an anticlimax. Their conversation now was not of love and death, but of toast and shirt studs and dinner engagements. Thinking back, Marjorie could not understand where it had gone—the glamour and the dream. And now, only four years later, Hector was shooting quail in the Adirondacks and she was left to be humiliated by hired detectives, and told what she must and what she must not do as tho she were a naughty little girl.

Marjorie's round chin went up dangerously as she faced her mother-in-law's pale unfriendly gaze. Without speaking to her, she jerked off the brocaded telephone shield—Mrs. Colbert's home looked like a movie director's idea of grandeur—and asked for a number. "Mrs. Pennfield's? May I speak to her, please. Hello, Caroline! I called you up to tell you I've changed my mind about coming down to Southampton for the week-end . . . yes, I've seen it. Somebody was kind enough to send me a marked copy! Hector's off potting innocent quail when he ought to be here shooting that damn little bird that tells people things!"

She slapped the receiver onto the hook, "There! I suppose next week we'll read that 'a certain prominent young matron of the younger set is said to be improving her bridge by taking private week-end lessons from a Mr. H . . . r . . . n P . . . t . . . s who, it is whispered, plays cards so well that he sometimes holds five aces!' Well, *honi soit* anybody who wants to *mal y pense*!"

"Harrison Peters is to be at the Pennfield's?" It was not so much a question as an accusation. Marjorie Colbert laughed, the red of recklessness scorching her cheeks.

"I certainly hope so or I shall die of boredom! Hector isn't the only one who can amuse himself — hunting. You can write him I said so, and tell him to address the letters he doesn't have time to write me in care of the Hotel Alhambra, instead of here, after this."

She'd show Hector's mother she wasn't afraid of scandal-mongers, she'd show the world she wasn't

"And then—ah then, just as the house-party was on the point of leaving, out of the bedroom strolled the mouse in his dressing-gown! The pretty young wife's wits were agile. She explained that Mr. P—— had heard the noise and come to the rescue before the others. But luck was against her

broken-hearted because her husband neglected her. The thought of Harrison Peters, suave, sallow, meticulously tailored, came to her, surrounded with the glamour of unjust persecution, a martyr *à la mode*. Yes, and she would show society by her championship of him that its suspicions were wrong!

"Marjorie is always tilting with windmills and slaying dragons in someone's behalf," Caroline Pennfield once said of her.

The next week's copy of *On Dit* bore a picture of a charming young woman in *négligée* looking around the edge of a door and beckoning. The young woman's attire was decidedly *intime*, the young woman's countenance was undoubtedly familiar. Altho disguised as a sketch, there was no mistaking the resemblance, and Mrs. Maturin Colbert's cold white face was creased with pleasurable horror as she opened the magazine. She found what she was looking for under the heading "The Low Down on Some High Society."

"A pretty young married woman who has been playing with fire lately has at last got her fingers scorched. It is said that the third finger of the left hand was so badly affected that it is likely she will lose her wedding-ring."

"This week-end she was one of a merry party at the home of Mrs. P—— in Southampton. Another guest was H—— P——, the kind of a mouse who plays when the cat is away. Their evident flirtation was a close rival of Mah Jong for the attention of their fellow guests. At twelve the party scattered to its rooms. The young married woman, it is said, had a balcony outside her room, and was minded to play Juliet—without a Romeo, of course! While the mouse—but the best-laid schemes of mice and men, you remember, gang aft—into the divorce court! A noise from the young married woman's apartment brought the hostess and the other guests to her door, thinking of burglars, no doubt. The young woman







The court-room, stale and airless, the cruel eyes staring at her, Hector at the other end of the table, never raising his eyes, Hector's mother being aggressively virtuous in a Paquin gown, Hector's lawyer, Daniel Farr, rugged and grim of mouth . . .

appeared (it is whispered, in little more than Godiva attire) and stated that she had been doing her daily dozen.

"And then—ah, then, just as the house-party was on the point of leaving, *out of the bedroom strolled the mouse* in his dressing-gown! The pretty y. w.'s wits were agile. She explained that Mr. P—— had heard the noise and come to her rescue just before the others. But luck was against her. A man (Query, a detective?) who had been watching her window outside now entered, by way of the balcony, went into the bedroom and came out—carrying the *mouse's coat and shoes!* Nuff said! The sequel to this little tale of high life will probably be told in the divorce court."

Mrs. Colbert's high-arched nose smelled a very bad smell. She tore the page from the magazine and drew pen and note-paper toward her with the chastened joy of one who has bad tidings to impart. "My poor deluded son——" the letter began.

The Colbert divorce case was screamed by the news-boys on every street corner. Shop girls and laboring men greedily perused the highly colored accounts of the affair in the subway trains, and the name of the woman in the case was common property. A dirty little newsie thrust a paper with screaming headlines into Marjorie Colbert's veiled face as she alighted from her taxicab after the first day in court, but before she could open her purse a min-

isterial-looking man in round collar snatched it from the boy.

To Marjorie's sick eyes it seemed that the doorman's "Good evening, Mrs. Colbert" had an insolent ring, that the elevator boy stared at her with a meaning leer. She even shrank from the services of her maid, conscious that she had caught the rustle of a hastily hidden newspaper before the door of her apartment was opened. Alone in her bedroom she sank down before the dressing-table and stared dazedly at the pale face in the mirror. It couldn't be true—it simply *couldn't* be.

The court-room, stale and airless, the cruel eyes staring at her, prying thru her veil, the judge, a frowsy little old man chewing a pencil; Hector sitting at the other end of the table and never raising his eyes toward her, Hector's mother being aggressively virtuous in a Paquin gown—these things were all part of some monstrous nightmare from which she would presently awake——

But no! Out of the mist of horror one figure stood out unmistakably real, the rugged and grim-mouthed man who was Hector's lawyer, Daniel Farr, Marjorie's hand clenched so hard that the ivory nail-file she had been playing with snapped in two. All the shame, all the 'grief and rage in her soul concentrated on that one figure. It was Daniel Farr who was going to make the world believe her guilty, it

A Paramount picture, directed by Allan Dwan and starring Gloria Swanson. The cast:

#### A SOCIETY SCANDAL

Marjorie Colbert.....	Gloria Swanson
Daniel Farr.....	Rod La Rocque
Harrison Peters.....	Ricardo Cortez
Mrs. Maturin Colbert.....	Ida Waterman
Hector Colbert.....	Allan Simpson
Mrs. Hamilton Pennfield.....	Thelma Morgan
Schuyler Burr.....	Fraser Coalter
Mrs. Burr.....	Catherine Procter
Mr. Pennfield.....	Wilfred Donovan
Patricia Devoe.....	Yvonne Hughes
Friends of Marjorie's.....	{ Catherine Coleburn
	{ Marie Shelton
	{ Dorothy Stokes
	{ Cornelius Keefe



was Daniel Farr whom she must fight on the witness stand tomorrow for her honor, for her place in the sun, for the verdict not of the jury but of society. Never in all her life had she hated anyone as she hated Daniel Farr!

"He looks like Nero!" she thought aloud. "He won't have any pity for me because I'm a woman . . . they say everyone is presumed innocent until he is proved guilty, but that's a lie! As soon as a woman is suspected she is guilty no matter if she can prove she is innocent! But if Hector doesn't win his suit I'll be vindicated—socially. I must think—I must decide how to tell the truth so they'll believe it. If only my head didn't whirl so—"

She was smiling a trifle disdainfully, quite calm and assured as she stepped up onto the witness stand the next morning and faced Daniel Farr's impersonal blue eyes. It even occurred to her that she would have thought him handsome if she didn't hate him so.

"The truth—the whole truth and nothing but the truth—so help me God—"

That was it—the truth! People would have to believe the truth. If she were really guilty it would be different, but when she told them how Harrison Peters, mistaking her championship of him for love, had terrified her by appearing suddenly in her room that night, and how she had ordered him to go, begged and plead with him to go—

In a low voice, but clearly, she told her version of the story. She had been undressing when she heard a sound on the balcony and a moment later the French windows were pushed open and Peters was in the room. No, she had not asked him to come. No, she had not expected him to come. He had tried to make love to her. She was frightened and told him to go but he refused. Did he kiss her? No! He tried to and she struck him in the face. That was the noise they had heard.

Then came the cross-questioning, merciless, couched in clever terms that confused her, made her hesitate in her replies. Once she contradicted herself, once she stammered "I—can't remember." She felt as tho the crisp words were lashes flaying her alive. Waves of faintness swept her and receded, bringing a tide of faces, faces that sneered and grinned—

"You admit that you knew people were talking about your acquaintance with Mr. Peters. Then why did you go to Southampton where you were sure to meet him?"



Deliberately she planned to get even with Daniel Farr. Hatred of the man who had sacrificed her to his own advancement had become thru the bitter weeks of ostracism and humiliation an obsession with her. The first time he came she was afraid that he could read it in her face and masked her thoughts with her most charming smile



How could she explain that she had gone in a childish fit of pique with her mother-in-law? He was making the truth sound like lies! When she sank into her seat half an hour later she knew even before the verdict that she had failed. On the way out of the court-room three of her friends elaborately neglected to see her and a man who had taken her out to dinner two weeks before turned on his heel and sauntered off when she approached. Society had given its verdict, and the sentence was ostracism.

But one person in the court-room knew that she had told the truth. In the limousine Hector Colbert turned to his mother a stricken face. "My God!" he said huskily, "we've made a damnable mistake! I know Marjorie and *she wasn't lying*. I tell you she wasn't lying."

"Don't be any more of a fool than you can help," Mrs. Colbert said, sharply. "It really doesn't matter whether she is innocent or not—as long as everybody *thinks* she's guilty!" Amazed, she shrank before the devastating torrent of his wrath. A



small, cold tear rolled down a crease that would not massage out. "After all I've done for you," she whimpered, "a mother's sufferings don't end with the birth-pangs! I actually believe in spite of all the scandal and disgrace she's brought us you'd forgive her."

"The question is whether she can ever forgive *us*!" her son answered sternly. "Tomorrow I am going to see."

But it was many days before he was finally admitted to Marjorie's living-room. She gave him a cold hand with a laugh that was shocking to hear. "How brave you are," she mocked, "coming to call on a notorious woman! Aren't you afraid some of the blackness might rub off on you?"

He stared at her, bewildered. He had expected to find her pale, shrinkingly gowned, pitiable—and she had never looked more beautiful! From shining coiffure to dainty slipper-toe she was radiant. She guessed his thought and shrugged her shoulders.

"Sackcloth and ashes aren't becoming!" again the mirthless laugh. "I hate to hurt your self-esteem but all this gorgeousness wasn't for you! I asked a friend of yours to tea this afternoon—a Mr. Daniel Farr—"

Taken aback, he could only stutter, "Farr—here."

"I sat next him at dinner last night at Caroline Pennfield's," her eyes were inscrutable, "oh, yes, I got her to invite me for old remembrance' sake—I remembered too much, you see! I could blackmail myself back into society if it were worth while, no doubt. The women's shoulders were lovely last night—that's all I saw of them."

"Farr—coming here?" Colbert repeated with rising rage.

"Why not?" Marjorie asked, "why shouldn't any man think he had a right to come to see me—now? But don't worry about your friend's reputation—he just phoned to say that as your attorney he couldn't come. Men are so honorable!" She took up a picture from the table. "Another friend of yours dropped in today and gave me this and some letters. I enjoyed talking to her—we had so much in common!"

His own face looked up at him with the words, "To

Precious Pat from her Papa," scrawled across one corner. "That woman *dared* to come here!" Hector shouted, "a person like that! Talking to *you*."

"Why not?" said Marjorie again. "First you gave her my place, then you pushed me down to her level, why shouldn't she come?"

"But it isn't proper," he cried, outraged, "it isn't decent! It isn't—it isn't *done*!"

"Oh, you men!" her laughter took on an edge of hysteria: "Last night Daniel Farr explained why he ruined my life. It wasn't because he thought I was guilty—that question never seemed to have occurred to him. He needed to win a big case in order to be appointed judge, a judge who is supposed to see that justice is done! And now you overlook the fact that you had me dragged thru the muck of a divorce and fall into a rage because your cast-off mistress insults me by speaking to me!"

"She never was anything to me," Hector insisted, "a man makes mistakes, but I never loved any other woman, Marjorie. I love you now—I *believe* in you!" He came toward her, magnificent with his magnanimity, but she moved away.

"How kind of you!"

For the first time doubt seized him. "You can't forgive me? I know I've done you a great injustice—"

"Oh," she said wearily, "what difference does it make!" He knew suddenly that he had lost her for all time, knew, too, that he wanted her more than anything in the world. Blindly he groped to the door, turned.

"I'm not asking for myself—I see now that I haven't any chance. But—isn't there something I can do for you?"

She looked at him, seeing him merely as something that occupied space, and

her lips became a hard red line like a wound. "Yes. Farr—the man who destroyed me, tell him the truth! Make him come to me and acknowledge he lied to the jury and before God when he called me a wanton!"

Deliberately she planned to get even with Daniel Farr. Hatred of the man who had sacrificed her to his own

(Continued on page 80)



This afternoon screams brought guests and bell-boys hurrying to the apartment of Mrs. Marjorie Colbert, to find the young woman with her hair down and clothes disheveled hysterically pointing to Mr. Farr





### A Celestial Group

It is not often that one pen catches so many stars together, but here they are and all smiling. The diminutive star twinkling in the left-hand corner all by herself is Baby Peggy, the newest light in the cinema sky. Next to her is the passionate Pola posing as a long drink of water. The gentleman in the modest little checked suit is Douglas Fairbanks. Below him, in equal sartorial perfection, is Tony Moreno. The suave, smiling foreigner next to him is Ernst Lubitsch. Above him, with her eyes turned heavenward (from whence she came), is Mary Pickford, queen of the world





Murray

### Direct From Paris

Both the lady and the gown. Irene Bordoni has all the reputed charm of the French women. She was utterly bewitching in "Little Miss Bluebeard"



# Classic Considers—

EDWARD F. ALBEE

Because he is one of the founders of a form of entertainment that is the only rival of the movies—modern vaudeville. Because, with B. F. Keith, he started with a little dime museum in an obscure basement in Boston nearly forty years ago and is now president of the B. F. Keith Vaudeville Circuit. A most humane and charitable man who believes in "the personal touch" and who has, therefore, personally designed and supervised the construction, decoration, etc., of his fifty theaters. Because he is the Henry Ford of the drama



CECILE CHAMINADE

For the very good reason that she is the greatest of women composers and the only one who has obtained any recognition. Every music pupil has practised at one time or another her "Badinage," or "The Flatterer," or "The Scarf Dance." She is a brilliant pianist as well, and holds many decorations for her labors. She is a Parisian, born and bred. Her latest opus is "Chanson Negri," but we don't know whether it means Pola or not



GEORGE ADE

First because he is an American Institution, ranking in popularity with such established traditions as Babe Ruth, Mary Pickford, Jack Dempsey and Charlie Chaplin. Because he has immortalized the fugitive and ever-changing slang of the American people in his "Fables in Slang." Because he has had a raft of imitators, none of whom has ever quite equaled him. Because—altho this picture doesn't—he looks like a bank president, or an alderman, or the author of the Congressional Record, or, anyway, somebody tremendously important



© Hay Wrightson,  
London



# The Hollywood

Transcribed by



Oval: Bill Hart and his newest "crush," little "Jackie Turner." A beautiful doll, a present from Bill, is on its way up the hill, which accounts for the ecstatic expression



Above: A frying-pan by any other name would look as sweet with little Clara Bow reflected in it. Right: Madge Bellamy studies her rôle in "The White Sin." Below: Jerry Storm and John Nicholas are interested spectators of Connie Talmadge's shampoo, a masterpiece of its kind by George Westmore



THE big thrill this month in Hollywood was the visit of Eleanora Duse. She played at four matinées to audiences which included almost every well-known actor in the movies. It was regarded as so essential that the actors should study her technique that several of the studios closed down for at least one matinée day. As a matter of fact, Duse is an actor's actor. Only technicians get the fullest and best from her. I sat in a loge next to Charlie Chaplin, who lacerated my ribs with his elbow. He wept and raved. And all the stuff which he raved over would never have been noticed by a layman. It was her hands . . . the way she managed her cloak to bridge over little gaps in the acting . . . the way one of the other actors managed to move a chair across the stage. (Charles says that to move a chair on the stage is just as graceful and easy as having some one put a grand piano in your lap.) He marveled at the way they managed the exits and the entrances, not crudely like our American stage management, but so subtly that you never realized actors were going in and out unless there was some special reason that you should. In fact, Chaplin pointed out that you never noticed anything that you were not supposed to notice.

\* \* \*

In the next loge sat Eric von Stroheim with his best Austrian officer face, very wooden. But afterward he wrote for one of the papers the most charming and tender tribute to Duse I have read. And in the same loge was Nazimova, very intense, curled up into a knot with her elbow on her knee and her strange opaque agate eyes peering across the audience—and Theda Bara in the front row—and Mabel Normand, plump and grinning—and Patsy Ruth Miller coming in late and all alone—well, they were all there.

\* \* \*

Every one in Hollywood has been bewildered and dumfounded by the news that Ernst Lubitsch's "The Marriage Circle" didn't last two weeks in New York. It seems to signify the comparative failure of the finest comedy that has ever been screened. For once, here was something sophisticated and gay-hearted and intelligent. It was universally recognized in Hollywood as one of the high points of motion-picture achievement.

\* \* \*

Frances Marion was sick in bed with



# Boulevardier Chats

HARRY CARR

diphtheria when the papers came with the news; but she got up to telephone in a weak but indignant voice her opinion of the world and the movie fans.

"I am going to have the garbage man write the rest of my scenarios," she said, "I observe that he has a little time to himself between cans. He ought to be able to give them just what they want."

Frances, by the way, didn't write the scenario for "The Marriage Circle"; it was the work of Paul Bern.

\* \* \*

Lubitsch is in despair to find another story for his next picture. He had his eyes on "Jennie Gerhardt," by Theodore Dreiser, but gave it up, because he was afraid of its too candid morals. The truth is, there just aren't any good stories in the market. I don't know of a studio where they aren't biting their nails and watching the overhead mount up while they try to find a story.

\* \* \*

Marshal Neilan has begun "Tess of the D'Urbervilles," in which his wife, Blanche Sweet, is to be starred. It is the first picture in which he has directed her for years. Some of the exteriors were taken a year or so ago in England, when Neilan was on a vacation trip.

\* \* \*

With King Vidor also starting again, Goldwyn's long period of quietude will be at an end. Vidor will screen a New York play called "Mary the Third," being the retort, dramatically speaking, of the much abused flapper. His cast has not as yet been selected. Vidor has just finished directing Laurette Taylor, in "Happiness"; the joke being that, during the latter part of filming "Happiness," nobody was speaking to anybody. Miss Taylor is a delightful and witty woman; but nobody ever accused her of being related by marriage or temperament to the famous "Patient Mercy Jones."

\* \* \*

The Lasky Company, which decided some time ago that the star system was all the bunk, has now decided that the star system isn't the bunk. Leatrice Joy is to be promoted back to stardom again, and others are to follow.

\* \* \*

William Farnum has also been signed by Lasky as a star. He will be directed by



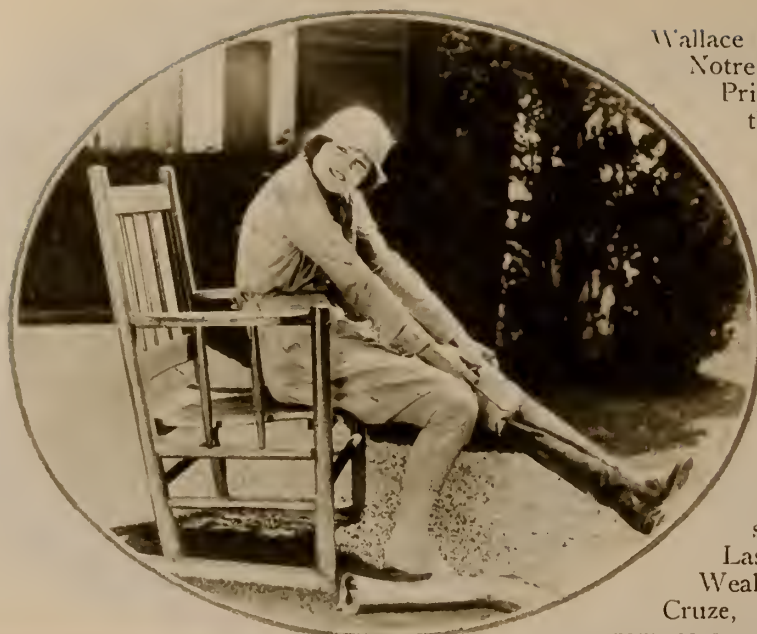
Oval: Here is an idea of the trained human power it takes to make an average movie. Cecil De Mille with Leatrice Joy and Jeanie MacPherson in center



Above: Louise Fazenda training her pet seal in proper literary channels, i.e., CLASSIC. Left: Viola Dana Metro's little star, demonstrates the double use of wooden shoes. Her latest release is "The Heart Bandit." Below: Frances X. Bushman and his wife, Beverly Bayne, and their little son in their California home just before Mr. Bushman sailed for Italy with the "Ben Hur" cast







Wallace Worsley who directed "The Hunchback of Notre Dame." Edward Peple, author of "The Prince Chap," is to accompany Mr. Farnum thru his artistic peregrinations as official adapter of his stories.

\* \* \*

Adolphe Menjou will, in all probability, be a Lasky star; he has been signed on a long-term contract. His first play under the new arrangement will be an adaptation of "The King," in which Leo Dietrichstien starred in New York in 1918.

\* \* \*

Betty Compson whose production company to be backed by Oakland capitalists, seems to have blown up, has returned to the Lasky fold. She is soon to begin work in "The Weaker Sex," under the direction of James Cruze, whom she is to marry. Hollywood's romances are nothing if not cyclonic. The little fannettes were just breathing with dim eyes over the thrill of Betty's reported engagement to Walter Morosco; and here is the fascinating Walter married to Corinne Griffith, who says she is going to retire from the screen, and have babies like any other regular married woman.

\* \* \*

Robert Frazier has been imported from the Mayer organization to be the leading man for Pola Negri in her picture, "Men." Bob will need an interpreter. On the Pola sets they can speak any known language except English. Her director is Dimitri Buchowitzke, a Russian; the art director is a former officer of German dragoons: other actors in the cast are a Russian prince, a German count, several Frenchmen, a Rumanian, an Englishman and a Canadian.

\* \* \*

Eugene Roth, an attorney, was convicted in Los Angeles of a felony for having tried to blackmail Barbara La Marr. Barbara's matrimonial affairs were a little tangled; she having acquired Husband No. 3, without having been too careful of what became of Husband No. 2. Barbara testified in court and wept all over the place.

\* \* \*

Charles de Roche, the French actor brought over from Europe by Jesse L. Lasky, has been released by Paramount and has signed a contract to play a heavy rôle in support of Barbara La Marr and Conway Tearle in "The White Moth" — one of Maurice Tourneur's productions.

\* \* \*

If James Cruze's "The Fighting Coward" is a hit, it will establish a world's record for him, no other director ever having put over so (Con. on page 72)



Top of the page: Mrs. Irving Willatt, otherwise Miss Billie Dove, wonders "what boots it to be young and fair?" Above: Norman Kerry has his Sunday dinner and all the trimmings photographed by request. Right: Warner Baxter distributes some welcome canes to the inmates of the Old Soldiers' Home, at Sawtelle, California







*It gives the nails a lovely rose brilliance*

## This new Liquid Polish won't peel off

The most famous manicure house in the world has perfected the ideal liquid polish—as good for a lasting brilliance as Cutex is for soft smooth cuticle.

One that won't peel off!

One that was especially formulated to spread smoothly and quickly and leave no ugly ridges or brush marks.

Try this perfect new liquid polish at the end of your very next Cutex manicure. You will be delighted with the lovely rose brilliance it gives your nails.

A brilliance that lasts and lasts, even a week's housework or dishwashing will not make it crack or peel or cause little dull places in the smooth glowing surface.

The dainty brush that comes with each bottle holds just enough polish to make one nail evenly shining. The liquid dries almost instantly. It is tinted just the rose shade everyone wants for her nails nowadays.

### *No separate polish remover needed*

And another special convenience of Cutex Liquid Polish is that it needs no separate polish remover. When you are ready for a fresh manicure just put a drop of the polish itself on each nail and wipe it off before it dries. This makes the nail smooth and clean, ready for the new application of its week-long lustre.

You can get Cutex Liquid Polish and all the other Cutex preparations for 35c. And it comes in two of the complete manicure sets. Sets are 60c, \$1.00, \$1.50 and \$3.00.

### THE COMPLETE MANICURE

*Send 12c for  
Introductory Set*

The polish is the last step of the famous Cutex manicure. First shape the nails with the Cutex emery board. Then soften the cuticle and remove all the dead skin with Cutex Cuticle Remover and a Cutex orange stick. Then comes Cutex Liquid Polish or the new Powder Polish. Between manicures keep the nails smooth and healthy with a little Cuticle Cream (Comfort).

Send the coupon below with 12c today for the special Introductory Set containing trial sizes of all these things. If you live in Canada, address Dept. N5, 200 Mountain St., Montreal, Canada.

# CUTEX *Liquid Polish*

MAIL THIS COUPON WITH 12c TODAY

NORTHAM WARREN, Dept. N5  
114 West 17th Street, New York

I enclose 12c in stamps or coin for new Introductory Set including a trial size of the new Cutex Liquid Polish.

Name

Street   
(or P. O. Box)

City  State





Freulich

## A Dutch Treat

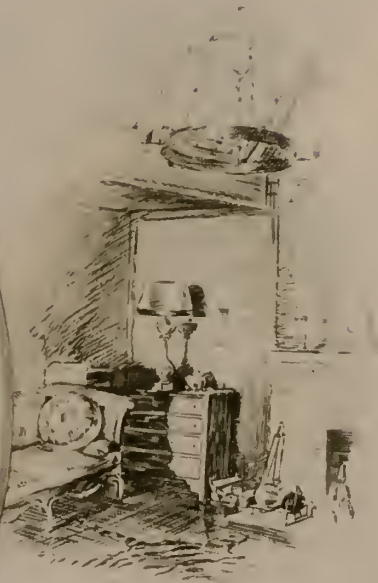
Laura La Plante is the new Universal ingénue star to take the place of Gladys Walton, who is wholly occupied for the time being playing in the nursery with her brand-new baby. Laura looks like the stuff that wins to us. How about you?



# The Way to Skin Loveliness according to MRS. HOYT

*"The active woman today is expected to appear always fresh, always youthful, always exquisitely groomed. And the same loveliness of clear, smooth skin may be acquired by any woman through the daily use of Pond's Two Creams."*

*Julia Hoyt*



*Mrs. Hoyt's studio with its exotic blue greens and vermilions is an almost perfect setting for her dark beauty*

THE door was opened by an impeccable butler, but another voice—a rather thrilling voice—said, "Come up to the studio, won't you, it's much easier to talk," and there was Mrs. Hoyt—unbelievably lovely.

The studio is a perfect setting for Mrs. Hoyt's startling beauty. Her small head—with its contrasts of dark eyes and hair and creamy magnolia petal skin—fairly shone against the subdued but brilliant color of the exotic room.

I asked her what she thought the most important factor in a woman's beauty.

"Her complexion, by all means," she declared emphatically. "It is the first thing you see. No matter how exquisite a woman's features, they count for nothing if her skin is not radiantly clear and smooth."

"And what," I asked her, "what produces a lovely skin?"

"Cleanliness," was the immediate answer, "is the first essential. Select first a soft pure cream that melts on the face and goes into the pores to clear away all impurities. Then, of equal importance is the proper finish—a preparation that provides a soft, fine surface on which the powder will go evenly and stay."

When Mrs. Hoyt says that rejuvenating cleanliness and an exquisite finish are the foundations of skin love-

MURAY

## JULIA HOYT

*Not content with her brilliant social success, Mrs. Hoyt has turned to the theatre, where her loveliness and artistic gifts are rapidly winning new laurels*

liness, she is speaking for thousands of distinguished and charming women who depend upon two creams that were developed for just these purposes.

EVERY night, and after any exposure, use Pond's Cold Cream. With the tips of your fingers, or a piece of moistened cotton, apply it generously on the face and neck. It sinks deep into the pores to remove

all the impurities. Wipe the cream off after a minute with a soft cloth—with it will come the dust and excess oil, the rouge and powder you have used during the day. Do this twice. Your skin looks fresh and is satin smooth and supple again.

After every cleansing, before you powder and always before you go out, use Pond's Vanishing Cream for an enchanting finish. Smooth it in very evenly, just enough for your skin to absorb. Notice how smooth and velvety your face feels. And how incredibly young you're looking! The powder, moreover, will cling for hours.

When you get up in the morning, after a dash of cold water, rub in this cream. It will keep your skin fresh and untired for hours.

Learn from the distinguished women who have—and keep—lovely skins. Begin today to give your skin this exquisite cleansing and protection. The Pond's Extract Company.



POND'S TWO CREAMS USED BY WOMEN WHO MUST BE EXQUISITE AT ALL TIMES

## MAIL COUPON WITH 10c TODAY

THE POND'S EXTRACT COMPANY  
132-P Hudson St., New York

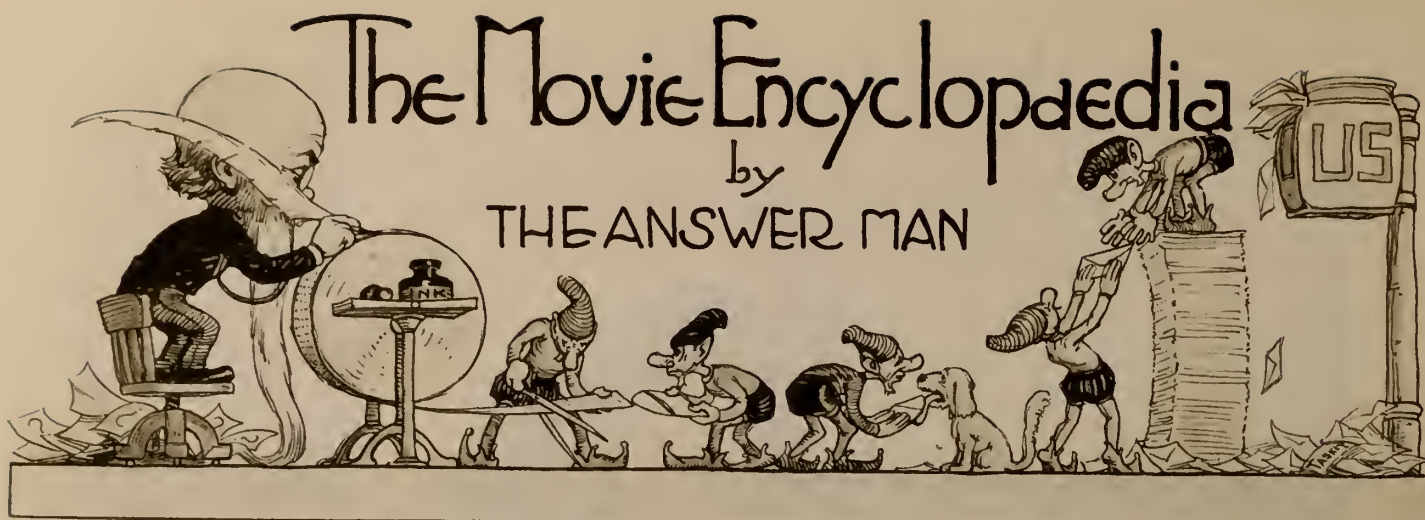
Ten cents (10c) is enclosed for your introductory tubes of the two creams every normal skin needs—enough of each for two weeks' ordinary toilet use.

Name.....

Street.....

City..... State.....





FLOYD H.—I'm glad you found time to write. One always has time enough if one will apply it well. Mae Murray is playing in "Mlle. Midnight." Gloria Swanson in "A Society Scandal," from Ethel Barrymore's stage success, "The Laughing Lady."

MARY E. W.—All I can say is, don't believe everything you hear. You know Socrates said: "He who would be safe must lead a private life, not a public one." Natacha Rambova is just an assumed name and her right name is Irene O'Shaunessy, so you can judge her nationality for yourself. Huntley Gordon and Mahlon Hamilton are two different people. Gloria Swanson in "The Humming Bird." Thanks for yours, it was a gem.

WILD BILL.—You want to know what I studied to be an Answer Man. People, my son, they are a wonderful study. Tom Mix was born in Texas. Eileen Sedgwick is starring with William Desmond in "The Riddle Man," the new Universal chapter play. Write me any time, I'm always here.

MARGIE L.—Yes, my room is full of pictures, and a room hung with pictures is a room hung with thoughts. You probably refer to Bert Lytell and Viola Vale in "Alias Jimmy Valentine." Roberta Arnold was married to Herbert Rawlinson, but they have separated, and he is now married to Loraine Abigail Long. Monte Blue in "Mlle. Midnight," with Mae Murray.

HELEN K.—Well surprises, like misfortunes, rarely come alone. Shirley Mason is twenty-two, address her with Fox. Her sisters, Viola Dana and Edna Flugrath, are playing for Metro.

RINKA.—I'm afraid there isn't a thing I can do for you. You have to apply at the various studios and take a chance at a director's just requiring your type. It isn't an easy matter to get into pictures.

MARIE T.—Well, those who are quite satisfied sit still and do nothing. Those who are not quite satisfied are the sole benefactors of the world. Right now Constance Talmadge is not married. Thanks very much.

BILLIE L.—Jack Holt is starring in the Zane Grey novel "Wanderer of the Wasteland," for Famous Players. Charles de Roche was supposed to have taken Valentino's place, but you see he didn't. Write direct to Mrs. Wallace Reid and write to me whenever you feel you must write to someone.

PRINCE ALLAH TAE.—*Née*, a French word meaning born. It is used to designate the maiden name of a married lady. Richard Barthelmess is twenty-eight. Write him at Inspiration Pictures, 565 Fifth Avenue, New York City.

THE THREE FOSTERS.—Glad to meet you all. Yes, and the people who influence you are the people who believe in you. See the December, 1922, CLASSIC for that interview. Betty Compson is to make a picture at the Tilford Studios, Miami, Florida.

JUNE.—You have the right idea, June. Marriage is a fine thing if you are properly mated, and while it is a chance, everything is. No worse fate can befall a man in this world than to live and grow old alone, unloving and unloved. I wish you all the luck in the world. Mary Astor, Cullen Landis, Phyllis Haver and Ernest Torrence in "The Fighting Coward."

SUNNY.—My, some letter! Your terminal facilities need renovating. I should say I am busy, you should see my desk. Write to me again.

BEE.—So you are an ardent Movie Fan. Well, you are not alone, judging from these letters. Richard Dix is thirty, and he is not married. You know both he and Lois Wilson deny that they are engaged. Betty Compson is twenty-six. Conway

Tearle in "Lilies of the Field." Write me again some time, I'm always here and I like to receive letters.

JUST BOBBY.—So you don't think I am an old man. All right for you. I certainly do live in a hall-room, and I have buttermilk every day. That's what makes me young. I recently passed eighty. Irene Castle is five feet seven, and she is thirty. Monte Blue is six feet two. Constance Talmadge is five feet five. Norma five feet two. Don't mention it.

EDNA A.—Dorothy Dalton's next picture, which was filmed from the play "Leah Kleschna," will be released as "The Moral Sinner." Ralph Ince directed. Write to Dorothy Mackaill at Famous Players.

THELMA.—There are more people who can forget themselves, than who can govern themselves. Grace Darmond and Frank O'Connor in "Crucible of Life." Wyndham Standing in "The Woman on the Index." Rod La Rocque in Cecil De Mille's "Triumph."

MISS R.—Why don't you send a stamped-addressed envelope for a list of correspondence clubs.

TESSIE K.—You know that Lila Lee and her husband, James Kirkwood, are playing for the Hodkinson Company and their first picture will be "Love's Whirlpool." Madge Bellamy and Robert Agnew in the cast. Corinne Griffith is with First National, United Studios, Los Angeles, California.

VIRGINIA M.—That's tact. You know that tact is a product of good feeling and quick observation. No, Wanda Hawley and Seena Owen are not the same person. Valentino was married to Jean Acker once and now to Natacha Rambova. Thank you.

THANKFUL JEAN.—Well, a woman can be fond of admiration, yet be adverse to love-making, but you can't make the average man believe it. You know that Francis Bushman is thirty-nine and he is playing in "Ben Hur," as the villain.

MARGUERITE D.—Florence Vidor is playing in Vitagraph's "Borrowed Husbands." Ethel Shannon in "The Breath of Scandal." Eleanor Boardman is with Goldwyn, Culver City, California.

MARTHA.—You know it is a well-known fact that when greeting a number of people that includes the man she loves, a woman looks at him first and speaks to him last. Earle Schenck is free-lancing right now. Norman Kerry opposite Bebe Daniels in "The Taming of the Shrew." Elaine Hammerstein in "Driftwood." Alice Lake is featured with Jack Mulhall in "The Marriage Market," with Pauline Garon. You're very welcome.

TEDDY L.—A lie is said to travel half round the world while the truth is getting ready to start. That is George O'Hara's right name. I doubt whether Kid McCoy is playing in pictures now. Marie Prevost with Warner Brothers. Dustin Farnum with Vitagraph last. Yes, I will be glad when spring is here. It's pretty cold in my hall-room.

BLUE EYES.—My child, there is no place that I can tell you to apply, where you can get into pictures. None whatever.

JOE PLUME.—To the healthy mind, the world is a constant challenge of opportunities. William Haines is playing in "Three Weeks" and has been loaned to Universal to play opposite Mary Philbin. You can address him at Goldwyn, however.

PINK ROSE.—No, I am not saving very much money from my \$10.50 per. Fortune, men say, doth give too much to many, but yet she never gave enough to any. Ada McWilliams is Walter Hier's wife.

(Continued on page 73)

This department is for information of general interest only. Those who desire answers by mail, or a list of film manufacturers, with addresses, must enclose a stamped, self-addressed envelope. Address all inquiries: The Answer Man, CLASSIC, Brewster Buildings, Brooklyn, N. Y. Use separate sheets for matters intended for other departments of this magazine. Each inquiry must contain the correct name and address of the inquirer at the end of the letter, which will not be printed. At the top of the letter write the name you wish to appear, also the name of the magazine you wish your inquiry to appear in. Those desiring immediate replies or information requiring research, should enclose additional stamp or other small fee; otherwise all inquiries must wait their turn. Let us hear from you.



# Why You, too, can Have Beautiful Hair

*How famous Movie Stars keep their hair soft and silky, bright and fresh-looking, full of life and lustre.*

**B**EAUTIFUL hair is no longer a matter of luck.

You, too, can have hair that is charming and attractive.

Beautiful hair depends almost entirely upon the way you shampoo it.

Proper shampooing is what brings out all the real life and lustre, all the natural wave and color and makes it soft, fresh and luxuriant.

When your hair is dry, dull and heavy, lifeless, stiff and gummy, and the strands cling together, and it feels harsh and disagreeable to the touch, it is because your hair has not been shampooed properly.

When your hair has been shampooed properly, and is thoroughly clean, it will be glossy, smooth and bright, delightfully fresh-looking, soft and silky.

While your hair must have frequent and regular washing to keep it beautiful, it cannot stand the harsh effect of ordinary soaps. The free alkali in ordinary soaps, soon dries the scalp, makes the hair brittle and ruins it.

That is why leading motion picture stars and discriminating women, everywhere, now use Mulsified coconut oil shampoo. This clear, pure and entirely greaseless product brings out all the real beauty of the hair and cannot possibly injure. It does not dry the scalp or make the hair brittle, no matter how often you use it.

If you want to see how really beautiful you can make your hair look, just follow this simple method.

## A Simple, Easy Method

**F**IRST, wet the hair and scalp in clear warm water. Then apply a little Mulsified coconut oil shampoo, rubbing it in thoroughly all over the scalp, and throughout the entire length, down to the ends of the hair.

Two or three teaspoonfuls will make an abundance of rich, creamy lather. This should be rubbed in thoroughly and briskly with the finger tips, so as to loosen the dandruff and small particles of dust and dirt that stick to the scalp. After rubbing in the rich, creamy Mulsified lather, rinse the hair and scalp thoroughly — always using clear, fresh, warm water. Then use another application of Mulsified,

again working up the lather and rubbing it in briskly as before.

You will notice the difference in your hair even before it is dry, for it will be soft and silky in the water. The strands will fall apart easily, each separate hair floating alone in the water, and the entire mass, even while wet, will feel loose, fluffy and light to the touch, and be so clean it will fairly squeak when you pull it through your fingers.

## Rinse the Hair Thoroughly

**T**HIS is very important. After the final washing, the hair and scalp should be rinsed in at least two changes of good warm water.

After a Mulsified shampoo you will find your hair will dry quickly and evenly and have the appearance of being much thicker and heavier than it really is.

If you want to always be remembered for your beautiful, well-kept hair, make it a rule to set a certain day each week for a Mulsified coconut oil shampoo. This



Corinne Griffith



Betty Compson



Anita Stewart



Patsy Ruth Miller



Colleen Moore



Priscilla Dean

regular weekly shampooing will keep the scalp soft and the hair fine and silky, bright, fresh-looking and fluffy, wavy, and easy to manage—and it will be noticed and admired by everyone. You can get Mulsified coconut oil shampoo at any drug store or toilet goods counter, anywhere in the world. A 4-ounce bottle should last for months.

*Splendid for Children  
—Fine for Men*

**Mulsified**  
Cocoanut Oil Shampoo



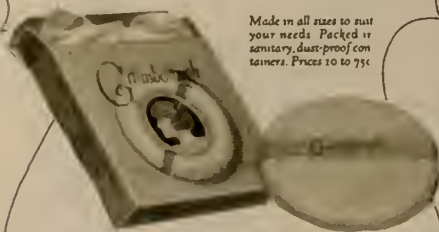




EACH  
SOFT  
CARESS  
ADDS  
LOVELINESS

NO dressing table, purse or compact is complete without its lovely dainty Gainsborough Powder Puff.

Such soft and rich materials—velour and wool. So attractively packaged. A better puff. At better dealers' stores.



Made in all sizes to suit your needs. Packed in sanitary, dust-proof containers. Prices 10 to 75c.

**Gainsborough**  
POWDER PUFF

THE WESTERN CO., CHICAGO, NEW YORK  
WECO PRODUCTS CO., LIMITED, TORONTO, CANADA

WECO

Product



### How to Prolong Your Youth

50c. U.S.A.  
A skin that is excessively dry becomes wrinkled. Almomeal corrects this condition. It cleans and softens the skin—prevents wrinkles—and thus prolongs the appearance of youth. At dealers.

DR. PALMER'S  
**ALMOMEAL**  
COMPOUND

"Use it like Soap"

Send 10c for large sample package.

HOLTON & ADAMS, 27 East 22nd St., New York

Name

Street

City

Right: Edith Johnson, playing opposite William Duncan in "The Fast Express"



## The Hollywood

(Continued from

many knockouts, one after another: "The Covered Wagon," "Ruggles of Red Gap," "To The Ladies," and "Hollywood." Every one in Hollywood is more impressed by this list than James himself. Asked by a reporter the other day to account for this staggering list of knock-'em-overs, Cruze shuffled around miserably and stared at the blue sky and finally said with a sheepish grin: "Well I dunno, guess I was lugging a horseshoe."

\* \* \*

Cecil De Mille's next big picture will be "Foot of Clay," by Margarette Tuttle, with Leatrice Joy and Rod La Rocque. Another interesting production plan is to be the co-starring of Tony Moreno and Bebe Daniels, in an adaptation of a Spanish opera; it will be called "The Wildcat," and will be directed by George Melford.

\* \* \*

Irving Willatt is making a picture entirely in color from the Zane Grey story, "Wanderer of the Wasteland," featuring Jack Holt, Kathlyn Williams, Noah Beery and Billie Dove. Most of it is being taken in Red

Below: Baby Peggy does an effective Mae Murray for her fans

## Boulevardier Chats

(page 66)

Rock Canyon, and in an old deserted mining town near the Arizona border.

\* \* \*

Norma Talmadge cut short her vacation in Florida because it was so cold she couldn't go in bathing, and has returned to Hollywood with her husband, Joseph Schenck. She is wild with enthusiasm over the project of building a home in Beverly Hills, very near the new Ince hacienda. Norma's next picture will be a story adapted from "The House of Youth." The picture she has made from "Secrets" is regarded as the finest of her entire career.

\* \* \*

Harlan Tucker and Helen Ferguson have both had their acquiline noses bobbed.

\* \* \*

Ethel Clayton, after a long absence, is returning to the screen as a star for the Grand-Asher Company. She will be directed by Travers Vale, and will be allowed to select her own stories. Miss Clayton has been touring California.

(Continued on page 79)

Horwich





## The Movie Encyclopædia

(Continued from page 70)

Harrison Ford is married to Beatrice Prentice. He has brown hair and eyes and is five feet ten. I should say not.

FLOSSIE.—Trifles make perfection and perfection is no trifle. Viola Dana at Metro, 1025 Lillian Way, Los Angeles, California. George Melford is directing "The Glorious Tomorrow," starring Jacqueline Logan, Marguerite Clayton and David Torrence.

SYLVIA.—Richard Dix is thirty. So you think John Barrymore ought to have a better leading woman. It would be a very expensive picture if Barrymore and, say, Mary Pickford played in the same cast. Study up on your geography; Vermont was the first state admitted to the Union. Its admission date was March 4, 1791.

O. G.—It's all right to hope, but don't waste too much time. Epictetus said: "A ship ought not to be held by an anchor; nor life by a single hope." Douglas Fairbanks is forty-one. Alice Calhoun was Rose in "Pioneer Trails."

M. R. D.—This is the kind of weather I like to take myself out into the woods, but try and find them in New York. No, I don't bother much about politics. Europe now contains fifteen monarchs and ten presidents. Ramon Novarro was born in Mexico twenty-four years ago. He has brown hair and eyes, and is not married. Playing in "Thy Name Is Woman" and "The Arab." Thanks very much.

T. H.—Yes, I saw the stage play "The Breaking Point." Matt Moore, Nita Naldi and George Fawcett in the picture. Sessue Hayakawa is playing in "The Great Prince Shan," which is being filmed in Europe. You know that "Sham" was adapted from the play by Elmer Harris and Geraldine Bonner. "If I Were Queen" was written by Du Vernet Rabell. You better cool off, the average temperature of the human body is 98.5 degrees Fahrenheit. Thanks for yours.

DZIEWKA.—You should see our buildings. The great Pyramid of Egypt is 480 feet high. There are seven buildings higher than that in New York City. Guess you are right. Gloria Swanson in "Male and Female." Gloria is twenty-seven. Yes, "Zaza" was a new rôle for her. So was "The Humming Bird." Richard Talmadge is playing in "On Time," with Billie Dove.

PEACHES.—Soon be time for peaches. No, Jackie Coogan is nine and he will be ten October 26. Probably Norma Talmadge will play in "Romeo and Juliet." Lloyd Hughes in "Judgment of the Storm." You know that Lila Lee is playing with her husband, for Ince.

Miss D. H.—Be like me and love them all. Aileen Pringle, the Lady in "Three Weeks," has had a gown made with 35,000 pearls. I suppose she could be called a jewel without a moment's hesitation. Dorothy Dalton and Jack Holt in "The Lone Wolf." Lew Cody and Percy Marmont in "The Shooting of Dan McGrew" with Barbara La Marr as Lou. Write to me again.

ROBERT C.—The only thing would be to get in touch with the George Cohan Offices, 1482 Broadway, New York, for Miss Saki who played in "Little Nellie Kelly."

NATALIE.—Thanks for the fee. So you think I am very sympathetic. Conway Tearle was born in 1883, but I cannot give you the date. New York City was the place. He played on the stage with Sir Charles Wyndham, Ellen Terry, Billie Burke, Ethel Barrymore, Viola Allen and



## The Invisible Charm —and the clue to it

EVEN more alluring than the visible charm of features, dress or manner is the invisible charm of perfume—when the perfume has been chosen, not merely for its fragrance, but because it breathes your own personality.

Florient, an exquisite bouquet fragrance, harmonizes with widely varying types of beauty—seeming to change its individuality with each wearer.

The famous Colgate Perfume Test shows you how to choose your perfume so that it will be a true expression of your own inner loveliness. For full instructions and materials for making the test, including three miniature vials of perfumes, send a two-cent stamp and your name and address to Colgate & Co., Dept. 16, 199 Fulton Street, New York City.



# COLGATE'S Perfumes





All day or evening this Rouge stays on!

**I**NDOORS or in the open, through the heat of exercise or the friction of constant powdering, *Pert Rouge remains on!* Its natural rosiness lasts all day or evening, until you remove it yourself with cold cream or soap and water.

Pert has a light fluffy cream base which is instantly absorbed by the skin, thus protecting it against the formation of enlarged pores.

At last—a *Pert waterproof Lipstick* to match your *Pert Rouge*. Made with wholesome oil of sweet almonds.

Rouge and Lipstick obtainable at drug or department stores or by mail. 75c each.

Send a dime to-day for a generous sample of *Pert Rouge*. For another dime, you will receive a sample of *Winx*, for darkening the lashes.

ROSS COMPANY  
232 West 18th Street New York

# Pert Rouge

## CLASSIC

Pictorial of Stage and Screen

### How Is a Motion Picture?

**H**ARRY CARR, than whom not even a director knows better, contributes the first instalment of a two-part story giving in detail the development of a motion picture, from the inception of the story in the author's brain, to the showing of the picture in your neighborhood theater.

#### A Rival Interview

A joint talkfest with Fanny Brice, comedian of the "Follies," who pulls laughs to the point of tears, and Beatrice Lillie, of Charlot's Revue, Fanny's English rival.

#### A Radical Article

Charles Ray expresses his opinion on trying to do "bigger and better things," like "The Courtship of Miles Standish," instead of the usual thing.

**Pictorial Features:** Marie Prevost, as Salome, another Famous Heroine; and other photographic studies of unusual beauty garnered from the four corners of the earth, urban and pastoral; interiors and exteriors; and intimate and lovely studies behind the footlights and before the screen.

DONT MISS + + + THE JUNE

## CLASSIC

That "Different" Screen Magazine

Grace George. His first big picture was "The Fall of the Romanoffs." You sure do like him.

**VIOLET J.**—From what I understand, there are more armed men in Europe now than there were before the big war. Lou Tellegen is playing in J. Stuart Blackton's "Between Friends," with Alice Calhoun. So you liked "Ponjola" and now you want somebody to produce "Butterfly" and "The Danger Mark." No, that was George Walsh opposite Mary Pickford.

**DIXIE TWENTY-FOUR.**—He may hope for the best who's prepared for the worst. Cheer up and I am sure you will be feeling much better when you read this. Douglas McLean at the Ince Studios, Culver City, California. Yes, Pauline Garon is a flapper, from the word go. Write me again.

**HELEN OF TROY.**—But not the original. Bebe Daniels is five feet five and weighs one hundred and twenty. They do say that Buster Keaton and Douglas Fairbanks, Jr., are anxious to play in "Merton of the Movies." But Glenn Hunter is going to. They do say the total population of the world is 1,748,000,000.

**JANE C.**—All right, short, but sweet. John Gilbert at the Fox Studios, and he is twenty-nine, married to Leatrice Joy.

**PRINCESS PAT.**—There are thirty-eight different kinds of British postage stamps in circulation. You just pronounce it "Mee-han."

**LITTLE EVA.**—Thanks very much for the generous fee. I shall have five buttermilks on you. So you, too, admire John Gilbert's fine acting. Of course you know that Francis Bushman and Beverly Bayne are married. Arthur Johnson and Leo Delaney died. Florence Lawrence was associated with a newspaper out West. Marion Leonard and Edwin August are not playing now and Florence Turner is in England. Carlyle Blackwell in "Drums of Destiny," and Maurice Costello in "Let No Man Put Asunder." Your letter was a mighty interesting one. All about the old-timers.

**HOWARD L.**—That is Myrtle Stedman's right name. She has a son, Lincoln, you know, playing in pictures.

**DIXIE JOE.**—Agnes Ayres and Antonio Moreno in "Bluff." Carmel Myers as Iras in "Ben Hur." Justing Johnston expects to go into vaudeville. Tom Moore and Clara Kimball Young are playing in stage plays, but not together. Now Theda Bara expects to play in "Madam Satan." We are still waiting for "The Easiest Way." Yes, we have Western Representatives in Harry Carr and Helen Carlisle.

**MILDRED Mc.**—Well, an undemanding life and therefore a loveless one—since the less we ask for the less we get. Richard Dix with Famous Players. He is six feet. Eugene O'Brien is six feet. Constance Talmadge five feet. No children for Norma Talmadge. Buster Keaton in "Sherlock, Jr."

#### CHALLENGE

By MARGERY-LEE

If you could sin a splendid sin,  
Proud and debonair,  
Wearing a smile and a tilted chin,  
I should not care.  
Choke me with my rope of hair;  
Stab with jeweled blade!  
Take what you want with defiant air,  
Superbly unafraid!  
I could forgive your brave sin  
With triumph in your eyes,  
But oh, I loathe your dreary din  
Of feeble lies!





*There is the  
Caress of soothing Almond in  
Princess Pat Complexion Powder!*

*Not only does this New Ingredient give a softer, more clinging powder,  
but one that guards against coarse pores, blackheads and dryness*

PRINCESS PAT Face Powder is a departure, something different. Every woman will want to try it because of newness alone. This natural curiosity can be gratified by sending for free sample. One of the things you will discover is that Princess Pat stays on as never a powder did before.

Now as to the New Ingredient which accounts for Princess Pat being so different. It is Almond, and it replaces the rice or corn starch of familiar use in face powder. It has been possible with Almond to produce an entirely new degree of fineness. This, in turn, gives greater smoothness. These outward evidences of a delightful powder are noticeable immediately.

But of immensely greater importance, is the beneficial effect of Princess Pat. Heretofore, women have not expected powder to improve the skin. It was not definitely made with that result in view.

*How Princess Pat Powder  
Benefits the Skin*

Here you have the idea which identifies Princess Pat—the idea of abandoning the starch formulas, handed down from grandmother's days, and finding in Nature's storehouse a new powder base! Almond suggested itself

above all things else. It is good for the skin, in lotions and creams. Its many virtues are known to every woman. And now the difficult problem of using Almond for Princess Pat Powder is an accomplished fact. The new process is exclusive with Princess Pat. You will not find the Almond Base in any other powder.

A frequent cause of coarse pores and blackheads is eliminated by Princess Pat Powder. The greatest medical authorities have found that starchy substances in face powder swell in the pores under the influence of the skin's combined heat and moisture. Physicians prefer other than starchy powders for dusting skin surfaces when all possibility of irritation must be prevented.

Thus Princess Pat Face Powder—containing no starch—fulfills the latest requirements of science. It cannot, through fermentation, cause blackheads or roughened skin texture. The most tender skin gratefully accepts Princess Pat, no matter how often or freely it is used.

Thus Princess Pat Powder is to be preferred for two reasons. Its inimitable fineness and soft, velvety texture are a revelation as powder is ordinarily judged. And the presence of Almond aids materially in keeping the

skin soft, pliant and flawless. Often, coarse pores and blackheads are corrected with no more effort than a few weeks' use of Princess Pat Powder.

**FREE!**



Send for this big, generous free sample. Sent in pretty red, gold and black enameled box—just the thing for your purse. Plenty for a thorough test.

PRINCESS PAT, Ltd.  
2701 S. Wells St., Dept. 45, Chicago

Entirely FREE! Send sample of Princess Pat, "The Only Powder with an Almond Base."

Check shade you desire:

FLESH—Light, blended rose \_\_\_\_\_  
WHITE—Pure, snowy white \_\_\_\_\_  
OLD IVORY—Rich, creamy flesh \_\_\_\_\_  
BRUNETTE—Warm Gypsy Olive \_\_\_\_\_

Name (Print) .....

Street .....

City and State .....

**Princess Pat**

PRINCESS PAT, Ltd., Chicago, U. S. A.

Princess Pat Creams—Ice Astringent—Princess Pat Tint—Lip Stick—Powder—Princess Pat Perfume

(Seventy-five)



"What a whale of a difference  
just a few cents make!"



— all the difference  
between just an ordinary cigarette  
and—FATIMA, the most skillful  
blend in cigarette history.



### Are You Reaching for the Truth?

**I will tell you FREE** Under which Zodiac Sign were you born? What are your opportunities in life, your future prospects, happiness in marriage, friends, enemies, success in all undertakings and many other vital questions as indicated by ASTROLOGY, the most ancient and interesting science of history?

Were you born under a lucky star? I will tell you, free, the most interesting astrological interpretation of the Zodiac Sign you were born under.

Simply send me the exact date of your birth in your own handwriting. To cover cost of this notice and postage, inclose 12 cents in any form (coin preferred) and your exact name and address. Your astrological interpretation will be written in plain language and sent to you securely sealed and postpaid. A real surprise awaits you!

Do not fail to send birth date and to enclose 12 cents. Print name and address to avoid delay in mailing.

Write now—TODAY—to the  
ASTA STUDIO, 309 Fifth Ave., Dept. 133, New York

"Unquenchable Ardor, Pitying,  
Wise—"

(Continued from page 36)

I think her resentment of the wrong done to someone for whom she cared would be just as keen, just as far-reaching in its effects, as any resentment she would feel for a wrong done herself.

Loveliest among Barbara's attributes is that tolerance. She does not drown one with her personality. Rather does she give one a feeling of perfect understanding. And thus does she draw from them their best. Where many women possessing a character as forceful as Barbara's exude a certain feeling of superiority, she lifts one to a feeling of intelligence equal to hers. And thru this quality she always gains something, large or small, from everyone with whom she comes into contact.

Love means much to Barbara. "No woman," she said, quite definitely, "who has not known love can have a soul. Love IS Soul. But it is rarely a *person* we truly love. It is always the ideal of love we cherished as youngsters. Whenever anyone attracts us sympathetically, we bring from the lavender wrappings of our memories all of those first ideals we had of the man our Prince Charming was to be, and drape them over the man before us. Oftentimes the man can wear them. I am deeply happy now. My husband and I are great friends. We have a perfect understanding. Rarely do we see each other during the day. Parting in the morning we make a real little farewell, and meeting at home in the evening we give the importance of a homecoming from a journey."

So here we have La Marr . . . one who has fearlessly satisfied her glorious desire to know life . . . and has emerged wisely sure of herself, and tolerant toward her fellow man. She is the vital pagan type to whom the game is ever worth the candle, and to whom every experience, mean or worthwhile, but serves to whet her appetite for more, to strengthen her personality, and her belief that the fates alone determine our happiness. Like a lovely panther she is . . . graceful, silky, always quiescent, yet ever with that primitive look of warning in the back of her lovely, glowing eyes. That look that fascinates, lures, even while it warns of the danger of arousing her and brings a realization that beneath all this velvety softness are quickly unsheathable claws. That primitive fire that lurks so near the surface, is, La Marr herself believes, the basis of her appeal . . . and all of this is behind the look in her eyes.



## Foreign Films

(Continued from page 27)

co-starred with Matheson Lang and Victor Seastrom. Tho there are sensational passages in the story, which is based on the theme of jealousy, it is a drama of character rather than a melodrama. Mme. Hasselquist's acting is marked by a restraint which emphasizes the tragic action. Most of the scenes occur on a fishing boat in the open sea. It is in character plays of this sort, and in costume plays where they have natural wealth of resources to draw on, that the European film-makers excel.

## "The Man You Love To Hate"

(Continued from page 21)

important rôles to players who were not considered "box-office attractions," he answered. "Before I start directing a picture, I have a definite idea how I wish each character portrayed. Players familiar to the public are often those who cannot submerge themselves into a character. Many of them are not actors, but types, and they are bound to remain as such instead of the characters I wish them to present. No actor can have a preconceived notion of a character that is opposite to mine. For, after all, I am the director of the picture."

"What is the most vital thing wrong with all art in America?"

"Moral provincialism," was the quick reply. "It explains why Dreiser, the greatest living American novelist, is hardly known, and why many of the happy-ending sentimentalists become wealthy by the writing of one book."

"Will there ever be a change?"

"Yes, the sun will pierce thru the dawn here as it has in Europe."

"How long will that be?"

"Well, it is getting closer. I can feel its rays already," he replied, as I bade adios to the bundle of nervous tension.

And so, the producing gentlemen of finance will, no doubt, take heart. Eric von Stroheim has faith in the artistic future of America.

## THE LESSER LOVES

By WARD BAKER

My life must be alone;

I have no beauty, grace or power

To give my loved one, should he come—

Not even youth have I for wedding dower.

Then blame me not, you who have found

Love's joy so clear and true,

If sometime thru unhallowed halls

Love's shadow I pursue.

(Seventy-seven)



Apply Pryde Cream to the back of neck, arms, underarms, limbs--then with plain water, rinse the hair away.

Here it is—

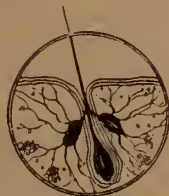
# a quick, pleasant way to remove hair!

A Cream! Smooth, cool, harmless. And as easy to use as powdering your nose!



Solves hospital problem

Sensitive scalp wounds, matted with hair, have always been a problem. A cooling application of Pryde Cream, quickly but gently dissolves the hair and cleanses the wound. Also wounds so treated heal more quickly.



Hair roots deep seated

A magnified illustration of the hair root and glands, shows their firm anchorage in the tissues.

Just imagine it! A refined cream that removes hair --- gently and pleasantly, as a true toilet article should. No harshness, no mixing. Nothing to melt. Merely press from the tube and apply as you would a favorite cold cream. Then after a few minutes, rinse it off with ordinary water. The hair goes with it. And the skin is left cool, refreshed, free from odor, whitened, and as smooth as satin.

This new cream is called Pryde. And now, for the first time may be obtained in sealed tubes, at the modest price of 50c. At toilet goods counters. Or send in the coupon below.

**The unfeminine razor, or any harsh or expensive method, now unnecessary!**

Here at last is a toilet luxury, free from the discouragements of old time hair removers. A scientifically correct, common sense method, embodying those qualities demanded by gentlewomen.

Pryde is meeting with instant acceptance everywhere. It is so simple. So direct. And experience proves it by far the most satisfactory way. Authorities indorse and recommend it. For they know that just as the nails are groomed as their growth requires it, so should hair be removed as required by

its growth. It matters not how much one may pay, nor how much time may be required, no method can do more than remove hair. Pryde does that. But with the most welcome advantage, that it does it quickly, pleasantly, all at one time --and at a cost that is nominal.

**Where to obtain Pryde.**

At toilet goods counters in Department Stores and Drug Stores. Shipments are being made to dealers everywhere as rapidly as possible. If your dealer has not received a supply, send in the Coupon for a tube in plain wrapper, by return mail, postpaid.

**Guarantee:** Should any tube of Pryde, be found unsatisfactory, return it to the Laboratory at once for replacement --- or refund.

**Pryde Cream**

Removes hair pleasantly~

MAIL THIS

PRYDE PHARMACAL CO. C624  
260 Broadway, Hannibal, Mo.

For the enclosed 50c send PRYDE to

Name

Address

City & State

"What Every Woman Should Know".  
Complimentary copy included with each order





## He Said Her Eyes Were Like Spring Flowers



AND so they were—round and soft and melting. Long ago she had learned the trick of accentuating their beauty and heightening their expressiveness by darkening their lashes with WINX.

Do you know this secret? Have you tried applying WINX to your lashes and seen the new lure in your eyes? If you haven't, there is a thrilling experience in store for you.

WINX is applied with the glass rod attached to the stopper of the bottle. It makes the lashes appear longer and heavier. Dries instantly, invisibly. Harmless, waterproof. Lasts for days, unaffected by perspiration or weeping at the theatre.

WINX (black or brown), 75c. To nourish the lashes and promote growth, use colorless Cream Lashlux at night. Cream Lashlux (black, brown or colorless), 50c. At drug, department stores or by mail.

Send a dime today for a generous sample of WINX. For another dime, you will receive a sample of PERT, the rouge that stays on until you remove it.

ROSS COMPANY

232 West 18th Street

New York

# WINX



## Beware The Woman!

(Continued from page 32)

formed this crude ceremony in absorbed silence and with an expression of utter rapture on her lovely face. Then she looked at the boy who was watching her in fascinated amazement.

"My François," she said for the third time, and milk and honey were in her voice. "We are married—you can take me now—"

François drew back, startled.

"It is the gipsy wedding," she explained excitedly. "Fate has decreed that we mate. No mumbling priest can make a union more holy. François—François—"

The boy still hesitated and the adoring look on the girl's face changed thru the subtle alchemy of hate to one of utter scorn.

"Fool!" she screamed in outraged pride. "Fool! That's right! Take such good care always of your little pink soul. Your blood is white, not red. You are not half a man—"

What François remembers oftenest is the same voice that reviled him crying in his ear such terms of passionate endearment he had never dreamed of. He can close his eyes any time and bring back the sweet sound. When he rushed out into the storm after Lila, he never looked to see that the bridge over the swollen stream over which Lila had so lightly fled, was hanging by a single beam. When he got to it, the whole structure collapsed and down he dropped into a raging torrent made doubly dangerous by the huge floating pieces of the bridge wreckage. He did not know then that Fate in bewildering largess had placed Pietro on the spot nor that he stood staring calmly at the struggling half-unconscious man in the water. Neither did he see Lila drop to her knees and promise Pietro to marry him if he would only help François. He only knew that suddenly he was on the bank and Lila was caressing his wet face and limp hands, and that a man, black-browed and sullen, stood over them menacing.

"Pietro," said Lila, pleadingly, "you—you cannot take me now. Can't you see my heart is here—only my body could belong to you—without the heart it is—nothing—"

"Yes," answered the gipsy in whom a dim light was beginning to dawn. "Yes, Lila, you would not come willingly. Pietro forces no woman. There are plenty who do not need that. I shall content myself with one of those, or mayhap two."

And so the menace, not altogether disconsolate, departed and François kissed his Lila in a manner altogether pleasing to that exacting young lady.



## STARS Give a Twin Interview



Mary and Doug pool their efforts, and with doubled graciousness, give twin pen women, Adele Whitely Fletcher and Gladys Hall, a doubly interesting interview on their past, present and future plans.

### Your Fan Mail

What becomes of the letter you wrote to your favorite star? Helen Carlisle gives you first-hand information from the stars themselves.

### Hollywood as Married and Settled Down

Time was when Hollywood . . . but now stars spray the lawn, make stable investments, and have their pictures taken with their children.

### Get the June

## Motion Picture Magazine

The Quality Magazine of the Screen  
On the News-stands May First



## The Hollywood Boulevardier Chats

(Continued from page 72)

Estelle Taylor carries a French teacher—lady—with her on location: about half the actresses in Hollywood are studying the language of diplomacy for some strange reason. Estelle, has lately been making the rounds of the zoos with a tireless press-agent, frisking with all the lions, and sticking her head in the hippo's mouth and such like. It's all right with the rest of us, of course, if the hippo doesn't mind.

\* \* \*

When Admiral Lord Nelson died he willed Lady Hamilton to the British Empire. Mary Pickford tried to do likewise when she left for Europe a few weeks ago on her vacation. In Paris some months ago Mary found a lady of the aristocracy in need of funds and a job. Whereupon she brought her to America; installed her as a companion, French teacher, etc. When Mary left for Europe again she handed this lady a general introduction to all Hollywood asking them to cherish her and give her a job "for my sake." Sad to say, the lady in question complains that she can't even get into the studios to see the directors. The nearest she has got at this writing is that, after calling fourteen different times at the Frank Lloyd studio, they let her in to see an assistant director who told her to come back some other time.

\* \* \*

Eleanor Boardman made her debut in the speakies recently at a special performance at the Writers' Club in Molnar's one-act play, "A Matter of Husbands." Molnar's "The Field Marshal" was also on the program played by Edith Lyle, Ramsey Wallace and Donald Crisp. Mr. Crisp in the rôle of an old Hungarian baron jealous of his wife to the point of murder achieved a triumph. The reason of these unusual Molnar plays was the presence in Hollywood of Benjamin Glazer, the translator of all the Molnar plays. This same evening they put on a one-act play by Montague Glass called "Omit Flowers." Altho the action takes place in an undertaker's office, it is very funny. Harry Gibbons, Raymond Hatton, Esther Wallace, Ethel Wales, Frances Hatton, Tom Wilson and other well-known movie people took parts.

The fourth playlet of a very remarkable evening was "The Fog," a stark little tragedy by Frederick Truesdale, played by Mitchell Lewis, Philip Hubbard, Roland Bottomley and Doris Lloyd.

(Seventy-nine)

## Lovely Photos Prove Nestle Invention A Marvelous Success

Dainty Home Outfit Safely Transforms Straightest Hair Into Charming Permanent Waves, Curls and Ringlets

Sent Everywhere on 30 Days' Free Trial

### Photo Six Months After Waving

"In rainy weather my hair curls around my face now like naturally curly hair," writes MISS MARJORIE MACDONALD, 1049 Goodrich Ave., St. Paul, Minn.

### "So Simple and Easy"

"My husband waved my bob without a bit of trouble," writes MRS. G. A. BRIGHTWELL, 828 Norfolk St., Ft. Worth, Tex.



### Water Beautifies Her LANOIL-Waves

"There simply isn't enough can be said in praise of the Home Outfit," writes MRS. L. C. FRINK, 1951 Division St., Portland, Ore. "It is such a joy to have naturally curly hair."

Illustrated Booklet Sent Free on Request



### The Nestle LANOIL Home Outfit in Use

A single application gives you naturally curly hair. No breakage, frizz or harshness is possible. The waving is comfortable and quick, the results are permanent and lovely.



R. NESTLE'S recent invitation to his delighted and enthusiastic customers, to submit photographs actually showing what his wonderful Home Outfit had done for their formerly straight, dull hair, brought us hundreds of curly-headed photos similar to these charming illustrations.

### Even Salt Sea-Water Cannot Spoil LANOIL-Waves

Although in the past 21 months, this invention has gone to every purchaser on 30 days' free trial, it is already in over 190,000 homes TO STAY. Radiant happiness follows it everywhere. Entire families and their friends get naturally curly hair through a single application. Nearly a million waves have been given with the dainty apparatus. And every letter is brimful of ecstasy with our customers' new freedom from nightly curling pins, irons and fluids, of joy with their luxuriant, lasting waviness.

### Gentle—Safe—Quick

One joyful mother writes, "My sister, children and myself enjoyed our lake camp last summer more than ever before, because our water sports only made our LANOIL-waves curl up more prettily."

So simple, safe and comfortable has Mr. Nestle's LANOIL discovery made permanent waving that if you cannot visit his renowned and magnificent New York establishments, or a professional Nestle LANOIL Waver elsewhere, you can realize the dream of your lifetime quickly, comfortably, and pleasantly, in your own home.

### 30 Days' Free Trial in Your Home

Nor will it cost you anything to try the Outfit. If you prefer, we will send you our free booklet first, but you will enjoy the same success as the other 190,000 owners, you too will get bewitchingly curly and wavy

hair in a single application, so why not write directly for your Outfit on 30 days' free trial? Wave your hair with the free trial materials we send with it. Then wait. Wash, brush, comb, test your lovely, soft, silky-bright waves and curls in every way you see fit, and if they do not look and act like naturally curly hair, or fall short in any way of your expectations, return the Outfit within 30 days, and every cent of its cost of \$15, deposited with us or with your postman will be refunded immediately.

Send the coupon below or a letter or postal for your Home Outfit today, on 30 days' free trial, and enjoy the blessing of charming, bright, naturally curly and wavy hair through rain, fog, perspiration, bathing and shampoos, all the summer months to come.

NESTLE LANOIL CO., LTD., Dept. SS  
Established 1905  
12 and 14 East 49th Street, New York City  
Just off Fifth Avenue

Fill in, tear off and mail coupon today

NESTLE LANOIL CO., LTD., Dept. SS  
12 & 14 East 49th St., New York, N. Y.

Please send me the Nestle LANOIL Home Outfit for Permanent Waving. I understand that if, after using the Outfit and the free trial materials, I am not satisfied, I may return the Outfit any time within 30 days, and receive back every cent of its cost of \$15.

- ☐ I enclose \$15 in check, money order, or bank draft as a deposit.
- ☐ I prefer to deposit the \$15 with my postman when the Outfit arrives.

OR, check HERE.....if only free booklet of further particulars is desired.

Name .....

Street .....

City ..... State .....



\$15.00  
an  
ounce

\$8.00  
a half  
ounce



## The Most Precious Perfume in the World

**R**IEGER'S FLOWER DROPS are unlike anything you have ever seen before. The very essence of the flowers themselves, made without alcohol. For years the favorite of women of taste in society and on the stage.

The regular price is \$15.00 an ounce, but for 20c you can obtain a miniature bottle of this perfume, the most precious in the world. When the sample comes you will be delighted to find that you can use it without extravagance. It is so highly concentrated that the delicate odor from a single drop will last a week.

# Sample 20¢

Send 20c (stamps or silver) with the coupon below and we will send you a sample vial of Rieger's Flower Drops, the most alluring and most costly perfume ever made.

Your choice of odors, Lily of the Valley, Rose, Violet, Romanza, Lilac or Crabapple. Twenty cents for the world's most precious perfume!

### Other Offers

Direct from Druggists  
Bottle of Flower Drops with long glass stopper, containing 30 drops, a supply for 30 weeks;

Lilac, Crabapple, \$1.50  
Lily of the Valley, Rose, Violet, \$2.00

Romanza, \$2.50

Above odors, 1 oz. \$15

Mon Amour Perfume, sample offer, 1 oz. \$1.50

Souvenir Box

Extra special box of five 25c bottles of five different perfumes, \$1.00

If any perfume does not exactly suit your taste, do not hesitate to return and money will be refunded cheerfully.

TRADE MARK REGISTERED  
**Rieger's**  
PERFUME & TOILET WATER  
**Flower Drops**

Send The Coupon Now!

Paul Rieger & Co., (Since 1872)  
101 First Street, San Francisco

Enclosed find 20c for which please send me sample bottle of Rieger's Flower Drops in the odor which I have checked.

☐ Lily of the Valley ☐ Rose ☐ Violet  
☐ Romanza ☐ Lilac ☐ Crabapple

Name.....

Address.....

☐ Souvenir Box—\$1.00 enclosed.

☐ .....\$ ..... enclosed.

Remember, if not pleased your money will be returned.

## A Society Scandal

(Continued from page 60)

advancement had become thru the bitter weeks of ostracism and humiliation an obsession with her. The first time he came she was afraid that he could read it in her face and masked her thoughts with her most charming smile.

"I hope you will recognize this tea as coals of fire, Mr. Farr," she said sweetly, handing him a steaming cup, "I'm not going to be literal and heap it upon your head, tho!" What big hands he had, hands that looked as tho they could double up into fists and strike sturdy blows! His hair was thick and boyishly tousled, and there was a deep cleft in his strong chin. If she did not hate him she would rather like to know this man. She would rather like to talk to him of things that society does not recognize as afternoon tea-talk, real things—if she did not hate him!

Daniel Farr looked across the tea wagon at her with troubled eyes. "It's good of you to let me come after what's happened," he told her. "I guess I'd got into the way of forgetting that defendants were people. Being a lawyer is a little like being a doctor. You have to think of your patients as cases or you'd be all torn to pieces with sympathy. But I should have known as soon as I saw you that you were a good woman. I certainly do beg your pardon, ma'am!"

Laughter, insane, terrible, tore at her throat and she crowded it back. He took her life between those big hands and broke it to bits and then he certainly did beg her pardon! Oh, she would hurt him! But she must move slowly, he must not suspect. Her heart leaped with triumph when, at the end of the call he asked her if he might come again.

"Please do," she said. "I am lonely. You took away all my friends, Mr. Farr—you owe me a friend in return."

At first once a week, Daniel Farr gradually dropped into the habit of stopping at her apartment every afternoon on his way home from court for a cup of tea and a talk. They were both of them too much in the public eye for their acquaintance to pass unnoticed, and reading the skilfully veiled insinuations in *On Dit* Marjorie Colbert felt that the time for her revenge had come. Strangely enough the idea did not bring the satisfaction she had expected, but she went doggedly about her preparations.

What the revenge was, the evening's papers screamed aloud for all the world to read. "Candidate for

Judgeship Center of Scandal! Daniel Farr Accused by Fair Divorcee of Attempted Attack! This afternoon, in the fashionable apartment Hotel Alhambra, screams brought guests and bell-boys hurrying to the apartment of Mrs. Marjorie Colbert, who was recently divorced by her husband, to find the young woman with her hair down and clothes disheveled, hysterically pointing to Mr. Farr, who stood near by. An overturned chair gave evidence of a struggle. Farr was ordered from the hotel. When questioned by reporters, he refused to talk of the affair. It is believed that he will be requested to withdraw his candidacy."

Marjorie Colbert flung the newspaper aside and stamped upon it with a small vicious French heel. It was what she had planned—but she had not planned to be sorry. It was no part of her scheme to be ashamed! For hours she had been seeing Daniel Farr's bewildered face, with the hurt-little-boy look in his eyes when she laughed up at him.

"Hark! Do you hear them coming? Explain the truth to them as I did to the jury and see whether they believe you!"

He would lose his judgeship. She had wanted him to lose it, and now—now she couldn't bear the thought. What did it mean? Then, like a great light shining into the dark place that was her heart, she *knew*.

The city editor of the largest morning paper took down the receiver of his clamoring phone with a look of acute boredom that vanished with the first words over the wire. "This is Marjorie Colbert. I want you to print a statement from me that will clear Mr. Daniel Farr——"

In the grey dawnlight Marjorie left her packing to answer the knock on her door. Her face was worn and ravaged with the tears of the night, like the face of one who has passed thru travail. Perhaps somewhere in the hours of shame and anguish a soul had been born.

The man who stood before her groaned at the look of her and held out shaking hands. "Beloved!" Daniel Farr said brokenly, "how I have hurt you!"

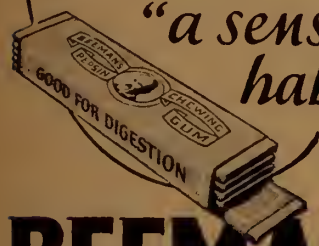
She shook her head, faintly puzzled. "You hate me," she seemed to be trying to make him understand, "of course you *must* hate me for what I did!"

"I love you!" he answered, "you don't love people for what they do or what they don't do, but just because you can't help it!"





It's delicious  
and good—  
you'll find  
the regular  
use of  
that flavory  
Beeman's  
"a sensible  
habit"



**BEEMAN'S**  
Pepsin Gum

AMERICAN CHICLE CO.

### A PERFECT LOOKING NOSE

Can Easily Be Yours



**Trados Model No. 25** corrects now all ill-shaped noses quickly, painlessly, permanently, and comfortably at home. It is the only safe and guaranteed patent device that will actually give you a perfect looking nose. Over 87,000 satisfied users. For years recommended by physicians. 16 years of experience in manufacturing Nose Shapers is at your service.

Write for free booklet, which tells you how to obtain a perfect looking nose.

**M. TRILETY, SPECIALIST**  
Dept. 2021 Binghamton, N. Y.

**NORMA TALMADGE says:**

"Cinema Art is one of my favorite magazines. I enjoy reading it every month."

**JUST TO GET ACQUAINTED**

Send One Dollar and receive the next four numbers of

**CINEMA ART**

Contributions by leading authors—beautifully illustrated—handsomely printed.

BY THE YEAR - - \$3.50  
At NEWS STANDS 35c a Copy.

Cinema Art Magazine, Philadelphia, Pa.



**WANTED—Railway Mail Clerks**  
\$1600 to \$2300 Year. Every second week off—full pay. Common education sufficient. Write IMMEDIATELY for free list of Government positions now open to men and women and schedule showing dates and places of coming examinations in your locality.  
FRANKLIN INSTITUTE, Dept. J256, ROCHESTER, N. Y.

Suddenly they were clinging together like frightened children, and she did not know whether the tears that wet her cheeks were from his eyes or hers. Below them in the awakening streets the shout of an early newsboy grew clearer.

"Uxtry! Colbert Woman Confesses Frame-Up and Clears Farr!"

"Thank God!" Marjorie breathed, then, suddenly she tried to draw herself from his arms, "We're forgetting, Dan! How can a judge marry the notorious Colbert woman? Think what people will say!"

The big arm tightened around her. The big hands doubled into fists, "I rather think that no one is going to say anything about my wife!" said Daniel Farr grimly, "not if they want to keep their health."

It was not the lawyer defending his client who spoke now, but a man protecting his woman in the way of the ancient world.

### Current Stage Plays

(Continued from page 6)

**Imperial.**—"Mary Jane McKane." A musical comedy made lively and entertaining by the cute and clever clowning of Mary Hay as a spectacled country girl.

**Jolson's.**—"The Chiffon Girl." Eleanor Painter returns in a romantic musical comedy, playing the rôle of an Italian Cinderella of the lower East Side who rises to fame and fortune. This melodious comedy has a bootlegger for a hero.

**Klax.**—"Meet the Wife." A bright and witty comedy about a modern mother who is rushing the engagement of her daughter to a dumb young artist while she is really in love with a New York newspaper reporter. The performances of Mary Boland, as the mother, and Leila Frost as the daughter, are perfect.

**Knickerbocker.**—"Lollipop." A fresh and breezy musical comedy in which Ada Mae Weeks dances, sings, and clowns with grace and ease. She is supported by a numerous and active chorus.

**Lenox.**—"The Wonderful Visit," by H. G. Wells and St. John Ervine in which Margaret Mower plays the rôle of an angel who falls to earth and exposes the evil doings of the people. An attack on the church and capital for their spiritual and financial wartime profiteering.

**Little.**—"Little Jessie James," a musical comedy with Nan Halperin as Little Jessie. The Paul Whiteman band, dubbed the James Boys, takes care of the orchestration.

**Longacre.**—"Moonlight." A snappy musical comedy filled with clever satire; it has a good cast and a frolicsome chorus.

**Miller's.**—"Merry Wives of Gotham." Grace George and Laura Hope Crews in Laurence Eyre's delightful comedy.

**Morosco.**—"The Lady Killer." A comedy by Alice and Frank Mandel, with Claiborne Foster, John Craig, Paul Kelly, Ethel Jackson and others.

**Music Box.**—"Music Box Revue." A new edition of Irving Berlin's extravagant display of beauty and humor.

**National.**—"Cyrano de Bergerac." Walter Hampden in a perfect interpretation of Rostand's poetizing, swashbuckling

(Continued on page 88)



Bernardo  
De Pace  
World-  
Famous  
Mandolinist,  
Says of the

**WASHBURN**

"I have found the Washburn Mandolin absolutely the most satisfactory and perfect after 20 years' experience in vaudeville and concert work all over the world. *Cannot be better!*"

Master craftsmen carve the "Washburn" by hand, graduate it with painstaking care to those wonderful proportions that make it truly sing. The result is an instrument so perfect, so thrillingly sweet in tone that it stands as the "Stradivarius" among mandolins!

**Simple to Play** To you the "Washburn" Mandolin offers its rich gifts. You do not have to be born a mandolinist. A little consistent practice quickly puts you on the road to mastery of the instrument. And what results attend that mastery!

It opens to you a place in every glee club and stringed orchestra. It brings you a new and greater personal popularity. It opens the way to consistent earnings. It is a never-failing comrade in hours of loneliness.

#### Many Delightful Types

The hand-fashioned Style A "Washburn" is without doubt the supreme mandolin, but in all "Washburn" Mandolins, Mandolas, and Mandocellos, even those most moderately priced, are a sweetness of tone, a sturdy excellence of quality, that are unequalled.

#### "Washburn" Banjos Equally Supreme

The same unrivaled excellence that has made the "Washburn" Mandolin the world's standard, gives to "Washburn" Banjos an equal supremacy. Their durability, their wonderful tone quality, their resonance, have been rendered even more perfect by the new "Air Cushion Resonator"—the greatest development in banjo history!

#### 6 Days' FREE Trial

Whether the instrument you desire be mandolin or banjo, guitar or ukulele, "Washburn" means supreme in quality and singing tone. The price range is exceptionally wide—\$20 to \$150 for Mandolins and Guitars, \$29 to \$350 for Banjos, \$15 to \$30 for Ukuleles—but the same tone quality and durability are present in all.

Write today for FREE Catalog on instrument you desire. Make your choice; then a week's FREE trial in your own home. Easy monthly payments, if desired. The coupon will bring you full particulars. Mail it TODAY!

**LYON & HEALY**

Inc.  
(Washburn Stringed  
Instrument Division)  
Est. 1864 • CHICAGO

Dealers—Desirable territory  
still available  
Clip and Mail for Free Book!

**LYON & HEALY**  
64-95 Jackson Blvd., Chicago

Please send me full details of your Easy Payment Plan and handsome 40-page Book on the instrument checked below:

- ☐ Washburn Banjos
- ☐ Washburn Mandolins
- ☐ Washburn Guitars and Ukuleles

Name.....

Address.....





# Your Figure

Has Charm Only as You Are Fully Developed  
**BEAUTY OF FORM**



can be cultivated just the same as flowers are made to blossom with proper care. Woman, by nature refined and delicate, craves the natural beauty of her sex. How wonderful to be a perfect woman!

## Bust Pads and Ruffles

never look natural or feel right. They are really harmful and retard development. You should add to your physical beauty by enlarging your bust-form to its natural size. This is easy to accomplish with the NATIONAL, a new scientific appliance that brings delightful results.

## FREE BEAUTY BOOK

If you wish a beautiful, womanly figure, write for a copy of the treatise by Dr. C. S. Carr, formerly published in the Physical Culture Magazine, entitled: "The Bust—How It May Be Developed." Of this method Dr. Carr states:

"Indeed, it will bring about a development of the busts quite astonishing."

This valuable information, explaining the causes of non-development, together with photographic proof showing as much as five inches enlargement by this method, will be sent FREE to every woman who writes quickly. Those desiring book sent sealed, enclose 4c postage.

THE OLIVE COMPANY

Dept. 210

CLARINDA, IOWA

**Genuine Diamond RING**  
Marvelous Value  
Brilliant Blue White,  
Perfect Cut Diamond  
**\$37.50**  
Cash or Credit  
Mounting is 18-K Solid White Gold, Diamond set in hexagon top. A popular Engagement Ring. Cased in handsome ring box. Delivered on first payment of \$1.00; then \$1.00 a week thereafter.  
Money Back if Not Satisfied.  
**LOFTIS BROS. & CO.** 168 N. State St., Chicago, Ill.  
Stores in Leading Cities

**ALVIENE UNIVERSITY** 3012 YEAR  
DIRECTORS  
Allen Dale  
Wm. A. Brady  
Henry Miller  
Sir John  
Martin Harvey  
Marguerite Clark  
J. J. Stubbart  
C. M. Alvione  
**DRAMA OPERA-SPEECH DANCE ARTS MUSIC-SCREEN**  
STOCK THEATRE  
COURSE ASSUMING NEW YORK APPEARANCES  
SPECIAL SUMMER TERM, WRITE FOR CATALOGUE.  
State Study Desired to SECRETARY,  
43 West 72nd St. N.Y. EXTENSION 17

**Try This on Your Hair 15 Days**  
Then let your mirror prove results  
Write Today for FREE Trial Offer.  
Your hair need not thin out, nor need you become bald, for there is a way to destroy the microbe that destroys the hair. This different method will stop thinning out of the hair, lifeless hair, remove dandruff, itching, darken gray hair or threatened or increasing baldness, by strengthening and prolonging life of the hair for men and women. Send your name now before it is too late for the 15 days' free trial offer.  
**JUEL DENN**  
**AYMES CO., 3932 N. Robey St., M-405, Chicago**

You Can Easily Learn to Play Any Music on the

## HAWAIIAN GUITAR

Just As Hawaiians Do—Native Instructors Teach You QUICKLY!

Be the Most Popular Member of Your Set, Play "When You Walked Out"—"Ten Ten Tennessee," "Stella," "Louisville Lou". All the Late Song and Dance Hits  
You can play First Selection in Half an Hour—and Harmonious Chords AT ONCE

### Here's Proof of our Remarkable Course

Bochanan, Va.  
First Hawaiian Conservatory of Music, Inc.  
It has been two months since I have finished your course on the Hawaiian Guitar and I can play anything I wish. The course was all that could be desired and I am perfectly pleased with my playing ability since finishing your course.  
Respectfully yours,  
Louisa R. Hammond

Koester School,  
814 So. Franklin St.,  
Chicago, Ill.  
First Hawaiian Conservatory of Music, Inc.  
I shall certainly be very glad to recommend your course whenever the chance is mine to do so. Mr. W. R. Johnson has not phoned me yet, and if he does not phone in a day or so, will write him. Am sending a letter to Miss Helen Slavik today which I think may help to secure her enrollment, and I shall be glad at any time to write a personal letter to anyone whom you may suggest.  
Your former student,  
W. L. Walker

Here's the chance you've been waiting for—the opportunity to play popular music quickly on the most entrancing instrument of the age—the Hawaiian Guitar. No previous musical knowledge necessary.

### ONLY FOUR MOTIONS TO LEARN

and these you acquire in a few minutes. No troublesome scales or runs, you begin to play harmonious chords immediately! We don't care if you never saw a note of music in your life, we guarantee to teach you to play just as the Hawaiians do!  
We Furnish Everything—a Beautiful Hawaiian Guitar, Picks, etc., and 52 Pieces of Music FREE!

You have always wanted to play some instrument, so we have made it unusually easy for you by furnishing everything—a beautiful Hawaiian Guitar, complete Conservatory Course of instruction and 52 pieces of especially selected music.

No Other Course Teaches as Quickly and Easily

This is the only Conservatory Course where you get the personal instruction of Native Hawaiian Experts—Frank Perez, Walter Kolumoku, Lawrence Kalaluki and Carl Seville, famous the world over and the most noted makers of phonograph records, supervise your playing.

Mail Coupon for Details of FREE Offer

Don't wait another minute—clip, fill in and mail the coupon NOW and get full details of our remarkable offer to teach you how to play the Hawaiian guitar just as the Hawaiians do.

Special Arrangements for Lessons if You Have Your Own Instrument  
Special Courses under Famous Teachers, Tenor-Banjo, Violin, Banjo-Ukelele and Ukelele. Fine Toned Instruments FREE!

**FREE**  
This \$15  
Hawaiian  
Guitar

You will be delighted with the fine tone of this splendid Hawaiian Guitar

First Hawaiian Conservatory of Music, Inc., New York.  
Desk 49, 233 Broadway (Woolworth Bldg.)  
Send me at once details about your 62 easy lessons and FREE Hawaiian Guitar offer!

Name.....  
Address.....  
Town..... State.....  
Print name and address clearly.

## Movie Motivation

(Continued from page 11)

including some of the faculty, went to see it. It was in May. The seniors were finishing their United States history. Now, United States history and "East is West" may seem as far apart as the poles, but never was keener or quicker connection made.

The ending was discussed first. Could the white hero have married the lovely heroine if she had been really yellow, as we were led to believe. "Oh, no," said the class, "either she or he would have had to commit suicide." The race question was quite clear in their minds.

How could the Chinese girl be brought into this country, anyhow? Weren't the exclusion laws working? Was that a flaw in the plot itself, or did she come as part of her guardian's family? Did she come as a visitor? These were all unsolicited questions on the part of the class. The dry book exclusion laws had become real.

Then the "Four Horsemen of the Apocalypse" arrived. Two years have passed since it was seen on the screen in this little city, but there is hardly a child who saw it who cannot name those four terrible horsemen, nor is there a child so dull that he cannot see why Famine followed War, why Pestilence followed Famine, and why Death followed all. And he can see those same four horsemen riding France and England after the Hundred Years' War, galloping step by step beside the brilliant Napoleon, just as clearly as he can see their footprints scattered over the world after the last Great War. Moreover he can usually figure that when War begins to ride, the three other horsemen will also mount their steeds, whether it be 1914 or 1954. Surely that one great truth alone was worth the production of the picture, leaving out all the modern war setting.

Perhaps "Robin Hood" was more loved by the children than almost any other photoplay. Could anything be more dramatic than the opening crash of the drawbridge straight out into the audience? The most inarticulate boy, lumpy, loutish, any adjective the teacher may think of in her most despairing moments, will arise to his feet and present a clear, concise description of a feudal castle such as no book, with its long sentences and half-understood words, would ever wring from him. Definitions, such as moat, battlement, postern gate, which often meant benumbing, unenlightened memorizing, become as much a part of existence as the family flivver. Histories say: "The evils to England of Richard's long absence on cru-



sades can hardly be estimated." A sentence that meant less than nothing to the child becomes an unforgotten reality under the spell of the portrayal of John.

So one could go on; the gorgeous Crusaders ride their way across the somber black and white of the printed page; an evil John, a foolish James, a bluff Richard, a still bluffer Henry VIII, a cringing Louis XI, a spend-thrift Louis XIV, all fairly beg you to notice their historical perfection. A Bastille arises, a Notre Dame, a medieval town, with its massive walls and crooked streets.

Go to any gathering of educators. From loftiest commissioner to newest college graduate, the word on their lips is "motivate." Well, the screened portrayal of John of England will motivate his whole history, down to Magna Charta; one dungeon of the Bastille will motivate the entire French Revolution, with little help from the teacher, either. Yet so many of our earnest tribe consider the movies a waste of time and money. Noses in the air, they pass by on the other side. All the great field of visualism, suggestion, characterization, often the very link between dead history and living facts, lies untouched.

Let the cry "Fewer and better pictures" go on to its ultimate triumph, but let not the material at hand, turned and returned by the pupil, be entirely overlooked by his instructors.

## GYPSY SONG

By JOHN HANLON

Oh I have made an ending to days of wild wayfaring,  
To days on winding highroad, by valley, hill, or lea,  
Thru orchards pink with promise or autumn forests glaring,  
Along great cliffs that beetle above a purple sea.

Yes, I have made an ending to unrestricted roaming,  
Beneath a pert moon rising or in the merry rain  
Or wandering a lost trail as darkness drenched the gloaming  
And spruce boughs made the sweetest couch on which I've ever lain.

And I have made an ending to days of blithe romancing  
With girls whose eyes were sombre and girls whose eyes shot flame,  
To love as mad, as reckless as gypsy women dancing  
And only laughter after, no tears nor words of blame.

My journeyings are ended, a pleasant hearthfire glowing  
Persuades me home is welcome, that wandering is vain  
Yet, when the stars are twinkling and a waking wind is blowing  
I know that some tomorrow I'll be gyp-sying again.

(Eighty-three)

## This Fascinating Test Reveals Beauty's Only Secret



### Ten Minutes Will Show You, Too, The Only Sure Way to Beauty

So that you can easily understand how to gain and preserve a clear, attractive complexion, Mr. Ingram has devised this interesting, educational test you can make in your own boudoir.

In no other way can you learn so quickly and convincingly, the real secret of a beautiful skin. In addition to clearly showing you the causes of complexion faults, the Dermoscope will show you *how* and *why* Ingram's Milkweed Cream, unlike any other, destroys these almost invisible dangers and builds the firm, clear, youthful skin that you should have.

### The One Cream Perfect for Every Use

Ingram's Milkweed Cream, used over thirty years, is a real beauty cream and the only one you need use to develop and keep a clear, soft, smooth skin. It is heavy enough to be a thorough cleanser and yet light enough in body to form a comfortable and effective protection and foundation for powder. But it has an exclusive

feature—certain remedial properties that relieve redness, roughness, tan, blotches and slight imperfections. *No other cream is like it.* No matter whether you use it as a cleanser, a protection or a powder base—its nourishing and healing properties will bring fresh beauty and new life to your skin.

Buy a jar today and see the immediate improvement it brings. \$1.00 and 50c jars at all drug and department stores—the dollar size contains three times the quantity.

Windsor, Ontario, Canada

Frederick F. Ingram Co.  
Established 1885

183 Tenth Street, Detroit, Mich.

## Ingram's Milkweed Cream

### Ingram's American Blush Rouge

Applies so evenly and smoothly, its effect can only be a natural, healthy glow. It does not clog the pores and because its coloring matter cannot be absorbed it is recommended particularly for a delicate and sensitive skin. In thin metal vanity box with mirror and pad—50c. At your dealer's or by mail from us. Next time be careful to get Ingram's American Blush, the Delicate Rouge for the Delicate Skin.

### Send for this interesting test today

Mail coupon below with 15 cents for new Beauty Purse containing Ingram's Dermoscope; a liberal sample of Ingram's Milkweed Cream; two filled purse puffs of Ingram's Face Powder and Rouge; instructions for using Dermoscope, and valuable hints for the care of the skin.



F. F. INGRAM CO., 183 Tenth Street, Detroit, Mich.

Gentlemen: Enclosed find fifteen cents. Please send me Ingram's Beauty Purse including Dermoscope described above. Please print name.

Name \_\_\_\_\_ City \_\_\_\_\_

Address \_\_\_\_\_ State \_\_\_\_\_

Copyright 1923, F. F. Ingram Co.

## A PERFECT NOSE FOR YOU

SPECIAL SIZES FOR CHILDREN  
SEND NO MONEY

### ANITA - The Genuine - PATENTED - NOSE ADJUSTER

Winner of GOLD MEDAL — Highest in Merit — Lowest in Price

Support nature and look your best. If your nose is ill-shaped, you can make it perfect with ANITA NOSE ADJUSTER, in a few weeks, in the privacy of your own room and without interfering with your daily occupation. No need for costly, painful operations. ANITA NOSE ADJUSTER shapes while you sleep—quickly, painlessly, permanently and inexpensively. The ANITA NOSE ADJUSTER is the ORIGINAL NASAL SUPPORTER absolutely guaranteed. Highly recommended by physicians for misshapen and fractured noses. Self adjustable. No screws. No metal parts. GENTLE, FIRM and PERFECTLY COMFORTABLE. Beware of imitations! Write today (just your name and address) for FREE Booklet, "Happy Days Ahead," which explains how you can have a perfect nose—and our blank to fill out for sizes. Money refunded if not fully satisfied with results.

The ANITA Company, Dept. 529, ANITA Building, Newark, N. J.

GOLD MEDAL AWARDED  
"for distinguished service to mankind" by International Inventors Exposition, New York, Feb. 1923.





## "Your Hair Is Your Fortune"

A woman can have no greater legacy than a wealth of luxuriant hair, but the basis of its beauty lies in the care bestowed upon it.

Whether you shampoo your own hair or have it done, there is nothing that brings out its natural beauty, texture, evenness and lustre like

# Canthrox SHAMPOO

Simple to use—a teaspoonful in a cup of hot water is ample. Quickly effective—it dissolves and removes dandruff, dirt and excessive oil, cleanses and invigorates the scalp, dries quickly and never leaves the hair streaky. Costs but a trifle—a Canthrox shampoo may be had for about three cents. You will be charmed with the soft, fluffy appearance of your hair after use.

Ask any druggist to supply you.  
**Free Trial Offer**

To prove that Canthrox is the most delightful shampoo in the world as well as the most beneficial for your hair, we will gladly send one perfect shampoo free to any address upon receipt of two cents for postage.

**H. S. PETERSON & CO.**  
214 W. Kinzie St. Dept. 454  
CHICAGO, ILL.

## Easy to PLAY. Easy to PAY

The Saxophone is the easiest of all wind instruments to play and the sweetest in tone. In an hour you can learn to play the scale and soon play popular airs. Nothing can take its place for Home, Lodge, Church or School Entertainment.

## BUESCHER TRUE TONE SAXOPHONE

Is a marvelous instrument—the only one with convenient "snap-on pads." Easy payment terms can be arranged if desired, making it very easy to pay. Six days' free trial allowed. Write for Free Book about the Saxophone and Complete Catalog.

**BUESCHER BAND INSTRUMENT CO.**  
Everything in Band and Orchestra Instruments  
2080 BUESCHER BLOCK ELKHART, INDIANA

## WRITE FOR THE MOVIES

TURN YOUR TALENT INTO MONEY  
Stories Wanted by Producers

A valuable money making field  
Try it!—Mail us stories or ideas, in any FORM, at once for FREE examination, criticism and advice. We give our honest services to amateurs who would convert their thoughts into DOLLARS. No experience necessary.

Free booklet sent on request.  
**Continental Photoplay Studio**  
154 Nassau St., New York  
Suite 1112-14, Dept. C.

## This Cosmic Urge (Continued from page 24)

broken first. The other two, in this land of America, are quite apt to get married just after the first divorce is granted. And then the ironic laughter of the gods begins to sound. For the chances are nine to a dozen that he has married the same woman over again. She may not look or act like his first wife, but usually she is the same woman basically. And the man is just as unhappy and restless, once her novelty has worn off, as he was in the beginning.

For only once in a very great while does the lover type of man attract the great lover type of woman. This woman, on her part, is prone to marrying the parental man instead of her own kind and proceeding to make a nice law abiding male miserable. But occasionally, the great lovers of both sexes get together and then something very beautiful and rare comes into the world.

It probably doesn't last. They are both egotists, in love with the image of themselves that they see reflected in the other. Each finds in the other the thing that hitherto was lacking in his and her life. When this need is filled, they go on to some other love. They part, generally, excellent friends. The bitterness of heart-break is not between them. They are, as nearly as it is ever possible between two individuals, on an equal basis. They have had a happy experience and now they have finished it. They separate and continue the search.

It is a love like this of which Her- gesheimer has written in "Cytherea," a love like this that the man Lee Randon experiences. It isn't the love that builds homes or families or communities. I think it has perhaps more of a fleeting beauty than the other love, but it hasn't the same sturdy character. Why it is, and why it isn't, I don't know. It's all part of this cosmic urge, whatever that is. I don't know a thing about the whole baffling business.

But I do know that I like this man, Lee Randon.

## GAY TRAGEDY By FAITH BALDWIN

After the green veil of summer,  
Before the stark nakedness of wind-  
stripped trees,  
There is a period of flame:  
So,  
After soft youth is done with dreaming  
We, for a breathless respite, clothe  
The knowledge of our mortality  
With the scarlet and the gold  
Of passion.



## New Safe Way To Remove Teeth Stains

### New Discovery Bleaches Dark Teeth Instantly!

A new safe treatment has been discovered which dissolves teeth stains instantly, giving dull, dingy teeth a charming new whiteness and luster. This new treatment is called the Bleachodent Combination. It consists of a safe mild liquid and a new kind of paste. The liquid instantly curdles or softens the stains, while the paste removes them, and if used daily, prevents the formation of future stains. You just brush your teeth with a few drops of the liquid, then use the paste, and before your very eyes your teeth acquire a clear, flashing whiteness that even ten times the scouring by old-fashioned methods could not give them.

It is vitally important that only a safe, mild preparation like Bleachodent Combination be used on children's teeth, which are especially subject to stains and decay. Bleachodent Combination is safe and harmless, for its mild ingredients are especially combined to act only on surface stains. It does not affect the enamel in any way. Gritty and abrasive dentifrices should never be used. If you want sparkling, white, pearly teeth get Bleachodent Combination today. Costs only a few cents. Distributed by Bleachodent Dental Laboratories, and sold by drug and department stores everywhere.

## "DON'T SHOUT"

"I hear you. I can hear now as well as anybody. 'How?' With THE MORLEY PHONE. I've a pair in my ears now, but they are invisible. I would not know I had them in myself, only that I hear all right." **The Morley Phone for the DEAF**

is to the ears what glasses are to the eyes. Invisible, comfortable, weightless and harmless. Anyone can adjust it. Over one hundred thousand sold. Write for booklet and testimonials.  
**THE MORLEY CO., Dept. 792, 10 S. 18th Street, Phila.**

## PERSONAL Appearance

is now more than ever the key-note of success. Bow-Legged & Knock-Kneed men and women, both young and old, will be glad to hear that I have now ready for market my new appliance, which will successfully straighten, within a short time, bow-leggedness and knock-kneed legs, safely, quickly and permanently, without pain, operation or discomfort. Will not interfere with your daily work, being worn at night. My new "Lim-Straitner," Model 18, U.S. Patent, is easy to adjust; its result will save you soon from further humiliation, and improve your personal appearance 100 per cent.

Write today for my free copyrighted physiological and anatomical book which tells you how to correct bow and knock-kneed legs without any obligation on your part. Enclose a dime for postage.

**M. TRILETT, SPECIALIST**  
958-L, Ackerman Building BINGHAMTON, N. Y.



"Out, Damned Spot!"

(Continued from page 16)

would protect the players, a steel worker inured to the glare of the blast furnaces, suggested chewing tobacco as a favorite preventive. Eleven disciples of Coué advocated auto suggestion.

But none of the hundreds of cures offered was found to be practicable. Aileen Pringle positively refused to try chewing Old Cut Plug; William Haines politely declined to wear a radium pendant around his neck or to carry a dried rattlesnake in his vest pocket, and Kathleen Key declared that, bad as they were, Kleig eyes were preferable to repeating "every day, in every way," a hundred times on awakening.

As for the colored filters, prisms and screens suggested as a mask for the lights, they would undoubtedly diffuse the deadly ultra violet ray and save the eyes of the players, but just as undoubtedly they would make very poor motion pictures. And it is safe to say that no screen player, from star down to extra, would sacrifice the picture to personal safety. Knowing the risk they are taking, and with a vivid memory of the torture of Kleig eyes, they expose themselves without hesitation to the glare of the carbons, the dazzle of the spots and the blinding rays of the "sunlight arc," which is used, to quote one of the chief electricians at the Metro studios, "to give old Sol a boost."

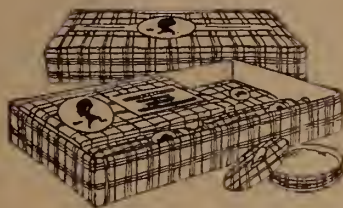
"But," he continued, dryly, "the best cure for Kleig eyes I know is not to get 'em! I've got electricians here that have been working with the arc-lights eight hours a day for seven years without a sign of eye trouble. And they don't wear smoked glasses, either—just pull their caps down and don't look directly into the lights. I was reading the other day about a lot of mules that got Kleig eyes in one of Marion Davies' pictures. Well, mebbe mules don't know enough not to look directly into a glare of light, but human beings ought to be brighter than mules. Kleig eyes—humph! That name covers a multitude of sins, and they aren't all the sins of my lamps, either!"

And he winked mordantly as he walked away.

EDITOR'S NOTE.—*Sylvia Breamer has submitted a preventive of Kleig eyes in the Goldwyn campaign to find one, which is a simple home remedy. It is now in the hands of expert chemists for analysis, and it looks as tho she would win the \$5,000.00 prize they offered.*

(Eighty-five)

## This ARMAND Week-end Package will make you believe in fairies!



The price is

25c

In the Week-end Package you will also find four purse boxes of powder, including the famous Armand Cold Cream Powder. There is a purse box of Cold Cream Rouge, tubes of Cold Cream and Vanishing Cream, and a cake of Armand Cold Cream Soap. These are all dressed in the attractive Armand fashion, pink and white checks, with the harmonizing blue thread. They always carry the silhouette head of the lovely Armand belle (Louis XVI period), a trade-mark you will learn to love.

There is enough of each of these Armand aids to show you how simple Armand makes the possession of a naturally charming complexion. Convenient for a week-end trip or a thoughtful touch for your guest-room. A remarkable value too!

ARMAND has searched the wide world over for the secrets of Beauty and has discovered hidden treasures of happiness. With the Week-end Package comes the "Creed of Beauty," a little book that relates the romance of Armand's achievements and tells you how to travel along the highway of happiness.

**ARMAND**  
COLD CREAM POWDER  
In The PINK & WHITE BOXES

No matter where purchased—if any Armand product does not entirely please you, you may take it back and your money will be returned.

Send for the Week-end Package to-day. Fill out the coupon and mail it at once to Armand—Des Moines, or Armand, Ltd.—St. Thomas, Ontario, Canada.

ARMAND—Des Moines  
Armand, Ltd.  
St. Thomas, Ontario,  
Canada  
Florian et Armand, Paris  
Florian and Armand, Ltd.  
London

ARMAND—Des Moines

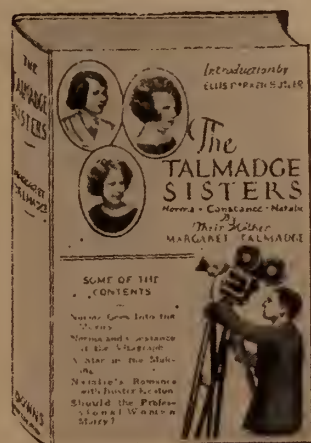
AD

Please send me the Armand Week-end Package, including the "Creed of Beauty."  
I enclose 25c (coin or stamps)

Name.....

Street.....

City.....State.....



**Illustration Reduced**  
256 pages of fascinating reading—printed on fine paper and illustrated with many photographs never before published. Volume cloth bound and stamped in gold  
**\$1.50**

## The ... Talmadge Sisters

an intimate story of the world's most famous screen family

Illustrated by many hitherto unpublished photographs

How can you get into the movies? Achieve screen success? What will be required of you? How does it feel to be for the first time in a motion picture studio?

All these questions, and many more, are answered for you as you follow the fascinating career of the Talmadge Sisters in these intimate and informative pages, written by their most constant companion, Mrs. Margaret Talmadge, mother of the "world's most famous film family."

The price of this delightful book is \$1.50 net plus 10c postage. Write to Dept. C

**CINEMA ART MAGAZINE**

Exclusive Sales Agents

LAND TITLE BUILDING PHILADELPHIA, PA.





Ralph Dexter, tenor-banjoist with Lou Gold's famous Wigwam Orchestra, New York, who uses and endorses the New Gibson Mastertone.



## Pleasure, Popularity, Profit with the New Mastertone

The most remarkable tenor-banjo in the world, because it combines more snap, sparkle, and volume with a new musical quality of tone. Many exclusive Gibson features make the New Mastertone easier to play; give greater musical satisfaction.

We're swinging into a new cycle in music with banjos and other string instruments to the fore. The famous orchestras have complete Gibson sections. Great demand for players opens wonderful opportunities for you. You can master a Gibson quickly, win pleasure, popularity, profit.

Gibson Mandolins and Guitars have long been recognized as the supreme instruments of their kind. Send for details of Free Trial, Easy Payments on any Gibson. Mention instrument: tenor-banjo, mandolin-banjo, guitar-banjo, cello-banjo, mandolin, mandola, mando-cello, guitar, harp-guitar, mando-bass.

GIBSON, Inc.

2507 Parsons Street Kalamazoo, Michigan

# Gibson

## STRINGED INSTRUMENTS

World's Leading Manufacturers



## Have a Satin-Smooth Hair-Free Skin

Science has finally solved the problem of removing hair without slightest danger to the skin or complexion. This with NEET, a dainty cream, harmless and mild. You merely spread it on and then rinse off with clear water. That's all; the hair will be gone and the skin left refreshingly cool, smooth and white! Old methods, the unwomanly razor and severe chemical preparations, have given way to this remarkable preparation which is already the accepted method of well-groomed women everywhere from New York to San Francisco. Used by physicians. Money back if it fails to please. 50c at Drug and Dept. stores. Trial tube 10c by mail.

Hannibal Phar. Co., 627 Olive St., St. Louis, Mo.

TRY IT

## \$3 Brings you a Genuine UNDERWOOD TYPEWRITER

**10 DAYS FREE TRIAL** Your \$3.00 unconditionally returned if at end of 10 days you are not satisfied with this late model UNDERWOOD typewriter rebuilt by the famous Shipman Ward process.

**GREAT PRICE SAVING** Direct to you from the largest typewriter factory in the world by our money saving methods.

**EASY MONTHLY PAYMENTS** So small that you will not notice it while you enjoy the use of this wonderful machine.

**FREE BOOK OF FACTS** Explaining Shipman Ward's wonderful system of rebuilding typewriters and also valuable information about the typewriter industry both instructive and entertaining.

Act Today!  
Mail  
Coupon



5  
Year  
Guarantee

Shipman Ward  
Mfg. Company  
2035 Shipman Building  
Montrose & Ravenswood  
Aves., Chicago

Please send me  
a copy of your  
free book of facts,  
explaining bargain offer.

Name.....  
St. and No.....  
City..... State.....

## The Picture of the Month

(Continued from page 47)

the complete record of the War of Independence.

True, Griffith might have made it episodic, treating it in such a manner, but it would have been more in keeping with its title. True, also that the salient events could not be recorded in full detail. Yet the director might have taken his fictional character and, also taking liberties with his idea, have projected him from Lexington clear thru to Yorktown and wrought the greatest epic of the screen.

Griffith disarms us by pointing out that "America" is a modest attempt to portray in a small way the sacrifices of our forefathers. But if Revere's ride and the battles of Lexington and Concord are so important, why not reveal more of Washington, who was chiefly responsible for our freedom? He fades into the background here—to emerge in isolated instances—such as consoling his ragged soldiers at Valley Forge. He fades to be replaced by figures of romance.

Robert W. Chambers, an authority on the Revolutionary War in general and the history of Indian warfare in New York State in particular, is responsible for the story—a glorified "Cardigan"—but after establishing such vital episodes as those mentioned above, he gives complete emphasis thereafter to the Tory, Walter Butler, and his Indian savages, who ravaged the Mohawk Valley. We grant that New York State was the granary—and that it was the strategic center of operations. But we see no reason why the second half of "America" should project its romantic figures so prominently, nor any reason why Griffith should turn so readily from history to fiction.

We are disappointed in his expression of romance and the neglect of visualizing the salient chapters which followed Bunker Hill. Technically, Griffith is as much the genius as he was with "The Birth of a Nation." There is not a dull moment; there isn't a scene which does not express the utmost in pictorial values—and the interpretation in several characterizations is superb. We speak particularly of Neil Hamilton, who is entrusted with the hero's burden. His performance is vital and vivid—and he flashes a personality and talent which will carry him to the high places. Others who contribute compelling studies are Lionel Barrymore as the ruthless Butler, Charles Emmett Mack, Erville Anderson and Frank McGlynn, Jr. Carol Dempster as the



You, Too, May Instantly Beautify Your Eyes with

## Maybelline

More than all else, well-defined eyebrows and luxuriant lashes create the beauty and expression of your face. The slight darkening, the accentuation of line and shadow is the secret. "MAYBELLINE" makes scant eyebrows and lashes appear naturally dark, long and luxuriant. Instantly and unfailingly the eyes appear larger, deeper and more brilliant.

The improvement will delight you. Unlike other preparations, absolutely harmless and greaseless, will not spread or smear on the face or stiffen the lashes. Used regularly by beautiful girls and women everywhere. Each dainty box contains mirror and brush. Two shades: Brown for Blondes, Black for Brunettes. 75c AT YOUR DEALER'S or direct from us, postpaid. Accept only genuine "MAYBELLINE" and your satisfaction is assured. Tear this out now as a reminder.

MAYBELLINE CO.  
4750-56 Sheridan Road, CHICAGO



## BECOME A PROFESSIONAL PHOTOGRAPHER

EARNING \$35 TO \$125 A WEEK



Three to six months' course. Motion Picture, Commercial, Portraiture. Practical Instruction. Day or Evening Classes. Ask for Catalog No. 18.

N. Y. INSTITUTE OF PHOTOGRAPHY  
NEW YORK CHICAGO BROOKLYN  
141 W. 36th St. 630 So. Wabash Ave. 505 State St.

## PIANO JAZZ

By Note or Ear. With or without music. Short Course. Adult beginners taught by mail. No teacher required. Self-Instruction Course for Advanced Pianists. Learn 67 styles of Bass, 180 Syncopated Effects, Blue Harmony, Oriental, Chime, Movie and Cafe Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blues Obligato, and 247 other Subjects. Including Ear Playing. 110 pages of REAL JAZZ, 25,000 words. A Postal brings our FREE Special Offer.

Waterman Piano School, 250 Superba Theatre Bldg. Los Angeles, Calif.

## FOR PHOTOPLAY IDEAS

Don't send your manuscripts to studios until first protected by copyright. Plots accepted in any form; revised, criticised, copyrighted, marketed. We are right on the ground in daily touch with the studios. Not a school—no courses or books to sell. Advice free.

UNIVERSAL SCENARIO CORPORATION  
227 Security Bldg., Santa Monica and Western  
Ave., Hollywood, California

Publishers Scenario Bulletin-Digest Send for free sample copy



## WEIRD MYSTO OUTFIT

The ORIGINAL weird Mysto Talisman Ring—Ancient belief, brings Success to wearers in love, business, games, ALL Undertakings. Green Gold finish, snakes eet with Lucky Mysto Ruby and Emerald, fits any finger. ALSO The startling MYSTO WONDER, answers ALL questions, LOVE! Hate! Enemies? Marriage? Children? Money? Life? Luck? with Outfit—Direction and Question Booklet—A DREAM BOOK —ALSO Free plan to make money. Pay on arrival \$1.97 Plus Postage.

MYSTO CO., 103E. 125th St., Dept. 906, N.Y.C.



## SELL YOUR SPARE TIME

You can earn \$15 to \$50 a week writing show cards in your own home.—No canvassing.—A pleasant profitable profession easily and quickly learned by our new simple graphic block system. Artistic ability not necessary.—We teach you how, and supply you with work—Distance no object. Full particulars and booklet free.

WILSON METHODS LIMITED—DEPT. E  
64 East Richmond, Toronto, Canada.





### She Found A Pleasant Way To Reduce Her Fat

She did not have to go to the trouble of diet or exercise. She found a better way, which aids the digestive organs to turn food into muscle, bone and sinew instead of fat.

She used *Marmola Prescription Tablets*, which are made from the famous Marmola prescription. They aid the digestive system to obtain the full nutriment of food. They will allow you to eat many kinds of food without the necessity of dieting or exercising.

Thousands have found that the *Marmola Prescription Tablets* give complete relief from obesity. And when the accumulation of fat is checked, reduction to normal, healthy weight soon follows.

All good drug stores the world over sell *Marmola Prescription Tablets* at one dollar a box. Ask your druggist for them, or order direct and they will be sent in plain wrapper, postpaid.

**MARMOLA COMPANY**

239 Garfield Bldg., Detroit, Mich.

### A BEAUTIFUL BUST AND COMPLEXION

You may now remove all defects of face and form, and add to your attractions by simple, harmless methods. No bathing, no massage, no dieting, no pumps, no trouble of any kind.

Send 10c (coin or stamps). Why pay more? I not only tell you how, but give you a 14 day demonstration treatment as proof. The dime back if you say so. Address Madame Williams, care of H. D. SANATIVE CO., Buffalo, New York.



### SEND US YOUR FILMS

Mail us 20c with any size film for development and six prints, or send us six negatives, any size, and 20c for six prints. Trial 5x7 enlargement in handsome folder, 25c. Overnight Service. **ROANOKE PHOTO FINISHING CO.** Roanoke, Va. 207 Bell Ave.

### An Easy Way to Remove Dandruff

If you want plenty of thick, beautiful, glossy, silky hair, do by all means get rid of dandruff, for it will starve your hair and ruin it if you don't.

The best way to get rid of dandruff is to dissolve it. To do this, just apply a little Liquid Arvon at night before retiring; use enough to moisten the scalp, and rub it in gently with the finger tips.

By morning, most, if not all, of your dandruff will be gone, and three or four more applications should completely remove every sign and trace of it.

You will find, too, that all itching of the scalp will stop, and your hair will look and feel a hundred times better. You can get Liquid Arvon at any drug store. A four-ounce bottle is usually all that is needed.

The R. L. Watkins Co., Cleveland, Ohio

(Eighty-seven)

heroine is quaint and charming, but she lacks a gift of emotion. Her gestures and mannerisms lack vitality.

"America" is masterly in its first half. It truly soars to eloquent heights in projecting Revere's ride—and the battles of Lexington and Concord. There is your spirit. Look upon Jonas Parker's stand against the redcoats and enthuse over as stirring a shot as ever moved an audience!

It is an erratic picture in that the compelling scenes are balanced with several that carry little or no inspiration. The finish is abrupt and suggestive of an anticlimax. We are taken from the Mohawk Valley straight to Yorktown—where Cornwallis surrenders. Then follows Washington's oath of office as the first President.

"America" is big—and often it is moving—but from isolated instances it is not what we had expected from Griffith. The great sacrifice of our forefathers is much better expressed at Lexington and Valley Forge than it is in the Mohawk Valley. The second half could indicate any spirit of sacrifice—and not be called "America." Historically it is accurate—and pictorially it is magnificent. And we credit its first half as a significant chapter in the vital records of the screen.

### BUCCANEERS

By GORDON MALHERBE HILLMAN

It was here we found our fortune when the copper dusk had rolled  
A darkling wall of bannerets across the sunset's gold,  
Plume and spear and pennon of purple and of grey,  
Whipping, weaving, twisting across the scarlet bay.

It was here we found our fortune when the glitter of the stars  
Shone like snow and hoarfrost upon a frigate's spars,  
And we tracked her and we trailed her, and we ran our quarry down  
With the banner at her mast-head of the Castle and the Crown!

It was here we found our fortune when the red chests rolled  
Out upon the dark decks with silken stuffs and gold,  
Out upon the dark decks with yellow coins and white,  
Amethysts and rubies in the sharp moon-light!

It was here we found our fortune; by now it's gone and done,  
Spent in sand-floored taverns on the islands of the sun,  
Spent and lost and wasted; Faith, it's time we fared again.  
Westward, Ho! To Panama and South to Port of Spain!



## FREE TRIAL Choose Your Conn Instrument

EASY PAYMENTS

Conn instruments are used and endorsed by the world's great artists—in bands and orchestras.

Exclusive features make them

- easiest to play
- beautiful in tone
- perfect in scale
- most reliable in action—slide, valve or key
- handsome in design

Conn is the only maker of every instrument used in the band.

Hydraulic expansion of tubing, Conn's original patented process, insures perfect proportions—as smooth-as-glass carriage for sound waves.

Profit and pleasure for you with a Conn.



Isham Jones, above, and Dell Lampe, two famous jazz kings, who use and endorse Conns

Play the instrument of the artists. Insist upon the genuine Conn.

All the exclusive Conn features are yours at no greater cost than for ordinary instruments. Highest Honors at World Expositions.

### FREE BOOK

"Success in Music and How to Win It" by John Philip Sousa and other famous musicians. Send coupon now for your copy and details of

Free Trial; Easy Payments

Mention Instrument

C. G. CONN, Ltd.

554 Conn Bldg., Elkhart, Ind.



Send for this free Book

C. G. CONN, Ltd.  
554 Conn Building  
Elkhart, Indiana

Please send "Success in Music" and details of Trial Offer of.....

Instrument

Name.....  
St. or Rural Route.....  
City, State.....  
County.....



## Flashes from the Eastern Stars

(Continued from page 54)



EVER SEE A BABY WITH

### Freckles

Of course not. Nobody is born with freckles. Then why tolerate them? Why permit freckles to ruin your appearance?

Quickly and surely they will disappear if you use Stillman's Freckle Cream. Double action—not only are your freckles dissolved away, but your skin is whitened, refined and beautified. Guaranteed to remove freckles or money refunded. Most widely used preparation in the world for this purpose. Snowy white, delicately perfumed, a pleasure to use. Two sizes, 50c and \$1 at all druggists.

Write for "Beauty Parlor Secrets" and read what your particular type needs to look best. Full of beauty treatments, make-up hints, etc. If you buy \$3 worth of Stillman toilet articles in 1924, we will present you with beautiful large size bottle perfume free. Send for booklet now.

### Stillman's Freckle cream

double action Removes Freckles  
Whitens the Skin

Write for  
"Beauty Parlor Secrets"

THE STILLMAN CO.,  
13 Rosemary Lane, Aurora, Ill.

Please send me "Beauty Parlor Secrets" details of perfume offer.

Name.....

Address.....

## We Teach COMMERCIAL ART

**Meyer Both Company, the largest Commercial Art Organization in the World** offers you an unusual opportunity for practical training, based upon twenty-three years of success. This nationally known organization each year produces and sells to advertisers over 15,000 commercial drawings. Meyer Both instruction is the difference between successful fact and experimental theory. This well paid profession equally open to men and women. Home study instruction.

### Get Facts Before You Enroll in Any School

Ask the Advertising Manager of the leading newspapers in your city, anywhere in the United States, Canada, England or Australia about the Meyer Both Company—let them tell you about us. Write for our illustrated book telling about the success of our students—for one-half the cost of mailing—four cents in stamps.

### MEYER BOTH COMPANY

Department of Art Instruction

Michigan Ave. at 20th St., Dept. 55, CHICAGO, ILL.

Note—To Art and Engraving Firms: Secure practical artists among our graduates. Write us.

to an abrupt ending, and the final fade-out finds the director and the writer of his scripts going their separate ways. Mr. Fitzmaurice to the Coast to continue the production of "Cytherea" for Samuel Goldwyn, while Ouida Bergere remains in the East with her future plans indefinite. Their home in Great Neck, once the scene of gayety and merriment, where film folk were wont to congregate, is for sale, and Miss Bergere is living in New York.

\* \* \* **Cissie Loftus** has added several new imitations, including one of Eddie Cantor, to her Sunday night program at the Selwyn Theater. \* \* \* **Robert G. Vignola**, director of "Yolanda," has decided to go it alone, so he is organizing his own company to produce pictures. The first story which the new organization will make is by Louis Joseph Vance, entitled "Mrs. Paramour." The Dutton Company is shortly to produce the story in book form. Mr. Vignola believes that in all probability he will produce in the East, altho definite plans for a studio have not yet been arranged. Bob Howard, treasurer at the Ritz Theater, where "Outward Bound" is playing, says that in all his experience he has never been connected with a play that sold as many single seats. Two seats are so universally sold that one comes to think of a pair of seats as a unit. Not so at the Ritz, where the single seat is not a drug in the ticket rack but at a premium. Curious, isn't it? **Pearl White** has gone back to sunny France, accompanied by Mrs. Gitz-Rice, to resume her motion-picture career under the French flag. Miss White announces that she is thru with the screen so far as appearing before the camera is concerned, and that she has renounced powder and grease paint in favor of a megaphone. She will henceforth be a director with the French Co-Operative Motion-Picture Company, and is looking for motion-picture talent to develop into star material. Miss White's visit to America was primarily to defend the suit brought against her by Jack Beatty and having won in conjunction with the Fox Film Company she returns to France with no regrets. \* \* \* Another of our stars to desert the shores of U. S. A. is **Richard Barthelmess**, who is going to Spain to film an old Spanish legend before

the real work starts on "Romeo and Juliet." \* \* \* Florence, by the way, they say will never be the same since the "Romola" unit invaded it. American "pep" has it by the throat and the ancient Italian city will doubtless soon have a Chamber of Commerce and sky-scrapers and subways and perhaps even a Rotary Club. \* \* \* Rome, too, has yielded a little to modernity—at least for a year the "Ben Hur" cast, staff, camera-men, etc., etc., will be over there to make that picture. \* \* \* "If you want to be a comedian, be sad, be solemn, be dignified, but never, never try to be funny." Here in a nutshell is **Eddie Cantor's** route. He proves the truth of his philosophy by netting a laugh a minute in "Kid Boots."

## Current Stage Plays

(Continued from page 81)

hero with a grotesque nose who is in love with his cousin Roxane (Carroll McComas). The piece is beautifully mounted and thoroly worth seeing.

**New Amsterdam.**—"New Ziegfeld Folies." The Summer edition of the Folies has many of the famous vaudeville headliners and a wealth of beautiful girls.

**Palace.**—Keith vaudeville. Always a good bill, and drawing more and more talent from the headliners of the regulars.

**Playhouse.**—"The Show-Off." A highly entertaining comedy of a typical American family, the daughter of which is in love with a vain untrustworthy braggart, who is forever getting himself and those about him into some kind of a mess. It is the best comedy of the season.

**Plymouth.**—"The Potters." A stimulating domestic comedy in twelve scenes by J. P. McEvoy. It is filled with the comic strip humor and wit.

**Princess.**—"Sun Up." A passionate tragedy of the North Carolina mountain folk. The widow Cagle is superbly played by Lucile La Verne.

**Provincetown.**—"Fashion." A revival of a comedy of manners—the sensational success of 1845.

**Republic.**—"Abie's Irish Rose." An amusing study in temperaments of the Irish and Jew in which the irreconcilable is reconciled thru emotion. Terrible, but incredibly popular.

**Ritz.**—"Outward Bound." An imaginative drama based on life after death. An exceptionally well-acted play with an excellent cast.

**Selwyn.**—"Mr. Battling Buttler." A peppy musical comedy about a husband who impersonates a prize-fighter having the same name as his, which enables him to steal away from his wife on many supposed training trips. Very funny.

**Shubert.**—"Artists and Models," a revue; the professional version of the Illustrators' Show. It includes sketches by James Montgomery Flagg, Henry Wagstaff Gribble and Clarence Biddington Kelland. Adele Klaer, who acts, paints, and writes poetry, has the lead.

(Continued on page 95)



# Is Your Personality Negative?

If it is, you leave a bad impression wherever you go—  
Learn to be magnetic; to develop a personality—  
You will be told how in the

## May Beauty

### Getting Fit

You will be shown how to gain beauty thru health in a series of illustrated articles on practical physical culture by Mildred Smelker, Physical Training Director in the Public Schools of Washington, D. C. Beginning in this issue.

### Every Matron's Business

An article for the older woman who is letting herself "slump." It will help her to Stop-Look-and-Reform.



### About Roses

Four of the most beautiful of English girls, who came to this country with Charlot's Review, tell how they acquired and preserve the delicate texture of their skin and the rose-petal bloom that make cosmetics unnecessary.

### Pavlowa's Time-Clock

An article in which the famous dancer gives her daily regimen for beauty, health and grace.

A Portfolio of Mothers and Children. "A woman attains perfect beauty only thru motherhood." Champions of the unmarried sisterhood might take issue with the statement, but the lovely mothers pictured are a challenge to their "Nays." The children, too, are exquisitely lovely and sweet.

Pertinent and Impertinent. A Southern sports editor, male, writes a satire on the bobbed and the unbobbed. Illustrated by Eldon Kelley.

Bargain-Counter Hound? An economic article, "The Wolf in Sheep's Clothing," shows how bargain sales often bar gain to the fair purchaser.

On News-stands April 15

## Special Introductory Offer—5 Months for \$1.00

Because we want you to know that BEAUTY is in reality the aristocrat of women's magazines, we will send you the next *five big numbers* upon receipt of the introductory price of \$1.00. Put a dollar bill into an envelope and mail it right now before you have time to forget it.

Pin a Dollar Bill to this coupon and receive the next five big numbers of "Beauty" Magazine. Mail at once to BEAUTY, 175 Duffield St., Brooklyn, N. Y.

Name.....

St. and No.....

City..... State.....



DR.  
LAWTON  
HIMSELF



REDUCED  
FROM

211  
TO  
152  
LBS.

**Dr. Lawton's Guaranteed  
FAT REDUCER  
FOR MEN AND WOMEN**  
Will show reduction taking place in  
11 days or money refunded  
**YOU DO**

Gently manipulate the fatty parts with the Reducer a few minutes night and morning.  
Break up fatty tissue into waste matter which is carried out of the body by organs of elimination.  
Lose 10 to 100 pounds.  
Reduce any part of the body.  
Reduce quickly, safely, permanently.  
Use a Reducer made of soft rubber and weighing but a few ounces.  
Follow a method endorsed by physicians and thousands of satisfied users.  
Receive the Reducer in plain wrapper, C. O. D., or on receipt of \$3.75 plus 20 cents postage.

**YOU DON'T**

Exercise—Take Medicines—Starve yourself on meager diets or use electrical appliances.

The Reducer is guaranteed. Send for it today.

**DR. THOMAS LAWTON**  
19 West 70th Street, Dept. E-403, New York

**Malvina  
CREAM**

Booklet  
FREE

For the Complexion  
—for Freckles  
—for the Skin

FIFTIETH  
ANNIVERSARY  
Popular Since 1874  
SOLD BY LEADING DEALERS  
EVERYWHERE

If your dealer can't supply you, send money-order direct. Booklet, "How She Won a Husband," including testimonials and beauty hints sent free. Write today.

Prof. I. Hubert, Dept. 754, Toledo, Ohio

Prices  
Cream, 55c  
Lotion, 55c  
Soap, 30c  
All \$1.40

Postpaid, Send Money-order.



Large List New  
Vaudeville, Acts,  
Stage Monologues,  
New Minstrel Choruses and Novelty  
Songs, Blackface After-pieces and  
Crossfire, Musical Comedies and  
Revue, Musical Readings, Novelty  
Entertainments, Wigs, Beards,  
Grease Paints and other Make-up  
Goods. ILLUSTRATED CATALOGUE  
FREE. WRITE NOW.

T. S. Denison & Co., 623 So. Wabash, Dept. 42, Chicago

**\$1 Brings This  
Genuine  
DIAMOND**

Blue white, perfect cut genuine diamond 18 kt. white gold hand engraved and pierced mounting. Rare beauty. Only \$32.50

Easy for you to own this beautiful ring or give it as a present. Simply send \$1 to us today.

**10 DAYS' FREE TRIAL**  
Wear ring 10 days and if you don't agree it is an amazing bargain, return it and we will refund your money. If satisfied, pay \$1.00 a week until \$32.50 is paid.

**FREE** catalog. Diamonds, Watches, Jewelry, \$10 to \$1000. All on long credit. Wonderful values.  
Est. 1890 Address Dept. 525

**BAER BROS. Co.**  
6 MAIDEN LANE - NEW YORK

**The Celluloid Critic**

(Continued from page 49)

Lubitsch would make of it. Surely he would have injected more adroit, subtle humor.

We have before us a situation which never fails—so true to its hokum foundation—of a little group of wilful bachelors who band together to keep away from the encroachments of romance. They adopt some war orphans—and true to the conventions—become softened in their attitude, marry and forfeit five thousand dollars apiece without a murmur.

There are a few individual scenes which generate merriment — and whenever Claude Gillingwater is before us—it carries interest. His is the best performance, Mae Marsh being quite colorless in the leading feminine rôle. With all due credit to her, however, it isn't much of a rôle.

A GLORIFICATION of slapstick is exposed in "The Yankee Consul" (Associated Exhibitors), which is a screen version of Raymond Hitchcock's musical comedy. The original has been touched up with typical Keystone trimmings, yet these are not exaggerated to emphasize the burlesque. The adapters, one of whom is Raymond Griffith who learned his A. B. C's. under Professor Sennett, have "doctored" it with points of refined comedy—and have also kept in mind that it must travel its orb with a high speed tempo so that the creaking hinges of the ancient plot might be silenced.

Neither the adapters nor the director take the plot very seriously, tho once in a while it is given too much attention, which, of course, makes it sag. But in the main it contains compact incident and crackles with humorous incident. And the original has been enlarged upon without the limitations of the proscenium arch of the theater. They are able to record the ocean voyage of the pseudo diplomat who goes rolling down to Rio thru a frame-up inspired by a wager. He gets into several tight jams and discovers that his boast of an inability to find a thrill is nothing but a case of exaggerated ego.

Douglas MacLean plays the title-rôle with appropriate dash and spirit—a rôle reminiscent of those which introduced Fairbanks to the screen. His capers are adroitly executed without being overdone. The richest humor is found during his moments of *mal de mer* on the boat, and the excitement enters when he dashes in

**Take Your Vacation  
This Year at Our  
Expense**

**An Opportunity to Secure the  
Necessary Money Is Open  
to All Our Readers**

Just think what you could do with One Hundred Dollars extra. One Hundred Dollars would pay your board for two weeks at the country or seashore and give you a little extra money besides.

**Every Year—Just at This Time**

Untold demands are made on your pocketbook. It is no pleasure to go away when you have to scratch and scrape for the needed funds. For some, it is hard enough to raise the money for necessities without thinking of vacations or other extras. But for those who adopt our plan, the days of pinching are over.

No matter how much money you may want, whether it be \$10.00, \$20.00, \$50.00 or \$100.00—nor what you may want the money for, you can get it easily, pleasantly and quickly, through our plan.

**Spare Time or Full Time  
Representatives Wanted**

BREWSTER PUBLICATIONS are in need of representatives in every locality to collect renewals and solicit new subscriptions to MOTION PICTURE MAGAZINE, CLASSIC and BEAUTY.

No experience is necessary, all you need is a desire for money and the will to get it. You are under no obligation in sending for particulars. Cut out coupon below and mail it today.

**BREWSTER PUBLICATIONS, INC.**  
175 Duffield Street  
Brooklyn, N. Y.

Please tell me how to turn my spare time into money thru your plan.

Name.....

St. and No. ....

City.....

State.....





### GET THIS WONDERFUL RING

If You Can Tell It from A GENUINE DIAMOND SEND IT BACK These Amazingly Beautiful CORODITE Gems match the scintillating beauty of GENUINE DIAMONDS in every way. They have the same gorgeous blazing flash and dazzling play of living rainbow fire. Standing the terrific Acid Test of direct comparison. Lifetime experts need all their experience to see any difference. Prove this yourself.

**MAKE THIS TEST** Wear a Genuine CORODITE and a Diamond side by side on the same finger. If you and your friends can tell the difference send it back, you won't be out a single penny. That's fair enough. If you keep the ring the price printed here is all you pay. Remember CORODITES alone have the same facet cutting as Genuine Stones.

No. 1 Ladies Solitaire 14K Gold Filled Ring	\$2.84
No. 2 Ladies Pierced Earrings 4 Post Ring, Plat. effect	\$4.19
No. 4 Ladies Hand Carved Basket Ring, Plat. effect	\$3.96
No. 5 Ladies Bridal Blossom Engraved Solitaire	\$3.54
No. 7 Men's Heavy Belcher 14K Gold Filled Ring	\$3.68
No. 8 Men's Massive Hand Carved Hexagon Gypsy Carat Size Gems. Beautiful Hand Carved and Engraved Mountings of most modern design bearing an unqualified 50 year guarantee. Art Leather, Silk Lined Gift Case Free with each ring.	\$4.28

SEND NO MONEY Keep your money right at home. Just send name, address and number of ring wanted and size as shown by slip of paper fitting end to end around finger joint and your ring will come by return mail. Deposit amount shown above with postman. You do not risk a penny as our binding legal guarantee to refund your money in full is attached to every ring we sell. **SEND TODAY.**

**E. RICHWINE CO. Dept. 53**  
19 West Jackson Blvd., CHICAGO, ILL.  
Sole Importers Genuine Corodite Diamonds

## PIMPLY SKIN made WELL

When a few applications of this wonder working lotion has cleared faces of pimples, blackheads,



acne eruptions on the face or body, enlarged pores, oily or shiny skin, you can realize why CLEAR-TONE has been tested and approved in over 100,000 Test Cases.

The simplicity of the treatment. The Story of How I Cured Myself are all explained in my free booklet. Write for your copy today and learn of the results gotten by thousands of men and women.

**E. S. GIVENS**  
223 CHEMICAL BLDG. KANSAS CITY, MO.

## LEARN Movie Acting!

A fascinating profession that pays big. Would you like to know if you are adapted to this work? Send 10c for our Twelve-Hour Talent-Tester or Key to Movie Acting Aptitude, and find whether or not you are suited to take up Movie Acting. A novel, instructive and valuable work. Send dime or stamps today. A large, interesting, illustrated Booklet on Movie Acting included FREE! **FILM INFORMATION BUREAU, Sta. N., Jackson, Mich.**



### Youth-Ami Skin Peel

**A New Scientific Discovery** which painlessly and harmlessly replaces the old skin with a new and removes all Surface Blemishes, Pimples, Blackheads, Discolorations, Sunburns, Eczema, Acne, Birthmarks, etc. A non-acid, invisible liquid. Produces a healthy new skin, beautiful as a baby's. Results astounding. Booklet "The Magic of a New Skin" free in plain sealed envelope.

Youth-Ami Laboratories, Dept. KB, 30 E. 20th St., New York

## EARN MONEY AT HOME

YOU can make \$15 to \$60 weekly in your spare time writing show cards. No canvassing or soliciting. We instruct you by our new simple Directograph System, supply you with work and pay you cash each week. Write today for full particulars and free booklet.

**WEST-ANGUS SHOW CARD SERVICE LIMITED**  
Authorized Capital \$1,250,000.00  
74 Colborne Building, Toronto, Can.

an auto down a winding mountain road—with the breaks of the car out of commission.

**W**ESTERNS never vary much in serving up their customary ingredients. If one is constructed to eliminate the obviousness as much as possible, it is certain to present something unusual—even for westerns. No one would ever accuse Harold Bell Wright as an author gifted in the art of furnishing his readers with suspense or surprise. Yet his "When a Man's a Man" (First National) carries a surprising twist at its ultimate climax—and a creditable amount of interesting incident in its action—and the picture looms up as one of the better westerns.

The central idea is a tried and true one—based on the idea that a man must make good in his sweetheart's eyes before she'll accept him. Which prompts the young idler to strike out for the cow country—where he learns to take considerable rebuffs, even so far as to be accused of rustling cattle, before he can look the setting sun and a bucking broncho in the face and declare himself a man. The romance takes a turn or two—and points a few conveniences—such as last minute rescues—and similar stuff, but it moves, and, moving, holds the attention.

There is a pleasant atmosphere—and two or three natural performances by Robert Fraser, Forrest Robinson and Charles Mailes. John Bowers is woefully self-conscious as the hero—and never fits the character, while Arthur Hoyt's comedy relief might better be lifted entirely.

"**S**HADOWS OF PARIS" is merely identical to "The Humming Bird," both sponsored by Paramount. But it is not in the same class as the adaptation of the Maude Fulton play which established Gloria Swanson as an actress of emotion and not a "clothes-horse" for the demonstration of bizarre gowns. It brings us Pola Negri, who is gradually winning back the personality and talent which she flashed under Lubitsch. She has not yet approached her work in "Passion" in any American-made picture. But since she has a former director, Buchowetzki, to direct her, we may look for the Pola of the German documents.

"Shadows of Paris" never approaches the Swanson opus in its spiritual glow, nor does it carry the dramatic values. There is no lofty theme of regeneration inspired by patriotism here. It is merely a ro-



Earle E. Liederman  
as he is to-day

## The Muscle Builder

Show me the man who doesn't want muscle, with abounding health, and I'll show you a man who is ready to be measured for a wooden box—he's dead and he doesn't know it. A body without muscle is like a house without foundation—a little storm, and over it goes.

Get wise, fellows, I shouldn't have to tell you these things. You can't enjoy life with a weak, sleeky body. There is no pleasure like the feeling of health and strength. And when I say strength, I don't mean any half way business. Do it right, or forget it.

### THE WHOLE WORKS

I build muscle—good, big, solid muscle. Let other fellows knock this idea if they want. I know what I'm doing and I guarantee you'll like it. I'll put an arm on you that can be made pliable one second and bulge out hard as steel the next. An arm that will be equally useful in weight lifting and any kind of skillful athletics. Just for a starter, I'll increase the size of that arm at least one full inch in the first 30 days. I'll put a chest on you to be proud of. A full, deep chest with a pair of lungs that will take a man-sized load of rich oxygen with every breath, and you know what that means. Your lungs feed your blood, shooting a kick through your veins that will make you just bubble over with vitality. I will build up those inner muscles around your heart and every vital organ. I will send a thrill up your old spinal column that will make you feel like tackling a wild cat.

### A New Body in Ninety Days

Some wise crackers say it takes years to put a man in shape. That's because they don't know any better. I want just 90 days and I'll change your body so you won't recognize yourself. By that time every muscle in your anatomy will literally bulge out. And what's more your whole being will just tingle with excitement. You will have a spring to your step and a flash to your eye that will radiate personality wherever you go. You will feel like shouting "I'm a man—and I can prove it."

Come on, now, fellows. Why waste more time? I'm not just promising these things. I guarantee them. If you doubt me, make me prove it. Are you ready? Let's go.

### Send for My New 64-Page Book "MUSCULAR DEVELOPMENT" It Is Free

It contains forty-three full-page photographs of myself and some of the many prize-winning pupils I have trained. Some of these came to me as pitiful weaklings, imploring me to help them. Look them over now and you will marvel at their present physiques. This book will prove an impetus and a real inspiration to you. It will thrill you through and through. All I ask is 10 cents to cover the cost of wrapping and mailing and it is yours to keep. This will not obligate you at all, but for the sake of your future health and happiness, do not put it off. Send today—right now, before you turn this page.

### EARLE E. LIEDERMAN

Dept. 1805, 305 Broadway, New York City

EARLE E. LIEDERMAN,  
Dept. 1805, 305 Broadway, New York City

Dear Sir: I enclose herewith 10 cents, for which you are to send me without obligation on my part whatever a copy of your latest book, "Muscular Development."

Name .....

Street .....

City ..... State .....  
(Please write or print plainly)





## You'll be amazed—a wonderful beauty aid!

Smooth, graceful arms—without a trace of unpleasant hair! Every woman may now have them. You can free yourself today from superfluous hair! Just use Del-a-tone.

It takes only a few minutes—with Del-a-tone. For fourteen years dainty women have preferred this reliable, scientific beauty aid. Always quick, sure, safe. Apply in smooth paste, wash off in a few minutes—you'll marvel at the result.

At drug and department stores or sent prepaid in plain wrapper for one dollar. Generous sample in plain wrapper, 10c.

## The Depilatory for Delicate Skin DEL-A-TONE Removes Hair

THE SHEFFIELD COMPANY, Dept. 95  
536 Lake Shore Drive, Chicago  
Canadian Distributors:  
The Lyman Bros. & Co., Ltd.  
Toronto, Canada

## MAKE MONEY AT HOME

YOU CAN earn \$1 to \$2 an hour writing show cards at home in your spare time. Quickly and easily learned by our new simple "Instructograph" method. No canvassing or soliciting. We show you how, guarantee you steady work at home, no matter where you live, and pay you cash each week. Full particulars and booklet free. Write to-day.  
"AMERICAN SHOW CARD SYSTEM LIMITED  
Authorized and Fully Paid Capital One Million Dollars  
207 Adams Bldg. Toronto, Canada.

## LABLACHE FACE POWDER

Lablache, a distinctive quality product, softly clinging, invisible; used and indorsed by fair women of social distinction. Lablache has an exotic fragrance, exclusive and refined; nowhere else to be found.

Two Sizes—50c & \$1.00

of druggists or by mail. Flesh, White, Pink, or Cream. Refuse substitutes—they may be dangerous.

Send 10c for a Sample Box

BEN LEVY CO.  
French Perfumers, Dept. C.  
125 Kingston St., Boston, Mass.



mance of a Parisian apache who rises to the highest social circles, but cannot break down her desire for the old life, which comes near working her ruin.

Pola is garbed similar to Lenore Ulric in "Kiki" in several of her scenes—and at other times she is bedecked in the latest modes. A fair picture of its kind—but a disappointment after "The Humming Bird."

IN "The Uninvited Guest" (Metro) we have a melodrama which offers something of a novelty in its backgrounds. The idea itself is nothing to make a fuss over, since it deals with the fortunes of a fair young castaway who is rescued by a ne'er-do-well sponge diver. The interest lies chiefly in the tropical and submarine settings—with many of the underwater scenes lending an ocular appeal because of their natural colors. The submarine vegetation, fish and coral formations are sufficiently colorful to establish a genuine pictorial value.

The best part of the story is shot in the scenes of the tropical island. When the castaways return to civilization, it becomes just another movie. The action embraces such novel features as an octopus at war with the hero—and sharks also lend an uncanny touch.

Three players carry the burden of the story—and we are given much hectic villainy by Louis Wolheim in a typical "hairly ape" part. Jean Tolley, whose photographs have graced numerous advertisements, has personality, tho her acting is quite immature. Lefty Flynn plays the hero with creditable vigor. The picture is unduly rich in local color.

WRITING titles for the box-office goes on apace. Whoever is responsible for naming a story of Monte Carlo "Poisoned Paradise" (Preferred) visualized a throng of curious patrons eager to see what it is all about. It is not an elevating title—and we refuse to subscribe to the idea that the "playground of the world" is a paradise carrying the invisible symbol of the skull and crossbones.

Really the story is quite mild, since the expected dramatics fail to materialize beyond a couple of isolated attempts at villainy. It features a pair of romancers, who are conveniently brought together in Monte Carlo—the youth, the son of a gambler who committed suicide; the girl, an orphan adopted by a woman who had seen better days. He rescues her from starvation—and she consents to become his housekeeper.



## FLAPPERS FIND NEW WAY TO BEAUTIFY EYELASHES

The latest discovery of thousands of girls of the "flapper" type is a "make up" that insures those naturally long, thick, lustrous, sweeping eyelashes which add so much to beauty.

They are using a new invisible liquid which dries instantly and is much more easily and quickly applied than the old cake preparations. It darkens the lashes and makes them look nearly twice as long and heavy as they really are. This liquid is waterproof, so tears and perspiration cannot affect it, and it will not run, rub off or smear. Does not make the lashes become brittle or break off, even if used daily, because it contains natural beneficial oils which stimulate growth.

This new eyelash "make up" is called Lashbrow Liquid. It costs but a few cents and is sold and guaranteed by all good drug and department stores everywhere.

### FREE TRIAL

For introductory purposes we will send you free a generous supply of Lashbrow Liquid. And we will include a trial size of another Lashbrow product, Lashbrow Pomade, which quickly stimulates the growth of the brows and lashes. Clip this announcement, enclose 10c to cover cost of packing and shipping and send it at once to LASHBROW LABORATORIES, Inc., Dept. 225, 417 Canal St., New York City.

## Superfluous HAIR all GONE

Forever removed by the Mahler Method which kills the hair root without pain or injuries to the skin in the privacy of your own home

Send today 3 stamps for Free Booklet

J. J. MAHLER CO., 75-B Mahler Park, Providence, R. I.

## \$2 Chinese Peacock Ring

Just what you want to draw attention to a pretty hand. Fashion calls for Oriental rings, particularly Peacock Designs. The loveliest creation of the silversmith's art. Sterling silver, 19 emeralds and sapphires, only \$2. Gold plated on Silver \$2.75. C. O. D. orders 15c extra. Send ring size (tie string around finger). Return it if not delighted. Not sold in stores, but direct from ORIENT EXCHANGE, 21 Park Row, New York, Import Dept. CL2

## Art Corner Your Pictures—Album

where you can keep them safe and enjoy them always.

Engel Styles "Art Corners" Colors are on sale at Photo Supply and Album counters everywhere. They are the only Quick, Easy, Artistic, No Paste, No Fold way to mount Kodak Prints. A dime brings 100 and samples to try. Write ENGEL MFG. CO. Dept. 26E 4711 N. Clark St., Chicago

## MAKE THAT LUGER INTO A RIFLE

LUGER CARBINE, 16" barrel, Model de Luxe. Equip your Luger with any of the above interchangeable Long Barrels with 880-yard sight. Shoot up to 200 accurate shots per minute with our 32-shot magazines and holster-stocks, equalling 8 Riflemen. World famous super-accurate Mausers and Mannlichers, Luger, Mauser, etc., pistols. PACIFIC ARMS CORP., Liberty Bank Bldg., San Francisco, U.S.A.



## STOP Skin Troubles!

Make those pimples or blemishes go away. How many times have you looked into the mirror and wished that your skin were without blemishes? What would you give for a cool, clear, velvety skin? Then try D. D. D. Emollient Cream.

## Trial Tube FREE!

Based on the same formula as the famous D. D. D. Prescription. The action of D. D. D. Emollient Cream is calm and gentle; still it soothes the irritated skin instantly. Rub D. D. D. Cream over your pimples or blemishes. It will remove your skin affliction and allay the irritated tissues.

### D. D. D. Emollient Cream

Write today for generous free trial tube of D. D. D. Emollient Cream and get quick relief from your skin troubles. Sample mailed free and postpaid. No obligation. A postal will do. D. D. D. Co., Dept. 1515, 3845 Ravenswood Ave., Chicago, Ill.





The rest of the picture is devoted to the customary slant on the evils of the famous playground. There is an elderly professor who evolves a system for breaking the bank. Unscrupulous gamblers, desirous of learning his secret, kill him and attempt to wrest the knowledge from the hero who had befriended him.

It's a fair story—and fairly well executed. It would carry more interest if the director had not concentrated so long upon trivial incident. The best features are Clara Bow's vital portrayal of a French girl. She is vibrant and thoroly in character. And the settings are atmospheric — altho suggestive of Stroheim's shots in "Foolish Wives."

**T**HE Yukon formula involving the search for the muck called gold has been changed into the Texas formula—with oil furnishing the bulwark of the plot. "Flowing Gold" (First National) is old stuff in so far as theme is concerned. Rex Beach, the author, has not written so vigorously as "The Spoilers" here. On the contrary, he employs a familiar line of ingredients and it is fashioned in a crude manner—with hokum ever on display. The characters and events develop too suddenly to appear convincing.

We are shown a family of nesters who are up against it financially—even tho a well has been sunk by the pater familias. Then out of a clear sky shoots the oil—and with it comes an adventurer determined to mulct them of their resources. The hero arrives from nowhere — a "down-and-outer"—yet he wins their confidence and aids them in gaining a fabulous fortune.

The characters are of the movies—and the hokum has its innings in the exaggerated incident pertaining to making over the crude nesters. They adopt fine feathers in the usual movieish manner. Other scenes are developed off screen so that one has to guess what it's all about. The action is abrupt and closes with an unconvincing climax showing lightning and flood destroying the derricks and the waters engulfing the unfortunate lovers. They emerge unscathed after a baptism of oil, fire and water.

A talky plot, uneven in its development—and poorly interpreted. Alice Calhoun and Anna Q. Nilsson are far more natural than Milton Sills, Craufurd Kent and John Roche. The Tea Pot Dome scandal is vastly more interesting.

**T**HE anticipation of something vital and stirring—of something akin to the previous documents which came out of Sweden in point



## One Beauty

Prettier teeth—easily attained

Just combat the film

There is a way to prettier teeth. Many of your friends employ it. You see the results wherever you look today.

Dentists everywhere advise it. Careful people of some 50 nations use it now. A ten-day test to show you what it does is offered for the asking.

Don't you think that you and yours should learn what millions now know?

### That cloud is film

Your teeth are coated with a viscous film. You can feel it with your tongue. Despite all brushing, much of it clings and stays. Soon it becomes discolored, forming dingy coats. Then teeth lose their luster.

Film also causes most tooth troubles. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay. It breeds millions of germs. They, with tartar, are the chief cause of pyorrhea.

No ordinary tooth paste effectively combats film. So coated teeth and tooth troubles became almost universal.

### Protect the Enamel

Pepsodent disintegrates the film, then removes it with an agent far softer than enamel. Never use a film combantant which contains harsh grit.

**Pepsodent** PAT. OFF  
REG. U.S.

*The New-Day Dentifrice*

A scientific tooth paste based on modern research, now advised by leading dentists the world over.

### Better methods now

Dental science has now found two ways to fight that film. One acts to disintegrate the film, the other to remove it without harmful scouring.

Able authorities proved these methods effective. Then a new-type tooth paste was created to apply them daily. The name is Pepsodent. The use has now spread the world over, largely by dental advice. To people of every clime it is bringing whiter, cleaner, safer teeth.

Pepsodent does other things essential. It multiplies the alkalinity of the saliva, there to neutralize mouth acids. It multiplies the starch digestant in the saliva. That digests the starch deposits which may otherwise form acids.

Thus every use gives manifold power to these great natural tooth-protecting agents.

### This test will tell

You can prove these things by a simple test, and that test will delight you.

Send the coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth become whiter as the film-coats disappear.

You will want these results when you know them. Cut out coupon now.

### 10-Day Tube Free <sup>1319</sup>

THE PEPSODENT COMPANY,  
Dept. 890, 1104 S. Wabash Ave., Chicago, Ill.

Mail 10-Day Tube of Pepsodent to

.....  
.....  
Only one tube to a family.



# OPPORTUNITY MARKET

## AGENTS WANTED

**SELL Coal in Car-load Lots.** Side or main line. Experience unnecessary. **EARN WEEK'S PAY IN AN HOUR.** WASHINGTON COAL COMPANY. 736 Coal Exchange Building, Armour Station, Chicago.

**Important Information.** Wonderful effect Tyler's Health Food has with Expectant and Nursing Mothers. Sealed literature free. Byron Tyler, Estab. 1899. 33 Gibraltar Bldg., Kansas City, Mo.

**AGENTS WANTED—Big Money and Fast Sales.** Every owner buys Gold Initials for his auto. You charge \$1.50; make \$1.35. Ten orders daily easy. Write for particulars and free samples. **AMERICAN MONOGRAM CO.,** Dept. 239, East Orange, N. J.

## HELP WANTED

**U. S. Government Wants Men—Women, 18 up.** Steady work. Life job. \$100 to \$250 month. Paid vacation. Influence unnecessary. List positions free. Write immediately—now. Franklin Institute, Dept. J-103, Rochester, New York

## HEMSTITCHING AND PICOTING

**Hemstitching and Picoting.** Do work for others. Attachment with instructions by mail \$2. Works on any machine. Emb. Needle Free. Rebus Co., Cohoes, N. Y.

## HOW TO ENTERTAIN

**Plays, Musical Comedies and Revues, minstrel music, blackface skits, vaudeville acts, monologs, dialogues, recitations, entertainments, musical readings, stage handbooks, make-up goods.** Big catalog free. T. S. Denison & Co., 623 So. Wabash, Dept. 63, Chicago.

## INTEREST TO WOMEN

**LADIES EARN \$6—\$18 a dozen** decorating pillow tops at home; experience unnecessary; particulars for stamp. Tapestry Paint Co., 127 LaGrange, Ind.

## MAIL ORDER METHODS

**\$50 A WEEK EVENINGS HOME.** I made it with small mail order business started with \$3. Booklet for stamp tells how. Sample and plan 25 cents. One dozen Articles free. I trust you for \$3. Alupie Scott, Cohoes, New York.

## MISCELLANEOUS

**Grow Taller. Develop Your Physical Beauty and Appearance.** Natural. Easy Method. Results guaranteed. Price \$2. The Natural Method Bureau, Dept. D., Atlantic City, N. J.

## MOTION PICTURE BUSINESS

**Greatest Fortunes Made in This Business.** No experience and small capital starts you. Easy payments. Free catalog. Monarch Theater Supply Co., Dept. C, Memphis, Tenn.

## NEWS CORRESPONDENCE

**EARN \$25 WEEKLY,** spare time, writing for newspapers, magazines. Experience unnecessary; details free. Press Syndicate, 949 St. Louis, Mo.

## PATENTS

**PATENTS.** Write for Free Illustrated Guide Book. Send model or sketch for free opinion of its patentable nature. Highest references. Prompt Attention. Reasonable Terms. Victor J. Evans & Co., 621 Ninth, Washington, D. C.

## PHOTOPLAYS

**Photoplays Wanted.** Snappy, peppy comedies; strong heart-grIPPING dramas; original, striking stories. Good prices paid if acceptable for production. Send for our free book, "Successful Photoplays," which gives instructions and specimens for writers. Successful Photoplays, Box 43, Des Moines, Ia.

**Journalism—Photoplays—Short Stories.** Plot Chart and Details free to those wishing to enter above professions or dispose of manuscripts on Commission. (The Service offered is given by Professional Authors and Editors of high standing.) Harvard Company, 433 Montgomery, San Francisco.

**\$\$\$ For Photoplay Ideas.** Plots accepted any form; revised, criticized, copyrighted, marketed. Advice free. Universal Scenario Corporation, 203 Security Bldg., Santa Monica and Western Ave., Hollywood, Cal.

## SHORT STORIES

**EARN \$25 WEEKLY,** spare time, writing for newspapers, magazines. Experience unnecessary; details free. Press Syndicate, 949 St. Louis, Mo.

**Stories and Photoplay Ideas Wanted** by 48 companies; big pay. Details free to beginners. Producers' League, 441, St. Louis, Mo.

**Stories, Poems, Plays, Etc.,** are wanted for publication. Good ideas bring big money. Submit MSS. or write Literary Bureau, 134 Hannibal, Mo.

## STAMPING NAMES

**Stamp Names On Key Checks.** Make \$19 per 100. Some make \$10 daily. Either sex. Work can be done at home, spare time. Send 25c for sample and instructions. M. Keytag Co., Cohoes, N. Y.

## VAUDEVILLE

**GET ON THE STAGE.** I tell you how! Personality, confidence, skill developed. Experience unnecessary. Send 6c postage for instructive illustrated Stage Book and particulars. O. LaDelle, Box 557, Los Angeles, Cal.

## WRITE FOR THE MOVIES

Ideas for moving picture plays wanted by producers. Big prices paid for accepted material. Submit ideas in any form at once for our immediate examination. Or write for **FREE PHOTOPLAY BOOKLET** and details of our service to Authors.

**BRISTOL PHOTOPLAY STUDIOS**  
Suite 601F Bristol Building, New York

## SEND NO MONEY Big 3 foot Telescope in 5 Sections

See people and objects miles away just like they were close, see Moon and Stars as you never did before. Brass bound, useful and entertaining. "Could tell color of aeroplane 4 miles away"—Mrs. Yarbrough. "Watch my boy arrive at school 2 miles away." "Read freight cars mile away, see mountains on moon!" A. C. Palmer, Thousands pleased. **SPECIAL OFFER.** Send just your name. On arrival pay postman \$1.85 plus few cents postage. Satisfaction Guaranteed or money back. **FERRY & CO.,** 75 W. Van Buren, Dept. 1515, Chicago, Ill.



## Know the truth about yourself!

THE STARS KNOW YOUR FUTURE

### I WILL TELL YOU FREE

Let me tell you under which Zodiac sign you were born. What opportunities does **YOURS** indicate in life, marriage, happiness, success in all undertakings, friends, enemies and all other vital questions? The ancient and interesting science of astrology indicates all.

Let me tell you, **FREE**, the most interesting interpretation of the Zodiac sign governing you. Send me **AT ONCE**, the exact date of your birth, **IN YOUR OWN HANDWRITING** and 10c. to cover cost of this notice and postage. Astrological interpretation, in plain language, will be forwarded securely sealed and postpaid. You will be greatly surprised and delighted. Name and address should be carefully **PRINTED**. Be sure to send birthdate and enclose 10c. to avoid delay. **ACT AT ONCE—NOW!**

**PHARI STUDIO, 1658 Broadway, Dept. 10-B, New York**

**SEND BIRTH DATE**

of heavy realistic drama does not materialize in "The Blizzard" (Fox).

The story by Dr. Selma Lagerlof, who has become famous as a winner of the Nobel prize for literature, is not a work of inspiration. It touches a morbid note in several places—and thus keeps faith with the Scandinavian realism.

One might guess that its source is in the morbidity of the scene which leaves the youth, affected with the wanderlust, a mental wreck because of his harrowing experience in a blizzard when a herd of reindeer stampede, the leader carrying him across the snow-clad mountains. Eventually his sanity is restored—and at the same time the story loses its vital thread and becomes exceptionally movieish.

The outstanding feature here is the herd of reindeer stampeding across the frozen wastes. It releases a thrilling moment. The acting, as is customary with these Swedish pictures, is convincing and at all times natural.

**FRED NIBLO** can be trusted with any story. It might carry the slightest of ideas—it might be ancient of design, but he will give it imagination and full dramatic expression so that it becomes a thing of character and personality. The marks of obviousness and familiarity may be embroidered in the fabric, but they won't become visible. Take notice of his treatment of "Thy Name is Woman" (Metro). Here is a picture which failed as a play. The original carried but three characters and the plot was a wild, crude triangle of Castilian love and vengeance. Niblo, by employing the most painstaking detail—and concentrating upon the theme—and mindful of the fact that drama must move with suspense, has constructed a picture which motivates around a logical idea.

The model has been used in countless stories and songs of Latin love and hate. The three original figures have been augmented with four others—but it is the trio of the play that carry on the burden of the plot. We are acquainted early with the central conflict. A soldier is promised a sergeant's stripes if he will make love to a smuggler's wife so that she will respond and disclose her husband's illicit booty. The man of contraband is a weak specimen of humanity—and his mannerisms are comparable to a rat, cunning, furtive and elusive. The sex appeal is manifested—and when it demands expression the wrathful husband sinks a dagger in his wife's bosom.

Simple isn't it? Yet its simplicity



# FRECKLES

Don't Hide Them With a Veil; Remove Them With Othine—Double Strength

This preparation for the treatment of freckles is so successful in removing freckles and giving a clear, beautiful complexion that it is sold under guarantee to refund the money if it fails.

Don't hide your freckles under a veil; get an ounce of Othine and remove them. Even the first few applications should show a wonderful improvement, some of the lighter freckles vanishing entirely.

Be sure to ask the druggist for the double strength Othine; it is this that is sold on the money-back guarantee.

**FREE Marvo BEAUTY BOOKLET**

explaining how the FAMOUS MARVO LIQUID SKIN PEEL PREPARATION removes all surface blemishes, freckles, pimples, blackheads, eczema, discolorations, etc. Wonderful results proven. **GUARANTEED** absolutely Painless and Harmless. Produces healthy new skin as Nature intended you to have. Write NOW—before you turn this page—for full details and free "MARVO BEAUTY BOOKLET."

Marvo Beauty Laboratories, Inc., 1658 B'way, Dept. 251, N.Y.

**Develops Bust Like Magic!**

During the past 17 years thousands have added to their captivating glory of womanhood by using

**GROWDINA**

for bust, neck or arm development

Great Discovery of Parisian beauty expert. Harmless, easy, certain results accomplished quickly. Marvellous testimonials of efficiency. Confidential proof and literature (sealed) on request. Write now. Mlle. Sophie Koppel, Inc. Suite 903, 503 Fifth Ave., New York

**JEWELERS-SECRET MAKES YELLOW-WHITE or IMITATION DIAMONDS SPARKLE RADIANT BLUE WHITE**

Improves look of any stone. Did you ever see a dull, sparkless stone in a jeweler's window, whether it was an expensive or a cheap stone? No! Because he has a jeweler's secret which makes the cheapest imitation diamond sparkle a radiant blue white. This professional secret is being sold to the public for the first time. Will improve the looks of your real or imitation diamonds 100%. Complete outfit and instructions sent to you all charges prepaid for \$1.95.

JEWELER'S SUPPLY CO., BG5, 503 5th Ave., N. Y.

**FREE DIAMOND RING OFFER**

Just to advertise our famous Hawaiian Im. diamonds—the greatest discovery the world has ever known. We will send absolutely free this 14k gold filled ring set with a 1.2k Hawaiian Im. diamond—in beautiful ring box; postage paid. Pay postmaster, \$1.48 C. O. D. charges to cover postage, boxing, advertising, handling, etc. If you can tell it from a real diamond return and money refunded. Only 10,000 given away. Send no money. Answer quick. Send size of finger

**KRAUTH & REED, Dept. 320 335 W. MADISON ST., CHICAGO**

**Factory to Rider**

Saves \$10 to \$25 on the Ranger Bicycle you select from 44 Styles, colors and sizes. Delivered free on approval—express prepaid for 30 Days' Free Trial. If desired, Possession and use at once on our liberal Monthly payment plan. Bicycles \$21.50 and up. Lamps, wheels, equipment at half price. Free trial prices. Write for marvelous new prices, wonderful 30 day trial offer and terms.

**Mead CYCLE COMPANY** Write us today for free catalog  
Dept. P-120, CHICAGO

**Get Rid of Your FAT Free Trial Treatment**

Sent on request. Ask for my "pay-when-reduced" offer. I have successfully reduced thousands of persons, often at the rate of a pound a day, without diet or exercise. Let me send you proof at my expense.

**DR. R. NEWMAN, Licensed Physician,**  
State of New York, 286 Fifth Ave., N. Y., Desk M-29

**MAH JONG \$1**

Why Pay More? This set is complete in every respect. Contains 144 colored tiles, counters, dice and racks. Also easily understood playing instructions. Sent upon receipt of \$1 plus 10c postage (West of Mississippi and Canada 25c).

**MAH JONG GAME CO.**  
Dept. 54, 206 Broadway, New York  
Dealers: Write for our attractive proposition

is half its charm. Because of its direct, forceful presentation of plot—because of its economy of incident—because every scene is relevant to what precedes or follows it—the picture exacts strict attention. It carries a real Castilian flavor, too—the backgrounds being truly atmospheric and picturesque. Niblo sticks to his theme—and the theme sticks in the mind. It is far nearer the truth than many of the triangle jags which are projected as American manners.

Of course it needed sound interpretation—with no false notes indicated. This it has received from William V. Mong, Barbara La Marr and Ramon Novarro—the first two contributing their best performances. If it is weak, the weaknesses may be found in disclosing woman's qualities via subtitles engraved on stone slabs—and a movie ending. Otherwise it carries a tragic tone, is adroitly executed—and compact, direct and moving. Niblo has eliminated the original banalities.

## Current Stage Plays

(Continued from page 88)

*Thirty-ninth Street.*—"Welded." A play by Eugene O'Neill, with Doris Keane, Jacob Ben-Ami and others.

*Times Square.*—"Andre Charlot's Revue of 1924." A London revue produced by Andre Charlot, and imported by the Selwyns, with Beatrice Lillie, Gertrude Lawrence, Jack Buchanan and others.

*Vanderbilt.*—"In the Next Room." Mrs. August Belmont offers a thrilling melodrama which centers about the mysterious murder of two men in the "next room." What Percy Hammond refers to as the "Who-done-it? drama." Better than the best of this breed.

*Winter Garden.*—"Innocent Eyes." The musical comedy-revue in which Mistinguette, the famous French star of the Casino de Paris, makes her American debut.

## REMEMBERING

By CONSTANCE BLESSING SMITH

Oh, you are going your way,  
And I am going mine,  
But may our hearts remember  
The days of auld lang syne.

The days when Love was near us  
And sang for our delight,  
The days when on the rough road  
Love led us thru the night.

Oh, let's remember laughter,  
And let's remember tears,  
But let us not remember  
These last indifferent years.

For there was strength in joy,  
And purpose in all pain,  
But broken faith is bitter,  
And broken dreams are vain.

Oh, you are going your way,  
And I am going mine,  
But may our hearts remember  
The days of auld lang syne.

# Caruso's



A post-mortem of Caruso's throat showed a superb development of his Hyo-Glossus muscle—the basic reason for his tremendous vocal power.



## Strengthen your Hyo-Glossus

**-and YOUR Voice will be Powerful, Rich, Compelling**

YOU have a Hyo-Glossus muscle in your throat. But you never use it because the nerve center in the brain controlling this muscle is dormant.

This great vocal secret was discovered by Eugene Feuchtinger, A.M., famous European musician-scientist, who has now made his simple scientific method of voice development available to everyone. It is ideally adapted to correspondence instruction. The exercises are silent. You can practice them in the privacy of your own home. The results are sure.

### 100% Improvement Guaranteed

In fact, we guarantee to refund your tuition if your voice is not improved 100% in your opinion. You alone are to be the judge.

### Prof. Feuchtinger's Book FREE

You will do yourself a great and lasting good by studying this book "Enter Your World." It may be the first step in your career. Do not delay. Mail the coupon today.

### Perfect Voice Institute

1922 Sunnyside Ave., Studio 12-75 Chicago  
Please send me FREE Professor Feuchtinger's book, "Enter Your World." I have put X opposite the subject that interests me most. I assume no obligation whatever.

☐ Singing ☐ Speaking ☐ Stammering ☐ Weak Voice

Name.....

Address.....

Age.....



# Send Us Your Name and We'll Send You This Guaranteed WRIST WATCH



## THE MOST SENSATIONAL WATCH OFFER EVER MADE

Only 5,000 genuine ALPHA watches sent on this plan. The cases of genuine ALPHA watches are 14 K. rolled gold richly engraved; latest tonneau shape. High grade silk grosgrain ribbon with 14 K. rolled gold fittings. Guaranteed movement; a splendid timekeeper. Complete in handsome gift box.

### 10 DAYS' FREE TRIAL

Just sign your name and address—no money—and we will send this genuine ALPHA guaranteed wrist watch on 10 days' trial. Pay your postman \$1.00 on delivery. Test this high grade ALPHA watch, show it to your friends—then if you are not convinced of its high quality and low price send the watch back and we will refund your deposit. If you keep this genuine ALPHA wrist watch pay \$2.00 a month until you have paid \$9.00.

### NO PAPERS TO SIGN

There are no strings attached to this offer—no embarrassing questions to answer. WE TRUST YOU. Simply write your name and address on the coupon and this genuine ALPHA watch comes to you for 10 days' free trial.

**GUARANTEE** Genuine ALPHA watches are guaranteed against defects in workmanship and material, that they will keep accurate time and that the case will give 25 years' satisfactory service. **ORDER TODAY.**

### (USE THIS COUPON)

Ros-Gren Export Co., Dept. 189  
2 & 4 Maiden Lane,  
New York, N. Y.

Gentlemen: Send me a genuine ALPHA wrist watch. I will pay the postman \$1.00 on arrival. If I am not satisfied after 10 days' trial I may return it and you will place me back my deposit. But if I am satisfied I will pay you \$2.00 a month until \$9.00 has been paid.

Name.....  
Address.....  
City.....  
Write Plainly in Pencil.

**ROSGREN EXPORT CO.**  
2 & 4 Maiden Lane - New York, N.Y.

**BEAUTYPEEL** "UNMASKS YOUR 'HIDDEN' BEAUTY'"  
CREATES BEAUTIFUL COMPLEXION BY PEELING OFF  
tan, freckles, blemishes, pimples, blackheads, liver spots, wrinkles, acne, muddied, oily skins. NON-ACID (pat.) lotion. Painless, harmless. Effects astounding.  
**TRIAL COSTS NOTHING** Write today for Special Trial Offer and FREE Beautypeel Beauty Book.  
NEWLYN CHEMICAL CO., Dept. 502, 504 W. 2nd, Los Angeles, Cal., or 514 Buchanan, El Paso, Texas

**END FOOT TROUBLES IN NATURE'S WAY**  
*Makes feet smaller*  
FALLEN ARCHES, BUNIONS, FOOT PAINS, are caused by misplaced bones. Artificial supports may for a time relieve, but cannot correct these ills. You can bring back health to any part of your body only in nature's own way and not by use of mechanical devices. Nature does not require artificial support. Don't use rigid devices that act merely as "crutches." Help nature and nature will help you. Discovery of Chinese Scientist, in nature's way, revitalizes muscles, brings bones back into place. Actually making your feet smaller. Send 10 cents for illustrated booklet.  
CHING WONG CO., Dept. 355 151-5th Ave., New York

**WANTED! RAILWAY MAIL CLERKS**  
Work For The Government  
Men & Women 17 Years & Up  
**\$1600 to \$2600 a Year**  
Common Education Sufficient - Travel, see the Country  
No Lay-offs - Lifetime Job - Holidays with Pay  
Write today for free list of positions obtainable and information how to get positions WITH UNCLE SAM.  
Address Superintendent, 215 Dinan Bldg., Detroit, Mich.

**WRITE for the MOVIES**  
PRODUCERS WANT IDEAS  
for Motion Picture Plays  
Big prices paid on acceptance. Submit your ideas for immediate examination.  
FREE BOOKLET  
"From Photoplay Plot to the Screen," sent on request. Explains our service to writers.  
**EARLE PHOTOPLAY STUDIOS**  
Suite 607-T, Earle Building, New York

**The BOOK OF FATE**  
**What is Going to Happen to You?**  
Do you fear what the future has in store for you? Are you constantly worried that something dreadful is going to happen? Stop worrying. Learn what the stars predict. The ancient science of astrology reveals all.  
**VIRGO WILL TELL YOU FREE**  
Simply send in your name and address and I will interpret the Zodiac sign you were born under. Be sure to state the exact date of your birth in your own handwriting. Enclose 10c to cover cost of mailing and postage. Your astrological reading will be sent you written in plain language, mailed sealed. You will be overjoyed with the good news. Don't wait, send birth date and 10c NOW. **VIRGO STUDIO, 38 Howard Street, New York City Dept. 531**

**You Should Know the Truth!**  
**I will tell FREE**  
What are your chances in life, your future prospects, happiness in marriage, friends, enemies, success—under which zodiac sign were you born?  
**ASTROLOGY** the most ancient science of history indicates all.  
**SOLAR** will tell you FREE whether you were born under a lucky star and will give you the most accurate astrological interpretation of your zodiac sign. Send immediately your name and birth date in YOUR OWN HANDWRITING, and to cover the cost of this notice and postage **ENCLOSE 12 CENTS**, (stamps or coin) also exact name and address. There will then be sent you a securely sealed and postpaid your astrological interpretation, plainly written and understood. A great surprise awaits you! Do not fail to send birth date and 12 cents. Print name and address to avoid delay. **WRITE TO DAY—DON'T DELAY**  
**SOLAR STUDIO, 439 Fifth Avenue, Dept. 259, NEW YORK**

Iris In

(Continued from page 51)

sense may well sicken and die on the job, which in our opinion is what has happened to Louise Fazenda, consciously or otherwise. Her contribution to "The Gold Diggers" was forced, strained and factitious.

If nobody else has the sense to give Miss Fazenda a chance, we'll offer her the part of Guava Golightly in "Is Marriage Marriage?" right now. Furthermore, if she cares to, she can write in her own material.

✦ ✦ ✦

Elinor Glyn, *ong dee*, is going to play Sister Megildis in the screen version of "The Miracle." If she can persuade Lady Duff Gordon to take over Lady Diana Manners' part, a new sister team will be born to stardom which may well make the Gishes run for the nearest exit.

✦ ✦ ✦

Lauren Stout, the illustrator, was so taken with Elsie Ferguson's performance in "The Moon-Flower" that he had to fall back on Shakespeare. "The movies haven't changed her at all," he said, "age cannot wither her, nor custom stale her infinite variety."

We are not without a classical education ourself. "Lauren, old hoss," we said:

The moving picture writes, and having writ Moves on. Its custard piety and wit

Have not so much as canceled half a Line—  
The lovely lady's still a four-base hit.

I guess we kind of hung it on him, at that!

ENVY

By CAROLYN HILLMAN

... We two have parted.  
It seems as if we sought for sorrow,  
I loved you and you loved me,  
Yet, we had words like foolish people.  
Ah, the shame that it had to be!  
And so we lost all love's first sweetness,  
Lost it as the late Spring loses May.  
Now I am harkening to the slow sound  
Of dreary birds that shrill all day.

Singing in the trees about my door yard,  
Worse than the sound of a breaking sea,  
Always in shrub and bush and greenwood,  
They sing their hateful songs to me.  
Always they wake me in the morning,  
Always they cry out in the night,  
Chatter at their brown nest building  
In dawning, dusk and first daylight.

If they would only stop their singing,  
I think that I could stop my tears;  
Ease my heart of its complaining,  
Forget my foolish, useless fears,  
Rise and face my empty future,  
Forget those bitter, blinding words,  
But, no! There is still that constant crying  
Of those wise and happy mating birds.

(Ninety-six)



**REDUCE YOUR ANKLES IN 10 SECONDS WITH NEW KIND OF ANKLET**

And now: A wonderful new scientific rubber anklet that improves the appearance of your ankles immediately and reduces them almost "Instantly." The instant you put on the new anklet the bulky fat on the ankle seems to vanish and then with every step you make this new kind of anklet gently massages away the disfiguring, useless fat. You don't have to wait until the fat is gone in order to have the ankles appear slim and dainty. They actually look thin while getting thin.

Lenor Anklets are far different from the ordinary rubber anklets now on the market. They do not merely draw in the flesh, they actually take off the fat and reduce swelling gently but surely. No drugs or creams. No strips to bind. Made of pure rubber, especially designed for reducing purposes and worn under the stocking comfortably without detection. Slips on and off like a glove.

Send \$2.95 and we will send you Lenor Ankle Reducers in plain package subject to your inspection. Give size of ankle and calf.

**LENOR MFG. CO.**  
Dept. BG-5, 503 Fifth Ave., N.Y.C.

**\$2.95**

**\$100 a Week FOR DRAWING**

Commercial art is a necessity to modern business. If you like to draw, develop your talent in a practical way. Good commercial artists earn \$100 a week, and more. Many Federal Students command \$50 a week after a short period of practical work.

**Learn Quickly at Home**

The "Federal" Master Course teaches you by mail in your spare time. No experience needed. Read "Your Future." A splendid book telling all about this remarkable course, and the success of Federal students. Send 6c in stamps for it today, kindly stating age.

**Federal School of Com'l Designing**  
1019 Federal Schools Bldg.  
Minneapolis, Minn.

**PLATINUM STYLE 30 DAYS' FREE TRIAL**

Genuine oblong Wrist Watch (exactly like picture). 14 Kt. white gold filled. Guaranteed 25 years. Beautifully engraved, silk ribbon band. Ruby and sapphire jeweled movement, perfect time-keeper. Guarantee given each watch.

**SEND NO MONEY.**—Special advertising offer. Send name and address. When watch arrives **PAY POSTMAN** only \$3. You have 30 days to convince of its perfect time-keeping. If you keep watch, send us \$2 a month for 6 months; full price only \$15. Satisfaction guaranteed or your deposit promptly refunded when you return watch. Our stock is limited. Order yours today.

**GUARANTY WATCH CO.,** 154 Nassau Street, Dept. 85, New York

**You can be quickly cured, if you STAMMER**

Send 10 cents for 288-page book on Stammering and Stuttering, "Its Cause and Cure." It tells how I cured myself after stammering 20 yrs. B. N. Bogue, 7706 Bogue Bldg., 1147 N. Ill. St., Indianapolis

**MAKE MONEY AT HOME**

**DETROIT SHOW CARD STUDIOS**  
215 Dinan Building, Detroit, Mich.

Dear Sirs:—Without further obligation please send me your **FREE** Illustrated Book, giving full particulars how I can make \$15 to \$50 a week At Home in my spare time, without canvassing, also your guarantee to teach me how. Supply me with work and pay me cash each week, no matter where I live. (Print Name and Address)

Name.....  
Street.....  
City..... State.....

(Ninety-seven)

## The Play of the Month

(Continued from page 46)

Margalo Gilmore and Leslie Howard, who make a most sympathetic young pair of suicides; J. W. Kerrigan, the kindly barkeep, and Beryl Mercer, who makes a fine old figure out of the charwoman. Not to mention Dudley Digges who comes on board along towards the end.

Digges plays the heavenly vicar who does the judging. It is his entrance that turns "Outward Bound" into a perfectly good Sunday-school tract. You go down to the sea in a ship. You discover that you are looking at the dead. You wonder what the other world holds for them—and you. You hear the steward talk about an Examiner who comes on board when the ship at last anchors. And then—heaven help you!—the Examiner turns out to be a jovial Church of England clergyman.

Will you have cream or lemon? Sugar?

Yes, sugar.

The Examiner deals out reformations and mercies and cottages by the sea. And then, thank the Lord! he is gone with all the puppet-passengers and the young couple are left alone to the terrors of another voyage. At this point the play perks up again, for you want to know just what the couple have done, and why they were allowed ashore, and what's going to happen to them. Just as they seem in danger of spending the rest of creation on board ship because they have taken their own lives, another eerie thing happens. They begin to recall their past and come out of a deathly sort of stupor—and disappear! The gas had not quite done its work. They struggle back to life.

A remarkable play. And not too remarkable, you see, either. Just right for vast popularity.

## ROADS

By HAROLD VINAL

One road to the wild brush,  
One to the plain,  
But I'll be taking another  
Back to the sea again.

Back to the swinging vessels,  
White sails and spars;  
God, but the sea is lovely  
When a sky is full of stars.

One road to the valley,  
Where low swallows fly;  
One road to the city  
And a smoky sky.

I to the sea any evening,  
After the heat of noon;  
God, but the sea can heal one,  
When there's a young moon.

Free Trial Bottle—Postage Prepaid

## Gray Haired People

—learn my story!

I can't tell it in this small advertisement, so I ask you to send for the special patented Free Trial package which contains a trial bottle of my Restorer and full explanation and directions for making convincing test on one lock of hair.

When you learn how I perfected my Restorer to bring back the original color to my own gray hair, what perfect results it assures, how easy is application, you will realize what my offer means to all gray haired people.

My Hair Color Restorer is a clear, colorless liquid, clean as water. No sediment to make your hair sticky and stringy, nothing to wash or rub off. Restored color perfectly natural in all lights, no danger of streaking or discoloration. Results just as satisfactory when used on faded, bleached or streakish, discolored dyed hair. Mail coupon today for absolutely Free Trial package and learn my wonderful story and what it means to you. If possible, enclose a lock of your hair in letter.

—Please print your name and address

**MARY T. GOLDMAN**  
195-F Goldman Bldg., St. Paul, Minn.

Please send your patented Free Trial Outfit. X shows color of hair. Black..... dark brown..... medium brown..... auburn (dark red)..... light brown..... light auburn (light red)..... blonde.....

Name.....  
Street..... City.....

**Imported Sheik-Lure**  
New Permanent Perfume Sensation  
Without Case 50c

**All The Rage**  
Solid—No Liquid to Spill  
No Bottle to Break—Convenient

Just a touch on the skin and the haunting, romantic fragrance thrills and lingers many days. The scent that hures. Everybody adores it. The finest, rarest imported oriental perfume. An aroma De Luxe. Beautiful Ruby Transparent Case with ring attachment for lavalliere or vest pocket. The rage in the cities. Lasts many months longer than a liquid \$10 value. Send no money. Pay postman only \$1.00 when perfume arrives or if you wish enclose dollar bill with order. Sheik doll FREE with first order. Money back if you are not delighted. Just drop a post card or letter today—NOW. LURE IMPORTERS, West 1515, Evanston, Ill.

Dealers Write for Our Special Introductory Offer

**EARN MONEY AT HOME DURING YOUR SPARE TIME**  
painting lamp shades, pillow tops for us. No canvassing. Easy and interesting work. Experience unnecessary. **NILEART COMPANY, 2294 Ft. Wayne, Indiana**

**Delica Kissproof Lipstick**

Gives your lips the blush of youth—just the correct touch of natural coloring—so delicate none will suspect. Stays on all day—water or "kisses" have no effect. You can identify the original "won't come off" lip rouge by the distinctive black and gold container.

At all Toilet Counters or Direct 50c

**FREE**

DELICA LABORATORIES INC., Dept. 112, 3933 Broadway, Chicago

Send me a generous sample of Delica Kissproof Lipstick together with sample bottle of Delica-Brow, the original liquid dressing for darkening the lashes and brows. I enclose 10c for packing and mailing.

Name.....  
Address.....



# How you can become the most popular hostess in town...



Even if you have had practically no experience in planning and preparing luncheon, tea, dinner and after-the-theatre parties, you can soon win fame as a perfect hostess. Your table will always be correctly set, the food properly selected and cooked, the service delightful if you use

## The New BUTTERICK COOK BOOK

### Do You Know—

- How to clean fish and poultry
- How to preserve eggs
- How to whip evaporated milk
- Why custards sometimes curdle
- All the different kinds of cheese
- Why starchy foods must be thoroughly cooked
- How to pasteurize

SEE THE NEW  
BUTTERICK COOK BOOK

A wonderful new kind of cook book that gives you not only every kind of recipe imaginable, but also gives you planned menus for all occasions and expert advice on buying and serving.

#### *A Chafing Dish Party*

Seventeen delicious recipes for late-at-night suppers—lobster a la Newburg, crab rarebit, etc.—you will find them in The New Butterick Cook Book.

#### *A Day of French Cooking for a change*

Fish en coquilles, potatoes a l'archidoise, mocha pudding—for these Parisian delicacies see The New Butterick Cook Book.

#### *Can You Serve a Formal Dinner in Russian Style?*

For information on decorating and setting the table, for placing and passing dishes, for seating the guests, see The New Butterick Cook Book.

#### *Can You Carve a Turkey Properly?*

Charles Faissolle, Maitre d'Hotel of the Ambassador Hotel, New York, shows you with pictures the correct way to carve turkey. In The New Butterick Cook Book you are also told how to carve roasts, fish, steaks, legs, saddles and even roast pig.

#### *Can You Cook a Whole Meal in the Fireless Cooker?*

The next time you are going out for the day and won't be back until just before time to prepare dinner, turn to page 632 of The New Butterick Cook Book before you go.

#### *Unusual Recipes*

For the chafing dish, en casserole, gelatin and cream desserts, appetizers, popular French recipes, garnishes—all in The New Butterick Cook Book.

## The New BUTTERICK COOK BOOK

*Simple as a primer; complete as an encyclopedia*

ON SALE AT ALL BOOK STORES AND BUTTERICK PATTERN COUNTERS OR

—Send direct; clip out and mail this coupon

BUTTERICK PUBLISHING COMPANY  
BUTTERICK BUILDING, NEW YORK

Please send me a copy of The New Butterick Cook Book for which I will pay the postman \$2.65 (\$2.50 for the book—15c for postage) when it is delivered to me. My understanding is that I may return this book after 5 days and have my money refunded if I am not fully satisfied.

Name \_\_\_\_\_

Street and No. \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_



**New 1-2-3 Method for**

# DOUBLE CHIN

## OR SAGGING FACIAL MUSCLES

**B**EAUTY cannot be attained by a free use of cosmetics alone.

Complexion is not everything—the contour of the face must also be correct. Double chin, sagging facial muscles, drooping

mouth lines mar what otherwise would be a pretty face.

It is no longer necessary to labor under the handicap of such facial faults. Use the Cora M. Davis 1-2-3 method, consisting of an effective reducing facial cream, patented chin and face strap, and astringent.

## Worn While You Sleep

How simple—how convenient—how effective. Merely apply the cream before going to bed. Then put on the chin strap. The cream has so softened the skin muscles that the strap is easily capable of starting its work of reducing the double chin, raising the mouth lines and returning to their proper places the sagging face muscles. Then in the morning apply the astringent which tightens up the skin and makes permanent the work done by the cream and strap. Continue this for a few nights and see the wonderful improvement in your facial contour. Special combination price for all three articles, only \$4.00. Anyone desiring either of these three articles alone can obtain them at the stipulated prices.



This astringent is a mild lotion but contains the correct essentials to produce firmness without harshness, tightening the skin smoothly wherever applied.  
Price \$1.25



While prepared primarily for reducing double chin and fleshy facial parts, many have spoken highly of Cora M. Davis reducing cream for effective reduction on any part of the body.  
Price \$1.00

**CORA M. DAVIS**

Dept. X10

507 Fifth Ave.

New York City

Use this  
Coupon  
If your dealer  
cannot  
supply you



### These Stores Sell The Davis Chin Straps:

ANGOLA, IND.  
The Kratz Drug Store  
ASBURY PARK, N. J.  
Steinback Co.  
ATLANTIC CITY, N. J.  
M. DeHart, care Blackstone Hotel  
BOSTON, MASS.  
Shepard Stores  
Grace H. O'Hearn, Tremont St.  
BROOKLYN, N. Y.  
A. I. Namm & Son  
Abraham & Strauss  
Liggett's Drug Stores  
BUFFALO, N. Y.  
William Hengerer  
CANTON, OHIO  
Creamer, 1221 St. Elms Ave.  
CHICAGO, ILL.  
Carson, Pirie & Scott  
Mandel Bros.  
Boston Store  
Rothschild  
CLEVELAND, D.  
Kathryn Ann, Euclid Bldg.  
The May Dept. Stores  
COLUMBUS, OHIO  
Charles W. Lane, 90 North High St.  
DANVILLE, ILL.  
Woodbury Drug Co.  
DENVER, COLO.  
Lewis & Son  
DES MOINES, IOWA  
Liggett's, 321 Sixth Ave.  
DETROIT, MICH.  
J. L. Hudson  
GRAND RAPIDS, MICH.  
Friedman Spring Dry Goods Co.  
HARTFORD, CONN.  
G. Fox & Co.  
MINNEAPOLIS, MINN.  
L. S. Donaldson Company  
NEWARK, N. J.  
L. Bamberger  
Petty's, 771 Broad St.  
L. S. Plaut & Co.  
NEW ORLEANS, LA.  
Malson Blanche  
NEW YORK, N. Y.  
James McCreery & Co.  
Saks & Co.  
Stern Bros.  
Gimbel Brothers  
Hearn, 14th St. near 5th Ave.

R. H. Macy  
Bloomingdale's  
Barnett Bros., Columbus Ave. and 74th St. and at all other dept. stores  
Drug Merchants of America, Inc., Fulton St.  
Liggett's Drug Stores  
Harlow & Luther, 46th and Broadway, and others  
NORWALK, CONN.  
L. A. Iskigan, S. Main St.  
PATERSON, N. J.  
Liggett's, 165 Market St.  
Pellett's Drug Store  
PHILADELPHIA, PA.  
Strawbridge, Clothier  
Lit Bros.  
Geo. G. Evans' Drug Stores  
Rita A. Kraus, 1615 Walnut St.  
Pauline Campbell, 13th and Sansom St.  
PITTSBURGH, PA.  
McCreery Co.  
Kaufman Balm  
McGinnis Vanity Shop  
Joseph Horne Co.  
May Drug Co.  
PDUGHKEEPSIE, N. Y.  
E. Moody, Main St.  
PROVIDENCE, R. I.  
The Sheppard Company  
RICHMOND, VA.  
Hughes Hair Shop, North 3rd St.  
SAN DIEGO, CALIF.  
Dr. C. C. Benden  
SAN FRANCISCO, CALIF.  
The Emporium  
SOUTH NORWALK, CONN.  
Liggett's, 70 East Washington St.  
TERRE HAUTE, IND.  
Kintz Hat Shop  
UTICA, N. Y.  
England & McCaffry  
WASHINGTON, D. C.  
Liggett's, 1006 F Street, N.W.  
Mrs. B. Gaddis, 67 Randolph Place, N.W.  
WILLIAMSPORT, PA.  
The Charlotte Shop, 243 Pine St.

For sale at Owl Drug Stores from Chicago to the Pacific Coast

CORA M. DAVIS,  
Dept. X10, 507 Fifth Ave., New York City.

Send me the articles checked. I will pay the postman price plus few cents postage on delivery. I am to get my money back if not satisfied.

☐ Davis Chin Strap.....\$2.00  
☐ Davis Chin Reducing Cream.....1.00  
☐ Davis Special Astringent.....1.25

☐ Combination Special Offer of all three above .....\$4.25

Name.....  
Street.....  
City.....  
State.....





*Palm and olive oils  
—nothing else—give  
nature's green color  
to Palmolive Soap.*

*Note carefully the  
name and wrapper.  
Palmolive Soap is  
never sold unwrapped.*

## *"Let's Both Keep That Schoolgirl Complexion"*

The lovelier the mother, the more she rejoices in the beauty of her baby girl. How anxiously she guards this budding beauty, fostering it, protecting it with tender care.

Her first concern, of course, is the little one's skin, that the exquisite texture of infancy may be retained through girlhood days.

That this proper care is based on mildest, gentlest cleansing she has learned from her own experience. For most young mothers of today were brought up on Palmolive.

### *\* Protects natural beauty*

Palmolive plays the part of protector when used as baby's soap. It soothes while it cleanses, through the gentle action of its mild, lotion-like ingredients.

Baby's delicate, roseleaf skin is kept smooth and perfect, protected from all injurious irritation.

The smooth, creamy Palmolive lather develops this beauty year by year, until it bursts into the bloom of a radiant school-girl complexion.

### *Rare oils the secret*

The emollient qualities of the Palmolive lather is the secret of its beautifying action.

It is the scientific blend of palm and olive oils—the same rare oils that Cleopatra used in the days of ancient Egypt.

These cosmetic oils, so lotion-like in their action, make Palmolive the mildest of all toilet soaps.

Thus, while it is a favorite "beauty" soap, it's the best of all baby soaps, too. For certainly your own finest, mildest complexion soap is most suitable for baby, for the same reasons.

*Volume and  
efficiency  
produce  
25¢ quality  
for only*

**10¢**



Copyright 1923—The Palmolive Co. 2276



JUNE 1924

25¢

# CLASSIC

PICTORIAL of SCREEN AND STAGE



John Barrymore

A BREWSTER PUBLICATION





# Missing! — the “middle aged woman”

## *Now, women grow young—not old*

Certainly, the middle aged woman is disappearing, in this golden age of youth.

To be fading at 30, middle aged at 35, old at 40—no longer does this dreary prospect confront womankind.

The reason?—simply that women have learned that age is judged by appearance, not by years. If you want to be at your best in maturity, just keep that schoolgirl complexion!

## *How this is done*

Most surely by protecting the beauty nature gave you.

Girlhood's skin is fresh and smooth. Learn how to keep this smooth freshness.

Simple cleansing is the secret—cleansing which is thorough without harshness. The problem is—which cleanser? Solve this by using Palmolive.

## *The emollient soap*

Palmolive is blended from palm and olive oils, the lotion-like, cosmetic oils discovered in ancient Egypt.

They impart their soothing, healing qualities to the mild, creamy Palmolive lather. Its action is as gentle, and as mild, as the royal oils themselves.

Use Palmolive freely, and with confidence. It makes washing your face a real beauty treatment. It penetrates the minute skin pores, removing all accumulations of dirt, excess oil and perspiration. But never does it irritate or dry the skin.

If your skin is very dry, apply cold cream after washing. This supplies the lack of natural oil.

Then—your favorite powder, and perhaps a touch of rouge. Modern cosmetics are perfectly harmless when applied to a clean skin.

## *Cleopatra washed her face this way*

Cleansing with palm and olive oils in crude combination was the great queen's beauty secret. Certainly she kept her youth for a lifetime. She was at the height of her fame and power when other women were considered old.

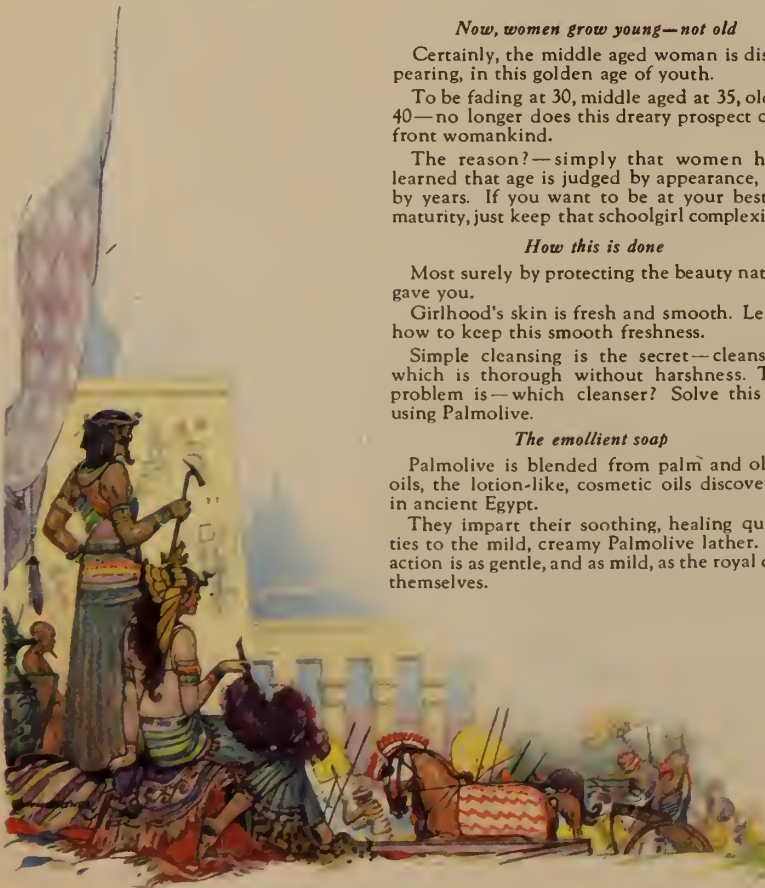
But—palm and olive oils kept her skin fresh and smooth throughout maturity. And so will they keep yours. To attain the beauty, the radiance of girlhood days, through the years of womanhood, you need the help of Palmolive.

Since Palmolive is only 10c a cake, you can afford to use it for every toilet purpose. Remember that complexion beauty extends to arms and shoulders, and increase yours by bathing with Palmolive.

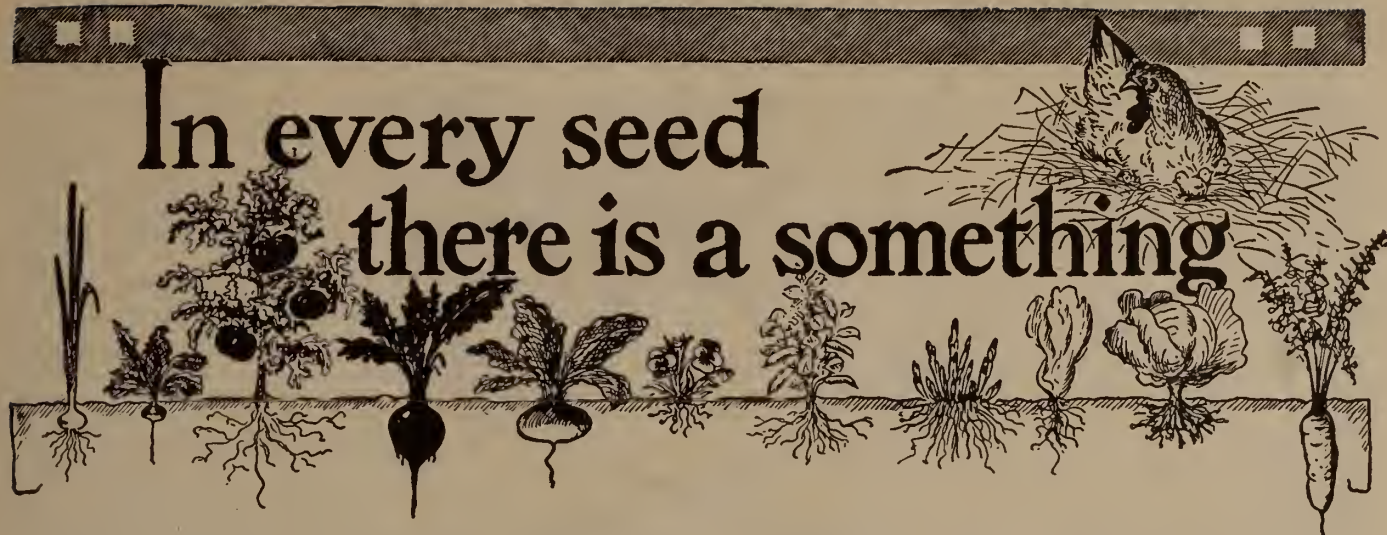
*Palm and olive oils—nothing else—give nature's green color to Palmolive Soap.*

*Volume and efficiency produce 25c quality for*

**10c**







that knows how to take from its environment the wherewithal to build the body of the organism it animates. From the little seed you place in the ground this **something** sends roots into the earth, blades or branches into the air, and takes **from** the earth and the air that with which it builds.

Within the egg this **something** is wooed to life by the warmth of the brooding mother's breast.

## CHIROPRACTIC

teaches that this **something** knows the secret of converting food into flesh and blood, and carries on all the processes of life, in the human body, by means of impulses sent over the nerves. It teaches that when a nerve is impaired by a vertebra becoming misaligned, these impulses do not flow over the nerves normally, and the result is what we call dis-ease. To get the dis-eased member to function again it is necessary to adjust the vertebra that is pressing on the nerve, to normal alignment, thereby permitting the normal flow of impulses over the nerve.

To adjust the vertebra to normal alignment is the work of a competent chiropractor.

A trial will convince the most skeptical of the correctness of these principles.

### DEFINITION

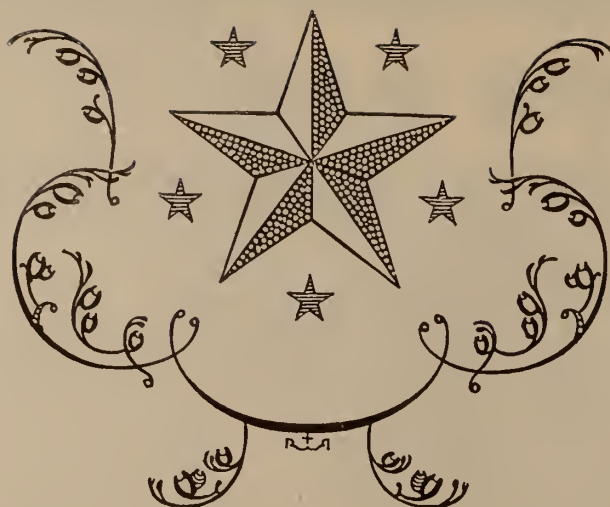
The practice of Chiropractic consists of the palpation and adjustment, with the hands, of the movable segments of the spinal column to normal position for the purpose of releasing the prisoned impulse.



Write for information  
regarding Chiropractors or Schools  
to the

Universal Chiropractors' Association  
Davenport, Iowa, U. S. A.





*If you really know Stars*  
**YOU KNOW PARAMOUNT**

PARAMOUNT has brought more stars to fame than all the rest of the film companies together. Paramount has given dozens of great directors their best opportunities. Paramount is the best market for the immediate exploitation of any technical improvement in films. The chance to play to all the world is no empty lure. Match the thrill of James Cruze's "The Covered Wagon" and Cecil B. DeMille's "The Ten Commandments"—created in the regular course of Paramount's activities—and you will realize in the trying that Paramount leadership has been earned!

*"If it's a Paramount Picture it's the best show in town!"*

**NEW PARAMOUNT PICTURES**

*Produced by Famous Players-Lasky Corporation*

*Adolph Zukor and Jesse L. Lasky present*

**WILLIAM DeMILLE'S Production "ICEBOUND"**

*From the Pulitzer prize play by Owen Davis. With Richard Dix and Lois Wilson. Screen Play by Clara Beranger.*

*Adolph Zukor and Jesse L. Lasky present*

**GLORIA SWANSON in "A SOCIETY SCANDAL"**

*An ALLAN DWAN Production. From the play "The Laughing Lady" by Alfred Sutro. Screen Play by Forrest Halsey.*

*Adolph Zukor and Jesse L. Lasky present*

**"THE DAWN OF A TOMORROW"**

*A GEORGE MELFORD Production with Jacqueline Logan, David Torrence, Raymond Griffith. From the novel and play by Frances Hodgson Burnett. Screen Play by Harvey Thew.*

*Adolph Zukor and Jesse L. Lasky present*

**THOMAS MEIGHAN in "THE CONFIDENCE MAN"**

*From the story by L. Y. Erskine and Robert H. Davis. Directed by Victor Heerman. Screen Play by Paul Sloane.*

*Adolph Zukor and Jesse L. Lasky present*

**CECIL B. DeMILLE'S Production "TRIUMPH"**

*With Leatrice Joy, Rod La Rocque, Victor Varconi, Charles Ogle, Julia Faye, George Fawcett, Theodore Kosloff, Robert Edson and Raymond Hatton. Screen Play by Jeanie Macpherson. From the story by May Edginton.*

*Adolph Zukor and Jesse L. Lasky present*

**"THE BREAKING POINT"**

*A HERBERT BRENON Production with Nita Naldi, Patsy Ruth Miller, George Fawcett, Matt Moore. From the novel and play by Mary Roberts Rinehart. Screen Play by Julie Herne and Edfrid Bingham.*

*Adolph Zukor and Jesse L. Lasky present*

**"BLUFF"**

*A SAM WOOD Production with Agnes Ayres and Antonio Moreno. From the story by Rita Weiman and Josephine L. Quirk. Screen Play by Willis Goldbeck.*



**Paramount Pictures**





# CLASSIC

SCREEN AND STAGE PICTORIAL

A BREWSTER PUBLICATION

Vol. XIX

JUNE, 1924

No. 4

COVER PORTRAIT—JOHN BARRYMORE

Painted by E. Dahl

	PAGE
Anachronism, An editorial.....	11
The White Wig, Norma Talmadge wears it.....	12
En Garde! Valentino does his daily dozen.....	13
How Is a Motion Picture, Part I.....	Harry Carr 14
Two Young Men, Upon whom fortune has smiled.....	16
"You Cannot Blue Pencil Morals," Says Fannie Hurst.....	B. F. Wilson 17
The Theater That Was Built For Marion Davies.....	18
"Just a Real Nice Boy," Charles Ray is.....	Clement Douglas 20
The Wicked Pen, Caricatures.....	John Decker 22
Salome, Famous Heroines No. IX. Posed by Marie Prevost.....	23
Foreign Films, European studios at a glance.....	Cinema 24
La Pompadour, A picture page.....	26
Girl Shy, Harold Lloyd's picture in short-story form.....	Dorothy Domell 27
In Xanadu, A camera study of a real live fairy.....	32
Sweet Sixteen, Or, thereabouts, all four of them.....	33
Fannie and Her English Rival.....	Beatrice Wilson 34
Impressions, Another series.....	Louis Fazenda 36
Hollywood Homes, No. XX. Thomas H. Ince's.....	38
Adolphe Menjou Talks About Women, Read it and weep!.....	Faith Service 41
Rod La Rocque, CLASSIC's Gallery of Handsome Men No. III.....	42
The Photographer Takes the Stage, A pictorial presentation of the New York stage.....	43
The Play of the Month, Is "The Show Off".....	Kenneth Macgowan 46
The Picture of the Month, Is "The Thief of Bagdad".....	Laurence Reid 47
The Celluloid Critic, Mr. Reid goes to the movies.....	48
The Bride We Couldn't Resist.....	50
Flashes From the Eastern Stars, Of the stage, on the screen.....	Caught by the Editor 51
Classic Considers—The great and the near great.....	55
A Boy of Flanders, Fiction.....	Patricia Cork Dugan 56
Iris In, Pertinent and impertinent screen comment.....	H. W. Hanemann 60
A Little Love . . . Bessie, of course.....	61
The Only Woman Writer of Sea Stories.....	Jim Tully 62
The Hollywood Boulevardier Chats.....	Harry Carr 64
The Movie Encyclopædia.....	By the Answer Man 70

Subscription \$2.50 per year, in advance, including postage, in the United States, Cuba, Mexico and Philippine Islands. In Canada \$3.00; Foreign Countries \$3.50 per year. Single copies 25 cents postage prepaid. United States Government stamps accepted. Subscribers must notify us at once of any change in address, giving both old and new address.

PUBLISHED MONTHLY BY BREWSTER PUBLICATIONS, INC., at 18410 JAMAICA AVE., JAMAICA, N. Y.

Entered at the Post Office at Jamaica, N. Y., as second-class matter, under the act of March 3rd, 1879. Printed in U. S. A.

Eugene V. Brewster, President and Editor-in-Chief; Duncan A. Dobie, Jr., Vice-President and Business Manager; George J. Tresham, Circulation Director; L. G. Conlon, Treasurer; E. M. Heinemann, Secretary.

EXECUTIVE and EDITORIAL OFFICES, 175 DUFFIELD ST., BROOKLYN, N. Y.

Copyright, 1924, by Brewster Publications, Inc., in the United States and Great Britain.

Susan Elizabeth Brady.....	Editor
Adele Whitely Fletcher.....	Managing Editor
Harry Carr.....	Western Representative
A. M. Hopfmuller.....	Art Director

CLASSIC comes out on the 12th of every month, MOTION PICTURE MAGAZINE on the 1st, BEAUTY on the 15th

## Announcement for July

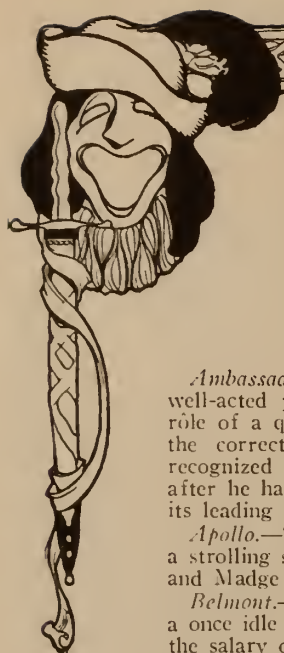
Are Foreign Lovers Crowding American Lovers Off the Screen? With pictures of them! It's All In the Family. New York's most talented family, four of whom are successful actors, both on stage and screen.

Charlie's New Leading Lady. An exclusive story by Jim Tully on Charlie Chaplin's latest discovery, Lita Grey.

How Is a Motion Picture. Second instalment. When you have finished this you will know all there is to know about pictures.

When you have finished the July Classic, neither the heat nor the humidity will have power to trouble you. See that your news-dealer saves it for you.





# Current Stage Plays

(Readers in distant towns will do well to preserve this list for reference when these spoken plays appear in their vicinity.)



**Ambassador.**—"The Outsider." A tense and well-acted play, in which Lionel Atwill plays the rôle of a quack bonesetter who invents a rack for the correction of dislocated joints, etc. He is recognized by the Royal College of Surgeons only after he has cured the crippled daughter of one of its leading surgeons.

**Apollo.**—"Poppy." A musical comedy concerning a strolling swindler and his daughter; W. G. Fields and Madge Kennedy in the leading rôles.

**Belmont.**—"Tarnish." A finely acted play about a once idle rich family, now fallen to a state where the salary of the daughter keeps the wolf from the door. Ann Harding does some excellent acting as the daughter.

**Bijou.**—"The Goose Hangs High." A play of American life in which members of the younger generation (called wild) prove that they are sound at heart. The father of a family is forced to resign his position and is no longer able to give his three children the luxuries they are accustomed to and is worried about them, but they grow serious and meet the crisis splendidly. Norman Trevor plays the rôle of the father.

**Booth.**—"Seventh Heaven." Hand-made on melodramatic pattern in a Montmartre tenement in Paris, of an admixture of love, regeneration, humor and unreality. An excellent performance with Helen Mencken starring.

**Broadhurst.**—"Beggars on Horseback." An odd and interesting dream play, in which a poor struggling composer, under the influence of an opiate, goes off into a troubled sleep and has a nightmare. Roland Young gives a fine performance as the composer who moves thru the nightmare. A fantastic pantomime, with charming music, is introduced in the second act.

**Carroll.**—"Kid Boots." A gay musical comedy with gorgeous settings and costumes. Eddie Cantor furnishes some excellent comedy as caddie master and private bootlegger, while Mary Eaton supplies some exceptionally good dancing and singing.

**Casino.**—"Paradise Alley." A delightful musical comedy with Helen Shipman playing the rôle of a lovely born heroine, the pet of the Alley. She becomes a successful stage star and goes to London and is wooed by an Englishman with a monocle, but she remains faithful to the Alley and her old sweetheart, a lightweight champion.

**Central.**—"Sweet Little Devil." A musical comedy in which Constance Binney is delightful as the "Sweet Little Devil." She seeks excitement by reading the love letters of her cousin, a New York chorus girl, who has a wealthy young suitor from Peru.

**Century.**—"The Miracle." A spectacular pantomime, personally staged and directed by Prof. Max Reinhardt. Lady Diana Manners and Maria Carmi (Princess Matchabelli) will alternate in the rôle of the Madonna. Rosamund Pinchot plays the part of the Nun.

**Cherry Lane Playhouse.**—"The Man Who Ate the Popomack." A fantastic tale of a rare Chinese fruit. Comedy, tragedy and love are mingled in this play.

**Colonial.**—"Runnin' Wild." A negro revue. The cast includes F. E. Miller and A. L. Lyles, the stars who helped make "Shuffle Along" a success.

**Comedy.**—"The Shame Woman," by Lulu Vollmer, author of "Sun Up," is also a story about the Carolina mountain folk, in which a small-town Lothario wrecks the lives of two ignorant and innocent mountain girls, one the foster daughter of the other. Extremely well acted.

**Cort.**—"The Swan." Eva Le Gallienne and an all-star cast in Ferenc Molnar's comedy of romance and imaginary royalty. Not at all "Graustarkian," however. Very subtle, witty, deft, sophisticated in performance and lines. Typically Molnar and as brilliant and unsatisfactory as Shaw.

**Daly's.**—"White Cargo." Leon Gordon's vivid play about a young Englishman who succumbs to the wiles of a half-breed in the absence of white women on the west coast of Africa. The cast includes Conway Wingfield, Richard Stevenson and A. E. Anson.

**Elliott.**—"Rain." A bitter tragedy by Somerset Maugham; a violent attack on the repressions of Puritanism. Jeanne Eagels is superb in the leading rôle.

**Eltinge.**—"Spring Cleaning." A tense and bitterly comic drama exposing the depravity of the degenerate rich and the general stupidity of preoccupied husbands. The cast includes Arthur Byron, Violet Heming, A. E. Matthews and Estelle Winwood, a quartet of notable leading men and women.

**Empire.**—"Saint Joan." George Bernard Shaw's newest drama, in which a young girl is burned at the stake and later canonized a saint.

**Forty-ninth Street.**—"Nancy Ann," the new Harvard prize play, is a delightful comedy. Francine Larrimore plays the rôle of a stage-struck girl who escapes from her coming-out party, planned by her aunts, to apply for a stage job and she is engaged by a Broadway manager.

**Frazee.**—"Hell-Bent fer Heaven." A finely acted and vivid melodrama of the Blue Ridge Mountain folk which deals with feudism and religion.

**Fulton.**—"Sitting Pretty." A sweet and pleasant musical comedy in which Queenie Smith dances divinely and Frank McIntyre furnishes some very good comedy.

**Gaiety.**—"Rust." A melodrama of modern Spain about a young Spaniard who is forced to make a living by collecting and selling rusty junk, while at heart he is a poet and writer of songs.

**Garrick.**—"Man and the Masses." A play from the German of Ernst Toller, translated by Louis Untermeyer, with Blanche Yurka, Jacob Ben-Ami, A. P. Kaye and others.

**Globe.**—"Stepping Stones." One of the best of Fred Stone's musical comedies, in which his daughter, Dorothy, does some exceptionally good dancing and singing, a rival of her own father.

**Greenwich Village.**—"Fashion." A revival of a comedy of manners—the sensational success of 1845.

**Harris.**—"The Nervous Wreck." An excellent farce by Owen Davis. Otto Kruger plays the part of the nervous wreck, a young clerk, sent West to cure himself of the diseases he imagines he has. He wishes to be left alone to die peacefully, but June Walker, as the entrancing heroine, tries to run away with him and thus starts an endless amount of trouble for him.

**Hippodrome.**—Keith vaudeville. The greatest entertainment in the world's largest theater.

**Imperial.**—"Mary Jane McKane." A musical comedy made lively and entertaining by the cute and clever clowning of Mary Hay as a spectacled country girl.

**Jolson's.**—"The Chiffon Girl." Eleanor Painter returns in a romantic musical comedy, playing the rôle of an Italian Cinderella of the lower East Side, who rises to fame and fortune. This melodious comedy has a bootlegger for a hero.

**Klaw.**—"Meet the Wife." A bright and witty comedy about a modern mother who is rushing the engagement of her daughter to a dumb young artist while she is really in love with a New York newspaper reporter. The performances of Mary Boland, as the mother, and Leila Frost as the daughter, are perfect.

**Knickerbocker.**—"Lollipop." A fresh and breezy musical comedy in which Ada Mae Weeks dances, sings, and clowns with grace and ease. She is supported by a numerous and active chorus.

**Little.**—"Little Jessie James," a musical

(Continued on page 8)

## Classic Lists the Plays in New York That You Should See

7

The Swan  
The Miracle  
The Show Off  
Cyrano de Bergerac  
Outward Bound  
Beggars on Horseback



**25-Year Guaranteed  
14-Karat Gold  
Strata Vanity**

*This lovely little case is 25-year guaranteed gold strata. It is a permanent and beautiful piece of jewelry. It will be a charming and useful accessory for years.*

*Also in genuine solid Sterling Silver with the sheen of White Gold.*



# A Vanity That Is Worn Like a Wrist Watch

**P**ARISIAN women of fashion discovered the amazing convenience and chic of these exquisite little round vanities. They found that the Zara Golden Vanity, worn on the wrist like a watch, was an essential accessory for the really well groomed woman. Purses and pockets could be fashionably flat when it was no longer necessary to carry a bothersome, old-fashioned, fat powder case.



Of course, you, too, will want one of these lovely pieces of jewelry. They are suitable for every occasion and appropriate with every costume. Shopping, motoring, dancing—in your most swagger sport suit or ruffly party frock—it is so delightful always to have your Zara Golden Vanity with you. And you need never fear a shiny nose. In just a second, you can open the little round case and powder your nose with the diminutive, satin puff.

## Send Coupon Without Any Money

The coupon brings this Zara Golden Wrist Vanity—a masterpiece of the goldsmith's art. It is as beautifully constructed and finished as a high grade watch. It is a piece of jewelry that the most discriminating of women would be proud to wear. It is every bit as attractive in appearance as it is convenient to use.

You may select your Zara Golden Vanity in the popular green gold or in genuine sterling silver. Every case whether Gold Strata or Genuine Solid Silver carries our 25-year guarantee. The case contains a tiny cake of powder delicately scented with one of the smartest of this season's perfumes, a fine quality magnifying mirror and a dainty

little puff. All for only \$3.89. There is no additional charge for the trim, black, grosgrain wrist band or for the carved clasp in sterling silver or green gold to match the case.

## Special Offer

**Only  
\$3.89**

To introduce the Zara Golden Vanity, a special offer of only \$3.89 is made for a limited time. This is a remarkable opportunity. Just send the coupon. When the postman delivers your Vanity, pay him the \$3.89 and a few cents postage. Order your adorable little Vanity at this special price.

**Send Coupon TODAY**

(If you live in Canada send post office or express order).  
No C.O.D. orders accepted from Canada or other foreign Countries.

**Zaravan Company, Dept. 12-74 311 River Street  
Chicago, Ill.**  
(NOT INC.)

## Mail This Coupon!

**Zaravan Company, Dept. 12-74, 311 River St., Chicago, Ill.**

(Not Inc.)  
Will you please send me a 25-year guaranteed Zara Vanity in the finish indicated below. I will pay the postman \$3.89 and postage when it arrives. I understand that if I am not satisfied I can return the Vanity within three days and my money will be refunded.

(Please check finish desired)

Sterling silver ☐  
(Finished to look like white gold)

Green Gold ☐

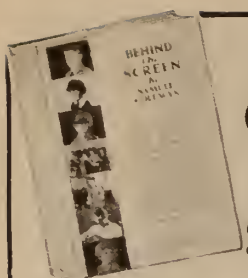
Name.....

Address.....

City..... State.....

If there is likely to be no one at home when the Vanity arrives, or if you live in Canada, please enclose post office or express order for \$3.89. When you do this we pay the postage.





## LAST CHANCE OFFER

\$5.00 value  
for \$3.00

Samuel Goldwyn's  
"Behind the Screen,"  
Publishers' Price, \$2.50

1 year subscription to either  
*Motion Picture Magazine,*  
Classic or Beauty

## "Behind the Screen"

By Samuel Goldwyn

Here is a book brimming over with intimate, personal pictures of stars—Mary Pickford, Charles Chaplin, Douglas Fairbanks, the Talmadge sisters, Pola Negri, Rudolph Valentino and a dozen others—all described with the double knowledge of one who has been and is their friend, but who has also had constant business dealings with them as artists. Mr. Goldwyn leaves us in no doubt that he knows these idols—perhaps better than some of them know themselves!

Samuel Goldwyn grew up with the motion-picture industry. The most joyous and some of the most painful experiences of those years were with screen stars. Read them and laugh.

Remember, this is your last chance to take advantage of this real bargain—a one year subscription for either one of our three universally known, highly interesting magazines, together with "Behind the Screen" for \$3.00.

Send us \$1.00 only and we will enter your subscription. The book will be mailed parcel post C. O. D. Pay the postman on arrival \$2.00 plus postage.

----- CUT HERE -----  
**MOTION PICTURE MAGAZINE.**  
Book Department,  
175 Duffield Street,  
Brooklyn, N. Y.

Please enter my name on your mailing list to receive the  
☐ Motion Picture Magazine ☐ Classic ☐ Beauty  
for one year commencing ..... and also  
send me a copy of Mr. Goldwyn's book "Behind the Screen."

☐ \$1.00 enclosed—balance of \$2.00, plus postage  
will be paid Postman upon delivery  
of book.

Name.....

St. and No.....

City.....

State.....  
For Canada add 75 cents—Foreign, \$1.25

## Current Stage Plays

(Continued from page 6)

comedy with Nan Halperin as Little Jessie. The Paul Whiteman band, dubbed the James Boys, takes care of the orchestration.

*Longacre*.—"Moonlight." A snappy musical comedy filled with clever satire; it has a good cast and a frolicsome chorus.

*Lyceum*.—"Fata Morgana." An ironic comedy of Hungarian country manners and Budapest morals. The cast includes Morgan Farley, Emily Stevens and Helen Westley.

*Henry Miller's*.—"Helena's Boys." Mrs. Fiske plays the excellent rôle of a modern mother in a light and scintillating American comedy.

*Music Box*.—"Music Box Revue." A new edition of Irving Berlin's extravagant display of beauty and humor.

*National*.—"Cyrano de Bergerac." Walter Hampden in a perfect interpretation of Rostand's poetizing, swashbuckling hero, with a grotesque nose, who is in love with his cousin Roxane (Carroll McComas). The piece is beautifully mounted and thoroughly worth seeing.

*New Amsterdam*.—"Ziegfeld Follies." The spring edition of the Follies has many of the famous vaudeville headliners including Bert Wheeler, and a wealth of beautiful girls.

*Palace*.—"Keith vaudeville. Always a good bill, and drawing more and more talent from the headliners of the regulars.

*Playhouse*.—"The Show-Off." A highly entertaining comedy of a typical American family, the daughter of which is in love with a vain and untrustworthy braggart, who is forever getting himself and those about him into some kind of a mess. It is the best comedy of the season.

*Plymouth*.—"The Potters." A stimulating domestic comedy in twelve scenes, by J. P. McEvoy. It is filled with the comic strip humor and wit.

*Princess*.—"Sun Up." A passionate tragedy of the Carolina mountain folk. The widow Cagle is superbly played by Lucile La Verne.

*Punch and Judy*.—"Two Strangers from Nowhere." Myron C. Fagan's play is a story of human temptation and redemption. The struggle of the Devil with mortal man for possession of his soul. It has an excellent cast which includes Fritz Leiber, Frances McGrath, Gail Kane, and Norval Keedwell.

*Republic*.—"Abie's Irish Rose." An amusing study in temperaments of the Irish and Jew, in which the irreconcilable is reconciled thru emotion. Terrible, but incredibly popular.

*Ritz*.—"Outward Bound." An imaginative drama based on life after death. An exceptionally well-acted play with an excellent cast.

*Shubert*.—"Vogues of 1924," with its brisk humor and lively dances, holds first place among the musical revues of the season. The vivacious Odette Myrtil, with her beaming smile and clear voice, is the hit of the show.

*Times Square*.—"Mr. Battling Buttler." A peppy musical comedy about a husband who impersonates a prize-fighter having the same name as his, which enables him to steal away from his wife on many supposed training trips. Very funny.

*Sekeyn*.—"André Charlot's Revue of 1924." A London revue produced by André Charlot, and imported by the Selwyns, with Beatrice Lillie, Jack Buchanan and others. Revised spring edition.

*Winter Garden*.—"Artists and Models," a revue; the professional version of the

Illustrators' Show. It includes sketches by James Montgomery Flagg, Henry Wagstaff Cribble and Clarence Buddington Kelland. Adèle Klaer, who acts, paints, and writes poetry, has the lead. Charles Irwin of vaudeville fame is also in the cast.

## ON TOUR

"Abie's Irish Rose." An amusing study in temperaments. Second company.

"Artists and Models." Second company.

"Blossom Time." A musical comedy based on the life of Franz Schubert.

"Children of the Moon." A modern story of a moon-mad daughter.

"Dew Drop Inn." Wherein a black-faced comedian leads the musical show.

"George White's Scandals." A *de luxe* edition.

"Go-Go." A white replica of "Shuffle Along."

"Greenwich Village Follies." Musical revue.

"Good Morning, Dearie." Entertaining musical comedy.

"Helen of Troy, New York." A good musical comedy.

"Icebound." A dramatic study of New England life. Awarded the Pulitzer prize for 1922-1923.

"In Love With Love." About a flirt caught in her own love net.

"Irene." A musical worth-while comedy with the original cast.

"Irene Castle's Fashion Show," including dancing and musical numbers.

"Jack and Jill." John Anderson's celebrated musical revue.

"Kempy," an English comedy.

"Kiki." Lenore Ulric as a bewitching gamin.

"Lady in Ermine." A musical comedy concerning a romantic legend.

"A Lesson in Love." An emotional comedy drama.

"Lightnin'." The comedy that Frank Bacon made famous.

"Little Jessie James." A lively and entertaining musical comedy.

"Loyalities," a Galsworthy play with an English cast—the story of Semitic conflict.

"Magnolia," a Booth Tarkington comedy.

"Merton of the Movies." About a self-visualized movie hero.

"The Moonflower," with Elsie Ferguson and Sidney Blackmer.

"One Kiss." An operetta from the French.

"Partners Again." A Potash and Perlmuter comedy.

"Polly Preferred," a comedy with a movie angle.

"Red Light Annie," a melodrama of the underworld.

"Sally." A lively musical comedy.

"Secrets." Margaret Lawrence and the original cast, in an English comedy-drama.

"So This Is London." George Cohan poking fun at American and British temperaments. Not original cast.

Theater Guild Repertory Company headed by the versatile and delightful Basil Sydney in: Andreyev's "He Who Gets Slapped," Ibsen's "Peer Gynt," and Shaw's "The Devil's Disciple." All former New York successes.

"The Bat." The Hopwood-Rinehart mystery play of record run.

"The Business Widow." A comedy from the German.

"The Changelings." A comedy.

"The Crash," a melodrama by Lincoln

(Continued on page 79)



---

# If You Draw The Reins Too Tight— A Blooded Horse Will Break and Run— Could A Girl of Spirit Do Less?—

---

IT'S A STORY OF A FLAPPER—she vows, "Yes, and the very first chance I get, I'm going to run away and be bad, *bad*, BAD!"

---

BUT WHO COULD BLAME HER—"she'd been led around by a halter all her life. Never been out of pasture. The prettiest ever."

---

THEN Fate loosed the reins—

---

## A Discovery

For years Henry Albert Phillips has written for Brewster Publications. He has a versatile pen and has created a unique style—a distinctive mode of word pictures and characterizations. In the July issue of MOTION PICTURE MAGAZINE will appear the first instalment of Mr. Phillips' "The Girl Who Couldn't Be Bad," and simultaneously Boni & Liveright will release "Other People's Lives," Mr. Phillips' first novel. We congratulate ourselves on having discovered Mr. Phillips as a writer.



Henry Albert Phillips,  
by Eugene V. Brewster

## Young Love

HOPE BROWN WAS NAÏVE—her love was the love of youth and purity, yet in revolt, she bartered it—put it up for sale. Who'll buy?—

## Adventure

HOPE BROWN WAS UNIQUE—she'd never been to a movie, never seen a one-piece bathing suit, never danced to jazz, never tasted liquor—

## New Thrills

HOPE BROWN WAS DARING—from a guarded life she invaded the underworld—one moment she was on the crest, the next, crushed—

Be Sure Not To Miss The First Instalment

## "The Girl Who Couldn't Be Bad"

A six-part serial

By Henry Albert Phillips

Beginning in the

---

# July Motion Picture Magazine

On the News-stands June First

---



"WITH a rough washcloth, work up a heavy lather of Woodbury's Facial Soap and rub it into the pores thoroughly, always with an upward and outward motion"—The rest of this treatment is given in the second column below.



## Blackheads can be overcome by the right cleansing method

TWO BOYS, just out of college, were riding down Fifth Avenue on a bus top. They were watching the stream of women—women of every age, every type of costume and appearance, who fill that brilliant thoroughfare at four o'clock in the afternoon—the fashionable hour.

"They look all right from up here," remarked one of the boys, "but get down on the sidewalk, and just about one woman in ten really has a good complexion. With the rest it's a matter of make-up."

These were real boys—and a real conversation.

THERE is no way of successfully disguising a poor complexion.

But by using the right hygienic methods, you can overcome its faults!

Each day your skin is changing; old skin dies and new takes its place. If you give this new skin

the right treatment, you can gain a complexion so fresh, clear, radiant, that there will be nothing you need to conceal.

### To free your skin from blackheads

Blackheads are a confession that you are not using the right cleansing method for your skin. Use this treatment, and see how quickly blackheads will disappear—

EVERY night before retiring apply hot cloths to your face until the skin is reddened. Then with a rough washcloth work up a heavy lather of Woodbury's Facial Soap and rub it into the pores thoroughly, always with an upward and outward motion. Rinse with clear hot water, then with cold. If possible, rub your face for thirty seconds with a piece of ice.

To remove blackheads already formed, substitute a flesh brush for the washcloth in this treatment. Then protect the fingers with a handkerchief and press out the blackheads.

This is only one of the famous skin treatments given in the booklet, "A Skin You Love to Touch," which is wrapped around every cake of Woodbury's Facial Soap.

Get a cake of Woodbury's today and find, in this booklet, the right treatment for your skin. See what a difference even a week or ten days of this special care will make.

A 25-cent cake of Woodbury's Facial Soap lasts a month or six weeks. Woodbury's also comes in convenient 3-cake boxes.

### Three famous Woodbury skin preparations —guest size—for 10 cents

The Andrew Jergens Co.  
906 Spring Grove Ave., Cincinnati, Ohio

For the enclosed 10 cents—Please send me a miniature set of the Woodbury skin preparations, containing:

A trial size cake of Woodbury's Facial Soap  
A sample tube of Woodbury's Facial Cream  
A sample box of Woodbury's Facial Powder  
Together with the treatment booklet, "A Skin You Love to Touch."

If you live in Canada, address The Andrew Jergens Co., Limited, 906 Sherbrooke St., Perth, Ontario.  
English Agents: H. C. Quelch & Co., 4 Ludgate Square, London, E. C. 4.

Name.....  
Street.....  
City..... State.....

Cut out this coupon and send it to us today





## Anachronism

Disrespectfully Dedicated to: Pedants, Pragmatists, Intellectuals, Dogmatists, Pedagogues, and Scholars With "Book Learning" and Without Knowledge

THE picture above is from "The Sea Hawk," a picturization of Sabatini's sixteenth century Spanish romance, in screen parlance, a "costume drama." Thousands of dollars will be spent in making it historically accurate; a corps of experts will give all their time for six months, or a year, to the sole purpose of preventing anachronisms; hundreds of authorities on sixteenth century Spain, warfare, clothes, customs, manners, navigation, government, etc., etc., will be consulted. In case you think this merely a free advertisement for "The Sea Hawk," we hasten to assure you that this indefatigable research is also true of any costume drama or semi-historical story of any pretensions ever put on the screen.

When the picture appears, a million letters will be sent to: movie magazines, newspapers, the stars themselves, the director, producers, exhibitor, detecting a million insignificant and obscure chronological errors. Such as: "Your men at arms have sixteen links to the square-inch in their

chain mail, whereas, any school child knows that in sixteenth century armor there were twenty-two!" And so on, *ad nauseam*.

What earthly difference does that make? If a director manages to recreate an era, to capture the spirit of a bygone age, what does it matter if the forks have three tines instead of two? Shakespeare, the classic example, is full of anachronistic absurdities. Does it make any difference in his rating? Certainly not!

It scarcely need be said that too great a content of chronological impossibilities will automatically deprive the particular period of verisimilitude or reality. But that is seldom the case on the screen. The hackneyed fact that it is more important to reach people's hearts and stir their imagination than to placate their minds is still unalterably true. If in our pictures we manage once in a while to do that, it is enough. Trivial mistakes are ignored on the stage, in books, in paintings—in any creative field. Why pick on the movies?





## The White Wig

Makes all the difference in the world in the appearance of Norma Talmadge. It was an interesting experiment to pose her in it, but Norma is beautiful, with or without her own hair. As the middle-aged woman of her last picture, "Secrets," in a wig of black generously streaked with grey, she was lovelier than we have ever seen her. If Norma keeps on growing more beautiful like that with each year, there won't be any hope left for the younger set. They might as well retire



# En Guarde!

Valentino  
Does His  
Daily  
Dozen



Rodolph Valentino prepares for his rôle in "Monsieur Beaucaire" by practicing two hours daily out at the studio before work on the picture begins. Beaucaire was the best swordsman in all France, and Valentino needs must practice. His instructor is Professor Martinez Castello, Fencing Instructor of the New York Athletic Club.



Above: Sabre  
Inquartata  
(Italian thrust,  
left handed)

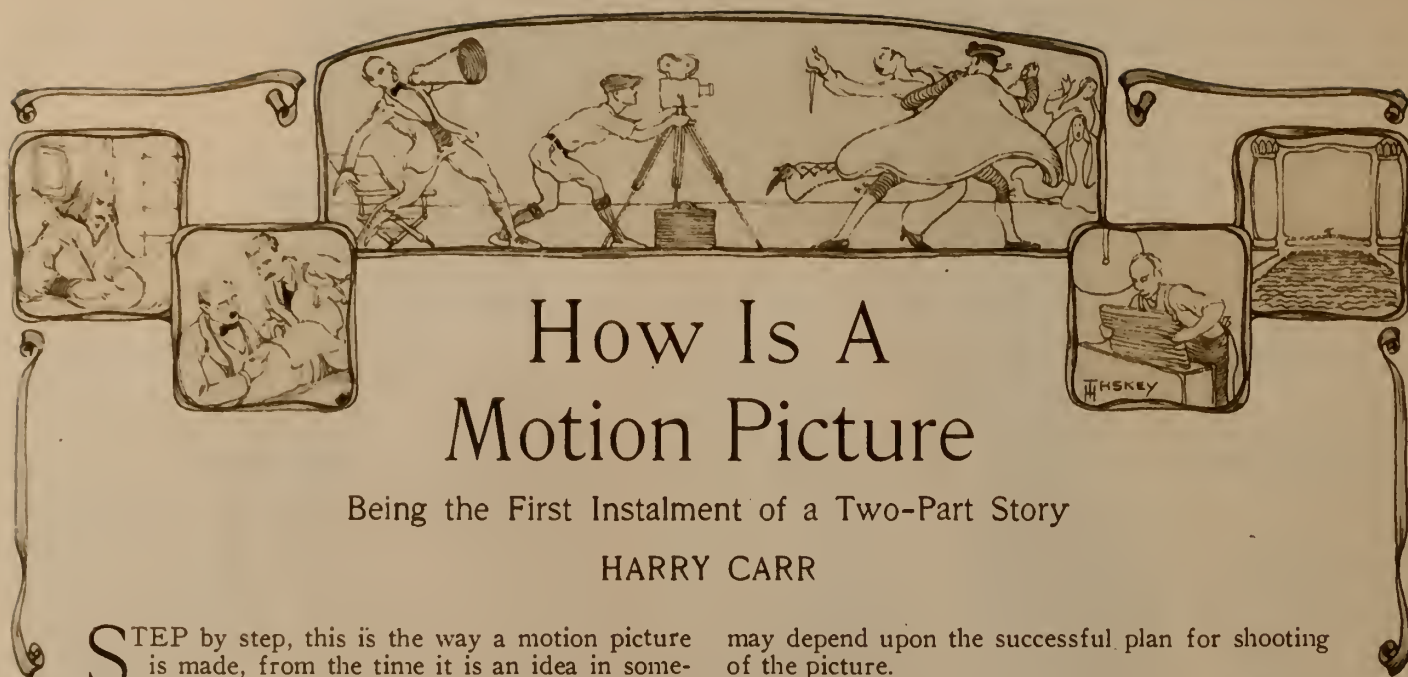
Below: Bout  
en garde  
with points in  
line



Above: D. S.  
Salute. Note  
Valentino's per-  
fect poise







# How Is A Motion Picture

Being the First Instalment of a Two-Part Story

HARRY CARR

**S**TEP by step, this is the way a motion picture is made, from the time it is an idea in somebody's mind until it is shown in a theater:

A producer usually begins working on a new picture before the previous one is completed. In fact, in every studio, a never-ending search for suitable stories is going on. These stories come from three sources: agents with book and play rights to sell; scenarios sent in and the miscellaneous reading of the studio staff. Sometimes screen writers of established reputation are sent for and commissioned to write a play. The prices paid for book and play rights range from \$500 to \$25,000, or even \$75,000. Original stories bring from \$500 to \$10,000. As a usual thing, a story has to run the gauntlet of many critics—the star, the director, the producers and the aggregation of advertising men, salesmen, etc., known generally as "The New York Office."

The story having been decided upon, it is turned over to a scenario writer to prepare the working script or "continuity." The story in this form is divided into numbered scenes. Close-ups, long shots and even the position of the camera are indicated. It is to a director what a blue print is to a builder.

Sometimes this work is done by a writer attached to the staff; sometimes by a free-lance writer employed for the job. It usually happens that this scenario suffers severely after it leaves its fond mother. The star doesn't like something about it; something else fails to make a hit with the producer or director.

Having been patched and changed and rearranged, copies of it go to several different officials—to the art director, who begins to make sketches of the sets in frequent conference with the director; to the costumer, who begins to design the gowns that will be needed, and to the production manager and assistant director.

At a grand council of war, or in several, it is decided in what order the picture is to be "shot." In making pictures, they never begin at the beginning and go straight thru. Louise Fazenda once said to the writer that it was the ambition of her life some time in a picture to be proposed to before she was married.

A great deal of the commercial success of a picture

may depend upon the successful plan for shooting of the picture.

The aim usually is to shoot all of an actor's scenes and get him off the payroll. For instance, if the villain kidnaps a girl and she escapes only to encounter him on the street years afterward, the director will shoot all his scenes one after another so the villain will not be kept waiting around on pay.

Another point that requires skill in planning is to arrange the successive sets so the carpenters can have time enough to build one, tear it down and build another without being too crowded for time. The nightmare of every production manager is making the carpenters and painters work at night to rush thru a set. This means overtime and double expense. Short outdoor scenes are usually depended upon as stop gaps to allow the set-builders time when they need it most sorely.

Another point considered in planning are the expensive "props" and extras. If a studio has to hire a band of cowboys and array them in chain armor rented from a costumer, the director naturally plans to combine all the scenes in which they are to appear. The *bête noire* of a director is loss of time. Mob scenes are not so prodigally expensive as is generally believed. The waste occurs thru delays and overtime, paid to carpenters, etc.

The campaign having been mapped out, the next thing an actress like Norma Talmadge or Mary Pickford does is to plan her clothes. Sometimes these are made in the studio; sometimes outside. An actress of any prominence has to have a complete new wardrobe for every picture. While she is struggling with her costumes, the director is struggling to find good actors—casting the picture.

All kinds of considerations enter into this. The actor often wanted is tied up in another picture or wants too much money; is not well enough known, or is too short or too tall for the star, or doesn't "give her back anything." By this last they mean that the star and the actor somehow cant get into soul rapport, or sympathy or harmony or whatever you want to call it.

In every studio there is a casting director who has bushels of photographs of actors on file, with salary, height, weight, complexion, (Continued on page 83)

*Some one wrote to this office the other day to ask how a motion picture was made, distributed, shown to the public and so forth; what "Passed by the National Board of Review," meant; whether there was one film that went the rounds, or what; what was a "continuity"; how about costumes, props, sets, and so on. In short, he wanted to know it all. So we have commissioned Harry Carr to tell him—and you. Because these are things that other people have asked us, too, and we believe that a little of the "other side" of motion pictures will be of great general interest.*





Murray

Eva Le Gallienne

The plaintive, young and lovely heroine of "The Swan"





# Two Young Men

Upon Whom  
Good Fortune  
Has Smiled

It is no wonder that these two boys smile back at fortune, they have won her! Both are successful screen stars; both are happily married; both have youth and good looks and both have ambition and the ability to fulfil it

Evans, L. A.

Clarence S. Bull

Above is Jack Pickford, brother of Mary and the husband of Marilyn Miller. He has refused to stay under the shadow of Mary's everlasting glory and is finally on the right path. His last picture, "The Hill Billy," won unqualified praise from the critics. Right is Douglas MacLean, who started being funny in "Twenty-three and a Half Hours' Leave," and has been ever since. He has a gorgeous comic flare, and in "Going Up" and "The Yankee Consul" he succeeded in communicating it to his joyous and swiftly growing following



(Sixteen)



# "You Cannot Blue-Pencil Morals"

Fannie Hurst Gives Some Radical Opinions on the Movies in an Interview With B. F. Wilson

"Of course, censorship as it stands today is utterly ridiculous and absurd," said Miss Hurst as she puffed thoughtfully on her cigaret. "How can a man or woman of sixty, which seems to be the average age of the censors, tell what is right and what is wrong? It's a physiological fact that morals are individual problems, and what right, or what conception of right, can a senile person possess?"

"You can't take a blue pencil and go thru the list of human emotions and strike this one out, and put another one in! If the movie public demands thrills and vice, it doesn't prove that everyone who goes to the movies is morally depraved. Do you know how they are being treated nowadays? The producers say 'Give the public what it wants.' Why? Because the producers being first, last and always men of business, know that by giving the public what it wants, they make their money. Therefore, we have awful pictures, stories which are insulting to any intelligence over that of a ten-year-old child. Therefore, we have censors. Therefore, movies are practically the lowest form of public entertainment today."

Her large black eyes flashed indignantly for a second. Then the light behind them seemed to vanish, and she settled once more into her customary self-possession, which interests one strangely, for you can almost see the hundred-odd vibrant emotions beneath, which continually defy the almost phlegmatic poise Miss Hurst habitually wears. She is an emotional looking woman; in her late twenties, black of hair, sleekly coiled in a huge knot at the nape of her neck, and black of eye. Her features are good. Her face is an intelligent, interesting face; alive, vital, seeking for knowledge and refusing to compromise on half-truths. Her artistic nature is strongly evidenced not only by the warm, colorful, and striking gowns she wears, but also by her environment.



Murray

Fannie Hurst is an author who has been treated both well and ill by motion picture producers. Naturally she has something to say on the subject. She says: "Statistics have proved that the average movie fan is like a delinquent child, but the powers behind the motion picture industry insist upon treating him as a defective one"

Her studio is the quietest, most restful place you ever dreamed of. Two stories in height, the walls are hung with ancient tapestries and curios of a vanished ecclesiastical age. There are plaques of Madonnas, wrought-iron lamps taken from some old monastery; paintings made more beautiful by time, unique candle-holders, and other objects of art which unite in a harmonious whole.

The tiny Pekingese which slept peacefully in the famous authoress' lap brought one back to the present almost as forcefully as the radical, terse and uncompromising opinions on the movie problem which Miss Hurst uttered.

"Statistics have proved that the average movie fan is like a delinquent child," she proceeded. "But the producers and the powers behind the moving picture industry insist upon treating this public not as a delinquent child, but as a defective one."

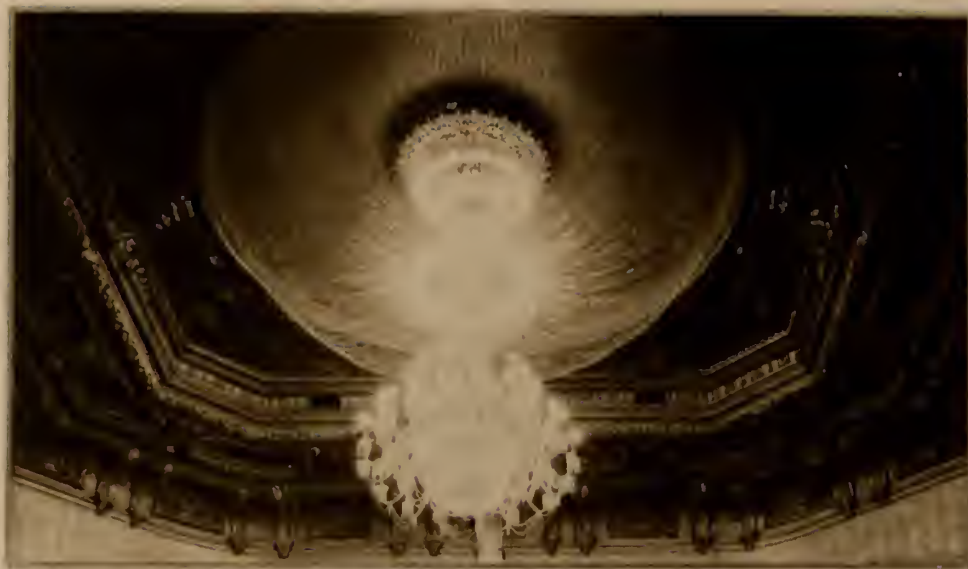
Why, in any juvenile court, the delinquent child is segregated from the defective child, and their cases are handled in an entirely different manner. How to correct one is an altogether different problem from how to correct the other. The producer is like the mother down in the slums. The social welfare lady has left a formula with her for feeding her child. But the child wants a banana, and howls for it. So the mother, altho she has been told that the banana is bad for the child, gives in just the same and the baby quiets down as it gorges happily away on the fruit. Do you see what I mean?"

I nodded an enthusiastic yes.

"The few people who know that the banana is bad for the public are the mighty minority. Take the National Board of Reviews. They are a small group of self-appointed, fairly intelligent people who recommend good pictures to the exhibitors. Like the Drama League, because of their honesty, they have gotten quite a following. But even they grow discouraged when they see the

(Continued on page 77)





## The Theater That Was Built for Marion Davies

WHEN Joseph Urban was commissioned by William Randolph Hearst to reconstruct and decorate the old Park Theater in Columbus Circle—now the Cosmopolitan, few realized the sentiment and significance of the artist's task.

Ten years before the same theater had been the scene of his first adventure as a scenic artist in this country, when he was brought from his native Vienna to design the settings for a play that failed, Edward Sheldon's fantastic and poetic "Garden of Paradise."

Urban's resources were swept away to a large extent by this fiasco, and the war cut him off from revenue from property in Austria. It became necessary for him to establish himself and his art in America. This he did, first with the Boston Opera Company, and then in New York with the Metropolitan and the Ziegfeld "Follies" for a number of seasons. The prominence resulting from this work led to the inclusion of the screen in his endeavors. He was engaged to design settings for Cosmopolitan pictures. All the Marion Davies productions have been made beautiful and impressive by reason



At the top of the page is the magnificent chandelier, a thing of indescribable delicacy and beauty. Above is a section of the stage with its Colonial atmosphere and charming panels. Left is one of the rare old Flemish tapestries on the balcony level, flanked by hand-carved bronze torchères





of Urban's individuality of line and color, but it was not until the Cosmopolitan Theater was planned that he had the opportunity to express himself as an architect here, altho abroad his villas and palaces and public buildings are numerous.

Consequently he brought to this work unusual zest. Nor did he forget the contrast in conditions brought about by time—and money. Now it was *carte blanche* to go ahead and create the most beautiful and comfortable theater, with no fear of financial setback or collapse. And Urban did produce a theater unlike any other in America, for "Little Old New York."

First, he devised a new style of semi-circular stage in which the Colonial influence is blent with more modern touches of contrast and design. White-and-gold, of course, carry out the design, heightened by the dull colors on the floral panels painted on black, which form folding doors. Opening, they disclose the screen on which the picture is projected. Four portraits of Marion Davies as Patricia O'Day, painted by Nikol Schattenstein, are displayed in subdued light; and five old bronzes add to the simple dignity and beauty of the whole. The stage is lighted solely by crystal chandeliers, without the addition of colored illumination or any of the obvious stage effects. It was Urban's intention to create a concert platform against a rich background rather than the conventional movie stage.

Between the Ionic columns on either side of the stage are floral panels in soft colors on a black background, similar to the decoration on the folding doors, while the grille below conceals the organ. The walls are elaborately stenciled in a small design of flowers and foliage on a dull gold surface.



View of the theater and the floral panels between the tall Ionic columns. The walls are stenciled on a dull gold surface. Below: The balcony with its odd little oriole boxes and projection-room. These are of bronze combined with black glass



A striking feature of the theater is the chandelier. The basket-like arrangement of crystal strands is, twelve feet in depth and thirty-two feet in diameter. From it is suspended the main chandelier, mounting forty-eight lights. Altho the whole is said to be the largest chandelier in this country, the effect is surprisingly delicate and graceful.

On either side of the theater, on the balcony level, are splendid old Flemish tapestries from the collection of Mr. Hearst. Flanking them are *torchères* of hand-carved bronze. An interest-  
(Con. on page 84)



# "Just a Real Nice Boy"

Charles Ray Says What He Thinks of  
"The Courtship of Miles Standish" in  
an Honest Confession-Is-Good-For-  
the-Soul Sort of Story

By

CLEMENT DOUGLAS



THE curtain was lowered for the intermission. Mr. Sullivan, a suave, well-spoken business manager, stepped before the crowd and introduced Mr. Charles Ray, the hero of the picture being shown, and the producer as well.

A well-groomed, quiet young man of not particularly striking appearance bowed in acknowledgment of the tumultuous applause which greeted his appearance. In a few simple and almost ingenuous words he told of the task he had found in making "The Courtship of Miles Standish." It had taken over a year to make. Six months of solid work was spent on the research end in order that every historical detail might be correct. One man alone read over four hundred volumes in locating the famous love story of Priscilla and John Alden, and as Ray informed his audience, it was not long after he had begun to spend many weary months in digging up facts on which to found his film story that he wondered where he had been on the days this particular historical episode had been taught in school.

I waited for him to finish his little speech, and then we

adjourned to a bare, ugly little dressing-room. He is trying to cut out cigars, and we sat and smoked eighteen-inch-long monogrammed cigarets, which are made to order for him, and which he uses in the place of the more favored Panatella.

He is shy. I know you readers expected me to say this, but despite the fact that I prefer upsetting expectations to any other form of relaxation, I must admit that this is the first characteristic which strikes you upon meeting Mr. Charles Ray.

He is good-looking in a nice, clean American boy way. But not too handsome. He is off the stage the same identical person that you saw in "The Old Swimmin' Hole," and all the other excellent screen stories which have made him one of the favorite stars of the filmy way, except for the fact that he is a picture of sartorial elegance in the harmony of his street clothes.

It is extremely difficult to get him to talk. He frankly admitted to being reporter-shy, stating that he had never given out a single interview to a fan magazine, or any other kind of writer which had not nearly killed him when it appeared. "Slush," was the word he used, so if this little article about the young man strikes you as being a bit cynical, you will know the reason why.

"I get frightfully discouraged," he said apropos of my congratulations on "The Courtship of Miles Standish." "I don't know what to do. I tried to make a good picture. It took me a year to make, working almost every day, and often late into the night. It cost me eight hundred thousand dollars before it had been cut, and altho I had started out with the idea of producing a big, artistic feature to be in a class with 'The Birth of a Nation,' I find that it doesn't get anywhere near the reception I had hoped it would.

"I suppose it is because the opportunity of an independent organization making money is getting worse all the time, that I have gotten so discouraged. You don't know what a single producer has to put up with when he tries to release one of his own pictures. The competition with the big film companies is too one-sided, inasmuch as most of them own or control the exhibitors thruout the country. One company which produces its own features may own hundreds of theaters in one section of the country. This means that it is practically impossible to get into that section. If you do sell your picture to them you have to meet their terms. One exhibitor may control an entire district, or territory, and in order to get into this section you have to agree to the demands of that exhibitor.

"I think I shall give up trying to produce my own pictures. I wanted to put out some artistic and really good  
(Continued on page 81)



# We Are Seven

(Counting Mother!)

Mary Carr and her beautiful brood make a satisfying picture page in these days of small families or none at all. Mrs. Carr is on the Coast making a picture for F. B. O., Mrs. Emory Johnson's story tentatively titled "Swords and Ploughshares." (Incidentally, when producers do get a good title, they always change it.) The children occasionally take a flier in pictures themselves and the combined talent on this page should assay a round million dollars



Photographs by W. F. Seely





# The Wicked Pen

John Decker Makes Some Men Over In His Own Inimitable Fashion

Four Stars That the Stage Reveals



FRED STONE

The comic element is stressed here and altho they are made with printers' ink his eyes twinkle. Fred is acting *en famille* in "Stepping Stones"



WALTER HAMPTON

As the romantic Cyrano de Bergerac, whose unfortunate and historic nose "preceded him by a quarter of an hour——"



WILLIAM HODGE

In the lovable rôle of Tom Griswald in "For All Of Us." An Irish ditch digger full of Irish piety, Irish wit and Hodge charm



LIONEL BARRYMORE

Late of "Laugh, Clown, Laugh" and current in "America." Here he is caricatured as the love-lorn clown of the stage play





## Salome

Famous Heroines No. IX. Posed by Marie Prevost

The unnatural flame of Herod Antipas needs no explaining here. She has been variously interpreted in literature, music, art and drama, and the screen also has its wilful daughters of Herodias. Her brief story and gory fate need no retelling, but one sometimes loses sight of the fact that she was not a legend but a real person who "flourished," as the historians say, with the beginning of the centuries



# Foreign

Cineman Glances Over

AMERICAN films continue to dominate the Old World to such an extent that European producers are forced to extraordinary methods of defence. Some of the British producers indulged in a heavy campaign of abuse. But merely pointing out the admitted defects in many of the American films did not help much in promoting interest in the British products. So the most recent stunt of the English film-makers has been an obvious imitation of American advertising methods. Headed by Stoll, an all-British Film Week was announced. During that period only British-made films were shown. While

the English cinema-fans responded rather well to the idea, it is acknowledged that during the subsequent week when films of American and other nationality were shown, the attendance figures were just as high. Film-makers in other European countries are meeting the problem of competition more quietly. Principally they are depending more on the classic literature and the great wealth of folklore of their peoples.

## GREAT BRITAIN

The most successful productions during all-British Film Week were those that obviously followed English methods of production, and in no way tried to rival the American presentations. Among these were "Comin' Thro' the Rye," "Fires of Fate," which featured Nigel Barrie, "What Price Loving Cup," with the beautiful Violet Hopson, "Boden's Boy," and a lively comedy called "The Naked Man."

"Comin' Thro' the Rye," is an adaptation of Helen Mathers' well-known story which was inspired by the famous old song.

As befitting such a simple, homely tale, the settings were pleasantly unpretentious. A charming bit was the field of rye in which the love scenes were filmed.

"Boden's Boy" is the familiar tale of the down-trodden self-sacrificing common man, thrust thru an unexpected legacy into a setting of pomp and wealth. Thru sheer ineffectual goodness he again falls back into poverty. The leading part was admirably portrayed by Henry Edwards, who is also responsible for the picturization.

"The Naked Man" is a rollicking comedy, full of good slap-stick situations. "What Price Loving Cup" is a race-track film with Violet Hopson playing the



Above are Jenny Hasselquist and Greta Gustafson in a Swedish film version of Selma Lagerlöf's novel, "The Story of Gösta Börling." Right: Henry Edwards in an English picture called "Boden's Boy." Below: Another British picture with Henry Edwards and Chrissie White, "The Naked Man." Bottom of the page: A moment from "La Chevauchée Blanche," a picture filmed in the maritime Alps





# Films

## the European Studios

part of a girl jockey. The actual track scenes are full of action and exceedingly well filmed.

### SWEDEN

Splendid acting and a great woman novelist are the combination that make "The Story of Gösta Börling" far and away the best Swedish picture of the year. Selma Lagerlöf's brilliant novel lends itself well to screen adaptation. It is a period play of the early Nineteenth Century in Sweden. The quaint costumes of the day have been excellently reproduced, and the charming backgrounds faithfully reconstructed. The carefully balanced and well-selected cast is headed by Jenny Hasselquist, Lars Hansson, and Greta Gustafson. It is noteworthy that while the Swedish film output is small in comparison with other producing centers, almost all of the Swedish films are of a very high quality.

### FRANCE

French producers are just beginning to exploit the splendid natural scenic resources of their country. Within a comparatively short radius, France has everything in the way of climate and scenery, from snow-clad mountains to the tropical Riviera. The Maritime Alps offer a marvelous northern background for the Aubert film, "La Chevauchée Blanche," a tragedy based on an old hunting legend. The director Donatien who, with Lucienne Legrand, heads the cast, gets amazing effects in the scenes set in the snow. The rugged hills and forests are used to the best possible advantage.

"La Gosseline" looks like an inspired press stunt for Mlle. Mistinguette. It tells of the adoption of a waif by "Mistiflute" the dancer, and creator of the "Java." Its backgrounds vary from the luxury of the great dancer's surroundings to the slums of Paris.

"La Sin Ventura" is a typical Spanish melodrama based on the trials and tribulations of a popular music-hall star. It gives the French producer a chance to exploit the warmth and color of the Riviera. The architecture along the balmy southern coast of France is enough like that of Spain to give the picture an air of verisimilitude. One of the interior sets is a luxurious swimming-pool. While Society dines, a dozen bathing beauties splash about. It savors a little of our bathing-girl farces. It really is unnecessary to the action, and was probably put in because somebody thought the film needed more punch. However, the picture as a whole is quite well done. As is true of all good

(Continued on page 84)



Felix Ford and Lucienne Legrand in "La Sin Ventura," a Spanish film



Left: Alma Taylor and Shayle Gardner in "Comin' Thro' the Rye," a British picture

A scene from a beautiful French film called "La Gosseline"







### La Pompadour

Jeanne Antoinette Poisson le Normant d'Etoiles, Marquise de Pompadour, is the lady's full name. This is a beautiful young English actress' conception of the famous mistress of Louis XV. Evelyn Laye plays the title rôle of "Madame Pompadour," a play in London whose success is so great that at the close of its run it will be presented over here. Photograph by Sasha, London



# Girl Shy

A Funny Story by DOROTHY DONNELL

IN Little Bend, Long Island, only three things happen every day—morning, noon and night. Even the most liberal real estater puts its fifty mile distance from New York City as “over thirty,” and the early hours of the day are not enlivened by the sight of commuters sprinting desperately for the seven fifty-five. It is a spot singularly adapted for meditation and philosophy. In fact, it resembles strikingly the steel engraving found in the first chapter of the biography of a Great Man, entitled “Birthplace and Early Home of,” and the young man sitting in a corner of Jerry Meadows’ Tailor Shop, We Sponge and Press You Cheap, looked almost exactly like the pictures in the same volume of a Great Man in his Youth.

Did not Tolstoi cobble shoes? Did not Lincoln sell sugar and soap across a counter? Did not Thoreau make mouse traps? (or didn’t he?) Some day the statue of Harold Meadows would stand on the grass plot in front of the Opery House—Harold had already picked out the spot—and citizens passing would stop to gaze at it, awed, and murmur, “if we had only known how he was going to turr out how differently we would have treated him!”

How did the inscription go? “Harold Meadows, the Famous Authority on Women”—or would it be better—“Harold Meadows, Author of ‘How to Win a Woman’”?

“Harry! Ef you sit thar moonin’, Deacon Weatherby wont have no pants to pass the contri-bution box in to-morrer.”

The embryo celebrity started, regarding the garment across his knee with glazed unrecognized eyes, and with a sigh put his Future for the

moment behind him. Some day he would laugh over this!

“Yes,” he would say to the reporters who came to interview him, letting his hand caress the head of his Russian wolfhound that lay on the priceless Persian rug at his side, “yes, you will hardly believe it, but there was a period when I was a poor tailor’s apprentice—”

“But, Mr. Meadows,” they would say respectfully, “all that time you were observing Life, gathering material for your Great Work—”

The shop door slammed open. Skirts swished. The air grew suddenly sweet with the odors of all the flowers that bloom on drug-store shelves. “O-oo, Harold, I’ve come for my blouse,” cooed a voice that went with blonde curls and a dimple. “Meet my city cousin from Amsterdam Avenue—she’s an awful vamp! Dont you love the perfume she’s got on? It’s called *Mon Boudoir*

*Après Minuit*—that means, My Boudoir After Midnight, isn’t that too cute?”

The Authority on Women cast a hunted glance about and finding all avenues of escape blocked, smiled a sickly smile, looked at the orange rouge, dangling ear drops and V-necked dress across the counter and hastily averted his eyes.

“P-p-p-leased to m-m-m—”

A whistle pierced the air. “meetcha!” finished the Authority and turned with warm ears to seek the blouse.

“Harold stutters,” giggled the blonde curls, “and when he gets going like that the only thing that will stop him is a whistle—isn’t that too killing!”

“Ah, a stuttering sheik,” observed the Vampire of Amsterdam Avenue, “I suppose you girls all wear whistles on a string round your neck when he takes you to a dance!”

Harold Meadows poses as the hero of his own book, “How To Win a Woman,” in a manner he believes to be adequate to the situation







To his surprised eyes the "teeny" hole appeared to be the size of a soup plate. As a sample of tailoring the darn was not a success—it is difficult to sew with the eyes shut

"Oh, Harold never looks at a girl," twittered her cousin, "he's scared to death of us! Aren't you, Harold? You're scared to death of a girl, aren't you?"

In cold silence he wrapped up the blouse and returned to his task of repairing the seat of Deacon Weatherby's Sunday trousers, while the sweet girlish laughter grew fainter in the distance and died away. But his troubles were not over. Again the door was opened.

"O-oo Haddie, please can I borrow a cute little needle and some dear little thread to sew up a teenie little hole in my stocking?"

It was Mazie Banks, the flapperest of all Little Bend flappers. As he threaded a needle, he was aware that she was flapping industriously for his benefit. It took him longer than usual to get the thread thru the eye.

"O-oo Haddie!" cooed the Flapper reproachfully, "I thought *you'd* sew up the teenie little hole for me!"

He opened his mouth to say, curtly, "Certainly not," but on second thought closed it again. It would take less time to sew it than to say it. To his shocked eyes the hole appeared the size of a soup plate with Mazie showing pinkly thru. As a sample of tailoring, the darn was not a great success—it is difficult to sew with the eyes shut.

"O-o-o Haddie, that's booful!" Mazie flapped, "if you come to the dance at the Fire House this evening, I'll teach you to shimie as a reward."

He shook his head. "I'm not g-g-g-going to the dance. I've got some work to do—some t-t-t—"

"Oh, let the old trousers go!" Mazie called back over her shoulder as she skipped flapperishly away. Harold Meadows mopped his damp brow. What was the use? Even if he had managed to say "typewriting," she wouldn't have understood. No one understood him—that was one reason why he knew that he was a genius.

He picked up the Deacon's trousers again. Tonight he would write the final chapters of his book; one should be "My Vamp," and one should be "My Flapper." He would show how a man could bring a vamp to his feet by—by *indifference*. That was it! As for the flapper, she would take a different method of winning. He thought of Mazie and the palm of his hand itched—a spanking was what *she* needed.

They had laughed at him, at *him*, Harold Meadows, the rising young author! But they would be sorry one of these days when they opened a newspaper and saw the picture of a beautiful young woman in furs and a pearl necklace and under it, "the latest portrait of Mrs. Harold Meadows, wife of the famous author." They would be married themselves by then, to poor men, with squalling children clutching at their skirts—vindictively he gave Mazie four children; no, *five*. And they would look enviously at Mrs. Harold Meadows' necklace and say aloud, "and to think I might have been that lucky woman, if I hadn't made fun of him!"

"Mrs. Harold Meadows," sounded pretty well, didn't it? He almost knew how she would look, soft brown hair, not bobbed, and pink cheeks that didn't come out of any little round gold box, and blue eyes that looked at him admiringly—

"Hey, son, got them trousers finished?" quavered old Jerry, sticking his needle thru the rainbow bubble, "hope you patched 'em good 'n' strong. The Deacon is a powerful oneasy sitter—manys the time I've watched him a-squirming and a-twisting while the minister gets going on hell fire—"

His nephew nodded and rose. "By the w-way, Uncle," he said from the threshold, "M-M-Monday I'm g-going to the city to take my book to the p-publishers."

He departed. The third of the day's events in Little



Bend had arrived. Night had come. Old Jerry put on his hat and picked up the trousers preparatory to wrapping them. Then he uttered a cry. The patch had indeed been set in the seat—and feather-stitched neatly down with a white thread! Grimly Jerry removed his hat and settled down cross-legged on his bench. "I wouldn't be surprised," said he to whom it might concern, "ef that stuttering was a sign that something was loose inside his head!"

The Monday morning train into the City bore the usual crowd of week-enders burdened with armfuls of wilting syringas and lilacs, traveling salesmen exchanging addresses where to get It, and shoppers studying clippings from the Sunday's bargain pages. When two passengers got on at Little Bend, they gave them a cursory glance, saw a slight girl with brown curls and a smart little suit and hat of expensive simplicity carrying an automobile coat over one arm, and—following her down the aisle a tall youth in country-made clothes and horn-rimmed spectacles carrying in one hand a shabby bag and in the other a roll of paper tied with a stiff blue ribbon bow. Yawning, they returned to their cards and bargains, never dreaming that Youth was with them, Romance had passed them by, and Genius had boarded the stuffy local train.

The girl found a vacant seat and arranged herself, looking anxiously under the coat which she laid across her knees. The young man paused beside her with a conciliatory cough. "M-M-M-M—" he began, "M-M-M-M—" He stopped, took a long breath and began again, "M-M—"

The engine, approaching a grade-crossing, whistled shrilly. "M-May I share your seat?" asked the young man hurriedly. Permission given, he set the bag beneath the seat and began to untie the blue ribbon of his manuscript.

"Woof!" said the pretty girl beside him suddenly. "Br-rup! Wow-Wow!"

Harold Meadows started, glanced at his companion nervously. "D-Did you speak?"

"S-h-h!" begged the girl, "oh, I don't know what to do! I'm in trouble. Of course I know it's dreadful to talk to a stranger, but you looked so—so nice." She leaned closer, whispering, "Is the conductor coming? Look back and see."

"Yes," reported Harold, "what is it? Do you need m-m-m—" he put his hand into his pocket, but she shook her head.

"No, it's only Tweetie. The station master back in Little Bend told me dogs weren't allowed on the train, but what could I do? My car broke down and I had to get back home somehow," she lifted a corner of the coat, "See! If the conductor hears her bark and puts her off the train I shall die—just absolutely die!"

The conductor was very close and Tweetie showed incipient signs of a bark. The situation called for desperate measures—and received them. A hasty transfer of the wriggling ball of white fluff into an inside coat pocket was followed by a frenzied yelping which drew every eye in the car.

"Here, give her this dog biscuit—" the girl whispered, thrusting a box into Harold's hand. Too late! The conductor, scowling officially, had halted by their seat. "What's all this?" he began, then the words fell from his gaping lips. For the young man, holding a dog biscuit in one hand, was barking violently!

"Yip-yip-yip!" said Harold Meadows, determinedly drowning Tweetie's protests. "Br-r-r! Woof, woof, woof!" Clutching his throat, patting his chest, he indicated to the amazed official that he was suffering from a severe bronchial affliction. When Tweetie paused for breath, he bit off a corner of the dog biscuit with a lively pantomime of enjoyment, and then continued vivaciously, "Br-rup! gr-r-r! bow, wow, wow!"

"My Gawd!" remarked the conductor, punching their tickets. "I'd see a doctor if I was you, young feller! You sound to me like you got the rabies." He left the car, still shaking his head. The pretty girl with the brown curls and pink cheeks that owed nothing to any little gold box squeezed Harold's arm ecstatically.

"I think," she whispered, "that you are simply wonderful!"

After that what need of more formal introduction? Tweetie, comforted with a biscuit, slept peacefully beneath the concealing coat while her guardians exchanged confidences. The girl's name, it appeared, was Mary Buckingham, which carried with it no glitter of wealth to Harold's mind. Little Bend, you remember, is fifty miles from Fifth Avenue. He purchased a box of "Crackerjack" for her, and warmed by the admiration in her big blue eyes he told her of his Great Work, his book on "How To Win a Woman," almost forgetting to stutter in his earnestness. The remainder of the journey to two people in the car was thru rainbow tinted mists.

A vestige of rainbow lingered in the girl's eyes as she entered her aunt's gold and mulberry drawing-room an hour later, but the older woman's first words brushed it away. "I got your 'phone message. I must say it's very indiscreet of you to drive about the country all alone," Mrs. Buckingham said in a complaining tone, "hereafter Ronald must go with you. That will be quite proper since you are to be married so soon."

Mary looked down at something she still clutched in her hand—a cardboard box labelled "Crackerjack." Suddenly her eyes filled with tears. "I detest men who



"Woof!" said the pretty girl beside him suddenly. "Br-rup! Wow-wow!" Harold Meadows started and glanced at his companion nervously





Ronald beheld a young man in horn-rimmed spectacles at no very great distance from Mary Buckingham. A blissful expression of content was visible on both their faces . . .

use perfume!" she cried passionately, "I like nice country boys with big brown hands and glasses. And if they stutter a little, so much the better!" Suddenly she whirled and ran out of the room, clutching the cardboard box to her breast. Her aunt shrugged her shoulders and patted back a yawn with manicured fingers.

"Something has happened—it usually does when a girl who isn't absolutely disfigured is allowed to ramble about in a world where even near-sighted young men wear glasses," she murmured, "hereafter Ronald goes with her—"

In Little Bend that night Harold Meadows sat on the edge of his bed and gazed tenderly at a pasteboard box labelled Dog Biscuit. "Some day," he murmured, "some sweet day—"

He had left his Great Work at the publishers. ("This manuscript," the old office manager explained to the President of the firm, "was left by a boy who carried a box of dog biscuit under one arm and seemed in a daze!") In two or three weeks he would hear from it, and then—when he was no longer a tailor's apprentice, but an author—

Once again he visioned the portrait of the beautiful woman in furs and a pearl necklace, and now in addition to the words under it, "the latest picture of Mrs. Harold Meadows," were added two others, "née Buckingham."

The long days passed as days have a habit of doing. In the tailor's shop, old Jerry Meadows found righteous cause for complaint.

"That thar nephew of mine would put ruffles 'round the bottom of pants legs if I didn't watch him every minute!" he grumbled, "an' the other day I heard him sort of barking to himself—'br-rup!' sez he, kind o' dreamy, 'woof! woof!' real sort of tender like! Whatever ails him I

dunno! He's off somers this minute day-dreamin' instead of letting a new breadth in Miz Pepper's skirt!"

And at the same minute a dapper young fellow in clothes that would have delighted the author of What the Well Dressed Man About Town Will Wear was surveying the French touring car hopelessly stalled in rich Long Island mud and complaining bitterly to his companion. "If you hadn't insisted we drive thru Little Bend, Mary, it wouldn't have happened. Now I've got to find some yokel to drag us out—"

"You talk exactly like a husband!" Mary Buckingham said, regarding his frown in a manner far from Sweet Alice's, "remember, you're not one yet! Of course, it is a pity to dim that gorgeous shine! But you may as well run along. I'll wait down by this darling little stream."

Ronald Devore did not return for an hour. When he finally appeared, it was with dusty garments and a pale face. In Little Bend he had run across an old acquaintance, one whom he would have taken several thousand miles detour to avoid. His amiability was not increased by being addressed by a little old man with a tape measure round his neck who stood peering thru the bushes at something down by the brookside. "Sh-h-h!" beckoned the little old man delightedly, "I wouldn't have 'em interrupted for the world. It's the fust time my nephew ever sparked a gal!"

Following the pointing thimble, Ronald beheld a young

man in horn-rimmed spectacles at no great distance from Mary Buckingham. Indeed, a mosquito between them would have been sadly squeezed. A blissful expression of content was plainly visible on both their faces, and as they gazed, the young man's words were wafted to their ears.

"And—Mary, I've writ-

#### GIRL SHY

Fictionized by permission from Pathé, from the story by Sam Taylor, Ted Wilde, Tommy Gray and Tim Whelan. Directed by Fred Newmeyer and Sam Taylor. Starring Harold Lloyd. The cast:

The poor boy.....Harold Lloyd  
The rich girl.....Jobyna Ralston  
The poor man.....Richard Daniels  
The rich man.....Carlton Griffin



ten another chapter for my book. Somehow just lately women seem more wonderful to me. And Love—Love——”

“Yes, Harold?” she prompted breathlessly, “you were saying that love——”

“Love,” he said with a burst of inspiration, “seems as beautiful as the first spring day after a long winter! When my book is accepted, I want to ask you a question, M-M-M-M-ary.”

Involuntarily at the first sign of stuttering, Jerry’s hand had wandered to his whistle. As the shrill sound smote the air, the two looked up, startled, and beheld the faces of their audience. Something in Ronald’s glare brought Mary hastily to her feet.

“I must go now, Harold,” she whispered, “but remember—I’m going to meet you in the park, Friday, and hear what the publishers said about your book. And then—if you want to—you can ask me that question. I’m awfully curious to hear what it is!”

It was Saturday morning and Jerry Meadows’ Tailor Shop was filled with the usual medley of garments waiting to have the gravy of last Sunday’s chicken dinner removed in time for this Sunday’s sermon. But neither the proprietor nor his apprentice seemed in the mood for tailoring. Old Jerry, as he sponged and pressed, cast furtive glances of sympathy in his nephew’s direction, a sympathy which life had not taught him to put into words. What had happened in the city he did not know. But he did know that Harold had gone away whistling and had come back with stricken eyes. Half a dozen times this morning he had taken something out of his pocket, looked at it despairingly and put it back.

Now he was kissing it—and now—gosh all fish-hooks, if he wasn’t throwing it into the waste basket!

Old Jerry stole circuitously about and peered into the basket. At the bottom lay a crumpled paste-board box labelled Dog Biscuit.

“I reckon,” he suggested craftily, “that maybe the book fellers didn’t want that thar piece of yours?”

Harold laughed hollowly. “Oh, that! No, they—they laughed at it. Said I’d get the usual rejection slip in this morning’s mail. I didn’t really think it was much good anyhow——”

Harold lifted the bride lochinvarly over his shoulder and ran from the house. “I think you are wonderful,” she cried, “you always seem to be right there when I need you”

Gone was the Russian wolfhound, faded the Persian carpet—broken to bits the statue of Our Famous Citizen. Mr. Harold Meadows, the Author, before the Opery House! But worse than all that—far, far worse—lost was the portrait of the pretty girl in furs and pearls, Mrs. Harold Meadows, née Buckingham! He thought of Mary’s desolate little face in the park when he had tried, clumsily enough, to make her believe that he had only been flirting with her. But what else could he have done? He couldn’t have asked a beautiful girl like her to marry a tailor’s apprentice, could he?

“C-C-C-C-certainly not!” he cried aloud as the postman’s whistle freed his tongue. Yes, there was the envelope with the publisher’s address across the corner. He tore it to pieces, tossed the morning’s paper to the counter and returned to his iron. As he pressed the hot surface to and fro over the ample waist of Miss Lydia Trout’s Sunday-go-to-meeting alpaca, he was busy framing his own obituary.

“A Sad Occurrence. All Little Bend mourns today over Favorite Son. One of the most promising young men of the town, Mr. Harold Meadows, was today found dead——”

There was a morbid pleasure choosing his own fashion of demise—drowning, perhaps. But no, the brook wasn’t deep enough. Poison? But he never could bear even to take castor oil. He might hang himself, of course, but hanging was such an uncomfortable way to die——

A scream roused him from his mortuary reflections. By the counter stood Sarah Ann Scott, the hotel waitress, the morning’s paper clutched in shaking hands. “He cant do it!” she screamed as old Jerry and Harold rushed to her side, “he cant marry

(Continued on page 80)







White

## In Xanadu

This pretty thing is Grethe Ruzt Nissen, who doesn't look like a real person at all, but a gossamer fairy, who flits thru the exquisite pantomime, "A Kiss In Xanadu," like a butterfly on a summer breeze. This charming fantasy, with music by Deems Taylor, is interpolated in the Kauffman Connelly satire, "Beggar On Horseback," the most unique and original show in New York

(Thirty-two)



# Sweet Sixteen

(Or Thereabouts)



Freulich

MARY  
PHILBIN



Morrall

MARTHA BRYAN ALLAN

Above is the only very young person the Theatre Guild ever signed under contract. She played this season in "Magnolia" and "Gipsy Jim." And for the Theatre Guild she played in "The Devil's Disciple," and "He Who Gets Slapped"

Mary Philbin is considered by a great many people the most promising of all the younger screen set. Universal has her under contract



Richee

MARY ASTOR

Mary Astor is a Famous Player and the prettiest young thing we have ever seen, without a single exception. Mary Beth Milford left the "Music Box Revue" flat to play with George O'Hara in F. B. O's "Fighting Blood" series. Every one of these successful youngsters is still in her teens



Victor Georg

MARY  
BETH  
MILFORD





Beatrice Lillie, one of the bright triumvirate of stars in Charlot's English Revue—in her "Britannia" number

# Fannie and Her English Rival

By  
BEATRICE WILSON

*At the first meeting of these two, who should have been hated rivals, they sat and eyed each other in frank and mutual admiration; swapped notes about their children, and their husbands, and their talents, and grew confidential over the tea cups*

previous, and I had found it extremely difficult to curtail my curiosity concerning the famous American comedienne's home and family life, to say nothing of being present with Beatrice Lillie, Fannie's English rival who has taken New York by storm with her clowning in Charlot's Revue.

Fannie lives in a beautiful house—a whole one which belongs to her on the upper West Side. The place is furnished in excellent taste, and Sherlock Holmes himself would have been hard put to it to discover the resemblance between the Ziegfeld comedy star and the attractive, smart young woman seated at the tea table before us.

This was the first real meeting of the two women, and they sat and looked at each other with frank and mutual admiration.

"I don't see how you do it," said Fannie to Beatrice. "I went to the midnight show last night because I got tired of listening to people giving rotten imitations of you in that Britannia number. I never saw such a sensation in my whole life as you were last night. Didn't you get excited when you stopped the show? I bet you were nervous when they made you make that speech. You looked like a ghost!" she added with her famous grin.

"I didn't know what it was all about," said Miss Lillie. "I thought they were spoofing when they came to get me, and I wouldn't listen to them. Finally Jack Buchanan had to drag me out, and when I found out that I had to say something, I nearly fainted."

"You see," she continued with a twisted sort of smile. "All my life I had been waiting for that moment. I always felt that I would know I was a success when the

"I DON'T know what's the matter with me," said Fannie. "I feel terrible! I woke up this morning with a vertigo! And I——"

"With a what?" interrupted Beatrice Lillie.

"With a vertigo," insisted Fannie. "You know, I got out of bed and fell on my nose. One of those things. My new nose, too; can you beat it?"

"Something you ate, no doubt," murmured Britannia politely.

"Maybe," assented Miss Brice thoughtfully. "I wonder if it could have been that rarebit I had last night before I went to bed?"

She called to the butler to serve tea. We had been invited to partake of the cup that cheers some days

White



audience demanded a speech. I've memorized some lovely ones just to have ready when the time came, and night after night I've put myself to sleep with the speech I would make. Last night, my knees were knocking when I walked on, and the reason I looked like a ghost was because I was trying so hard to remember that speech. When I got out there I said, 'Ladies and gentlemen, thanks very much,' and ran off! You remember, dont you? When I got back stage I cried, I was so mad at myself."

"Cream or lemon?" asked the hostess. "One or two? Here's some nice lee-dle senwiches, and oh, lookie—the cute little cakies! Wont you have some?"

"No, thanks," said B. L. "Never eat at tea time. Two reasons. One is, spoils my figger. The other dont count."

Just then the sound of childish voices floated down the stairway. Fannie's eyes brightened. Her face beamed. She turned to us with an air of presenting to each one a present of a million dollars.

"Here are my children," she said, and called to them to come into the drawing-room.

A little girl of four entered the room. She had on a pink silk dress. She looked like her mother except for the eyes, which were the most fascinating shape, slanting into a wicked droop over the blue pupils.

"This is Frances," said the proud parent. "Tell me, darling, where is your petticoat?"

"Nurse said I haven't got any more," replied Frances, the frank one. "All my petticoats are in the wash."

"My goodness, darling. Do you want people to think we are *that* poor? Of course you've got more petticoats. Did you go to school today?"

"Ye—s, mother."

"What did you do at school?"

"N o — t h i n g, mother."

"Nothing! Now, how can you go to school and do nothing? Here's Bill. This is my young son, ladies. Bill, what's the matter with your pants? Why do they hang down below your knees like that? Let me see. Bill, tell mother, did you go to school today?"

"Ye—th, Muvver."

"What did you do in school, today, darling?"

"No—thin', muvver."

"Bright children, aren't they? Did you ever see such intelligence in two such young children?" demanded Fannie in exasperated tones.

"But I cant understand it," interrupted Miss Lillie. "Now, my boy is three and a half years old, and he doesn't talk as well as yours."

Miss Lillie in private life is a demure little woman, known to her personal friends as the Honorable Mrs. Robert Peel. From then on the conversation resembled a close and united meeting of The Mothers of the Only Children on Earth Club. They discussed the important matters of feeding, teething, pro-and-con-Montessori method of education, early and wonderful evidences of talent, walking, talking, dressing, etc.

In the midst of lamenting the inability to find shirts with buttons attached short enough to keep trousers properly adjusted, Fannie Brice's husband walked in. I had never seen the famous "Nicky" Arnstein. The children problem was suspended in mid air. Fannie introduced him with just pride. He is a fine figure of a man, a man with a "presence," to use the good old-fashioned phrase. Tall, handsome, dignified, and with as much magnetism as any man I had ever laid eyes on.

As we, Miss Lillie and I, stepped into our taxi, her first words were:

"Isn't he gorgeous?" and I agreed that he certainly was a fascinating male creature.

Fannie Brice, the best box-office bet of the "Ziegfeld Follies," in her burlesque of the current Russian craze. We wish we could reproduce Fannie's bright red cheeks in color — or show the newly perfect nose in profile



Fannie at home is an entirely different person from the comedy star that we all know. She is the usual proud, over-anxious and indulgent mother that most of us also know, first or second hand. The children are Bill and Frances

White



# Impressions

Ten Personalities Show Their Colors to LOUISE FAZENDA

MAY BUSCH.

Du Barry, reading the *Dial*.  
An electric sign on a lonely house.  
A jackdaw beating against its cage.  
Grieg's "Nocturne," played in the Monte Carlo Casino.

MARY ALDEN.

Madre Dolorosa.  
Sand thru white fingers.  
The haze of distant hills.  
Tear-drenched white flowers.

GERTRUDE ASTOR.

A yellow calla-lily.  
Black chiffon over marble.  
A slender golden chain.

MARY PHILBIN.

Little girls, taking their first communion.  
Young fern.  
White embroidery.  
An unlighted taper.

HOPE HAMPTON.

Foam on a green wave.  
Americans at Deauville.  
Boue Sœurs lingerie.  
A drawing-room  
with Louis XV  
furniture.  
A large diamond  
in a window.

RAMON NOVARRO.

A Stradivarius.  
A young Jesuit with a rosary of opals.  
A trembling night in the tropics.  
Charles d'Orléans.  
Laurence Hope's "Indian Love Lyrics."

CONRAD NAGEL.

Silver armor.  
Edelweiss on a snowy cliff.  
A tenor singing "Adeste Fideles."

ALICÉ TERRY.

A mauve flower with crimson veins.  
A nun's face in a silver mirror.  
A pale flame in a white chalice.  
A grey gull's wing.

NITA NALDI.

A yellow-eyed black panther.  
Scarlet cactus blossoms.  
The moon on oily water.  
Semiramis.  
Rider Haggard's "She."

PAULINE GARON.

An enameled French powder-box.  
Débutantes.

A little tree with shimmering yellow leaves.

A small bell with a deep chime.  
Acacias.

L o u i s e  
Fazenda, altho  
she has made  
her reputation  
clowning for  
the screen, is  
often called  
"Hollywood's  
Highbrow."  
Be that as it  
may, there is  
no one who  
s a y s t e n  
words to her,  
or listens to  
that many  
from her, who  
does not bear  
witness to an  
extraordinary  
mentality



The impres-  
sions above  
may seem  
lighter than  
air, that is one  
of their  
 charms, but  
they are really  
profound tho  
brief charac-  
terizations, as  
complete to  
anyone with  
an ounce of  
imagination as  
a full-sized  
novel. This is  
Miss Fazenda's  
latest portrait,  
a hint of her  
more serious  
side

W. F. Seely

(Thirty-six)





© Keystone View

## A Grecian Trio

We might better have called it The Grecian Trio, since that is how they are known on the Pacific Coast. These three American girls have specialized in old Greek dances, with all their classic and beautiful symbolism and their haunting rhythm. Once in a while they have been known to jazz an ancient Greek cadence and the result is an overwhelming popularity. San Francisco is their playground. They have conquered the West. Let them turn their talents East





Well back from a winding boulevard that affords gorgeous vistas of Californian hills and valleys rests the magnificent estancia of Thomas H. Ince. Above is a view of the front elevation. It is old Spanish in type thruout house and grounds. Naturally the walls are of rough plaster and the roof of tiles



Below is the dining-room, a room of charm for the connoisseur as well as comfort and beauty for the owner. Here a small boy may stuff himself with food in unhampered ease and the esthete may fill his soul with satisfaction



Above is an archway at the front of the main building. It is of rough plaster and stone. "The ranch," as the family affectionately call it, is new but most skilfully aged to a gratifying mellowness



Above is the pigeon tower at some distance from the main residence. It, too, is in early California character. Altho the place is only a few months old, it has already as much atmosphere as an old Spanish Mission





Hollywood

Homes—No. XX

"Dias Dorados,"  
the picturesque  
and romantic  
dwelling of  
Thomas H. Ince,  
located in  
Benedict Canyon,  
Beverly Hills



Above is the rear  
of "the smithy,"  
with one of the  
many small and  
delightful pools  
in the foreground  
with which the  
estate abounds.  
Even the out-  
buildings are  
kept true to type  
and are as per-  
fect in their  
small way as the  
big house. Left  
is the whole  
family. Left to  
right they are:  
Thomas Jr., Mr.  
Ince, Mrs. Ince,  
above, William,  
and right,  
Richard





Above is a corner of the patio with its flooring of beautifully shaded and blended flagstones, many of which were found in Mexico, which rich country also furnished various tiles, mirrors, pottery, wrought iron and so forth

The Ince home has thirty-five rooms and eleven bathrooms and still is not a pretentious establishment. It is at once an architect's dream and a man's home. Its atmosphere is pure romance and it is declared by architectural authorities to be California's most beautiful habitation. It has every modern and luxurious comfort and every charm that commonly attaches to age



Below, a view of the main hall thru the living-room. Here, too, the early California character is apparent in the softly tinted plaster walls and omnipresent arches



Above is the main stairs, with its interesting inlay of Mexican tiles and its rare old hand-carved railing. The manifold charms of this place fairly beggar description, but CLASSIC is proud to include so fine an example in its Home series



# Adolphe Menjou Talks About Women

Read It and Weep!

By FAITH SERVICE

THE "villyun" of "A Woman of Paris" himself!

He enters our suite armed with two cartons of Pall Malls, a swagger overcoat, horn-rimmed glasses—and a sense of humor. The only thing he didn't have with him was the saxophone, but one can't expect everything.

After he had got thru telling us what a genius Chaplin is and how delightful to work with and how no actor is greater than his director and how Chaplin is super-sensitive and won't direct when anyone is watching, not even Mary and Doug, and how he examines even his extras thru a door so as not to hurt their feelings if he doesn't engage them, we settled down to some steady talking—about women.

We knew that after you had all seen him in "A

Woman of Paris" and also in "The Marriage Circle," you would want to know what he thinks about women, the kind of woman he likes, how he treats 'em, what kind of a man he thinks women like best and that sort of thing. He began by saying:

"There is no such thing as love in a cottage!"

(As he came into the room, we knew that some of the good old hokum was going to fall from us in the course of the evening.)

"Between the ages of seventeen and twenty," Mr. Menjou continued, still referring to the well-known "love in a cottage," "maybe—but after that, after twenty, you take any woman, even a woman in a small town who has done a little reading and thinking, and have her, for the



Waxman

"A woman," says the gentleman above, "must first of all be beautifully and thoroly educated. She must speak one or two languages beside her own. She must be musical. She must be a charming hostess. She must dress exquisitely, wear gowns subtly, and jewels, just a few. Jewels give women queenliness, poise. Foolishness—but feminine. And then, too, she must be maternal. She must want children. For without the maternal instinct no woman can be thoroly feminine. Am I asking too much?"

sake of argument, fall in love with the village blacksmith's son. Poor, but worthy. All right. There she is. The little home is all bought and paid for—up to the first instalment. The furniture, ditto. And a long life of dishwashing and child-bearing stretches soapily ahead of her. Then—let some man of the world, wealthy, cultured, bearing an aroma of other lands and other joys breeze into town in a fancy limousine. Watch your little small-town woman—she will wipe the son of the village blacksmith off the sentimental slate in the twinkling of an eye. *She knows.* Women—*cat-women.* They all are that. Are now and always have been. Lapping up the cream in preference to the skim-milk. Luxury-loving. Parasitical... if they are essentially feminine."

"But romance," we interpolated feebly, "is it dead?"

"It never lived," said the iconoclast, "when contrasted with materialism. It doesn't live *now*, certainly, after the age of twenty. You may find some few women living in prairie towns on the edge of the desert who have never had any scope, any vision, but any woman of the world who knows anything at all will gravitate naturally to the man who can give her cars and jewels and ease of mind and body.

"Women are like that. Pride. They are more dependent on the creature things than men are. They haven't the energy of men. That is because they haven't any *real* desire to have that energy. You look at the world today

(Continued on page 76)





Richee

## Rod La Rocque

CLASSIC'S Gallery of Handsome Men, No. III

This is the intrepid young man who breaks all ten of the now celebrated ten commandments nightly. Oh, on the screen; on the screen of course, in Cecil De Mille's "The Ten Commandments." He may also be seen with Gloria Swanson (a perfect pair of screen lovers, by the way) in "A Society Scandal." He has just finished "Triumph" and started work on "Code of the Sea." Busy young man, *n'est-ce pas?*





Below: Walter Huston as Mr. Pitt, in the Zona Gale American drama of the same name

White

Below: James K. Hackett as Macbeth during his limited engagement with Equity Players



Murray

## The Photographer Takes the Stage

White



White



Top of the page: A scene from the third act of "Nancy Ann." Left to right, the players are: Ada C. Neville, Wane R. Burke, Francine Larimore, the heroine, Tom Nesbitt, Edith Shayne and Louise Randolph

(Forty-three)



Oval in center: Emily Stevens in the Theatre Guild's interesting play, "Fata Morgana." Left: Eleanor Painter lends her charming voice and magnetic personality to "The Chiffon Girl"





White

## Classic's Monthly Department of the New York Stage

Above: One of the season's most interesting and original plays, "The Outsider," with Lionel Atwill as the so-called quack physician. Left to right: John Blair, Kenneth Hunter, Pat Somerset, T. Wigney Percyval, Lionel Atwill, Katherine Cornell, Fernanda Eliscu and Whitford Kane



Left: Pantallette days from Madge Kennedy's popular musical comedy drama, "Poppy." These modest demoiselles are: (left to right) Victoria White, Hilda Burte, Violet Vale and Lucretia Craig. As usual in New York, the musical comedies are the ones that outlast all the rest





H. A. Atwell

At the bottom of the page is one of the numbers in the Ruth St. Dennis ballet which recently delighted New York. In the oval below is Ina Claire who is starring in "Grounds for Divorce," a play by the author of "Fata Morgana," a Hungarian named Ernest Vajda

Raynor



Muray

Above is Julia Sanderson, whose hardy perennial charms have been added to the cast of "Moonlight," thereby promising that musical trifle an endless run



Above is Selena Royle as the dusky Paula in a play of modern Spain called "Rust." Every once in a while the cast decides to leave the play flat, but something always saves it in time

White







White

## The Play of the Month

By KENNETH MACGOWAN

**T**HINK back fifteen years and try to imagine Charles Frohman presenting a play with a freight clerk for a hero. Not only a low, middle-class fellow who rides to work on a street car, wears ready-made clothes and wouldn't know what to do with a cup of tea; but also a liar, a braggart and a general incompetent. More than that, you must imagine this *déclassé* individual to be a hero of comedy, and an American comedy at that.

Frohman did produce a play about clerks once. But it was hallowed by English birth, and the hero was an honest, devoted creature with fine ambitions. In England this "Chains" was a tragedy, and, tho Frohman had Porter Emerson Browne put a happy ending on it for Broadway consumption, it never was a very hilarious tale.

"The Show Off" is the play of the month which Frohman would never, never, never have

produced. Even some of our present day managers were very chary of it. Somebody looked at it for the Shuberts when it was in Atlantic City, and told them not to put a cent into it, for it was sure to be a flop. So the original producers had to go on alone hunting for a New York theater that would risk giving asylum to their hopeless little wretch. Incidentally, these producers were the firm of Stewart & French, that brought themselves and George Kelly out of vaudeville a year before the author of "The Torch Bearers" had written "The Show Off."

Whatever faults Kelly's new play may have, it is a very remarkable demonstration of how far our native theater has progressed. If "The Show Off" were a product of Prague or Budapest, we should long ago have been assailed by the more learned critics with many an  
(Continued on page 86)



Mr. Macgowan selects "The Show Off" for discussion this month as the best of the numerous typically American comedies

Above: Helen Lowell, Juliette Crosby and Louis John Bartels in the last act. Left: The Show Off himself



# The Picture of the Month

By LAURENCE REID

AIMING his bow straight up to the blue sky of idealism, Douglas Fairbanks has accomplished in "The Thief of Bagdad" one of the finest works in the history of art. He gives us a gorgeous, glamorous fantasy—and as we look back upon it we cannot see how the future can improve on this illustrious example. It is sheer romance which is interlaced with spectacular trappings as gloriously colorful as the heart can desire. Its opulence of background, its imagery, its colossal mountings—and the gossamer quality of its story make it a picture of incomparable beauty—a work which stands unique in the annals of the silversheet.

Fairbanks departs from his former well-established rôle, completely—and it took courage to conceive and execute such an idea. By reason of his position as an independent artist he was able to accomplish this tapestry—and by lavishing time and money upon it, we have the most expensively produced picture to date. He has achieved completely just what he set out to do. Ever since he started producing on a colossal scale, he has continually fulfilled old promises and made new ones. All the time he has been pointing to something bigger and better—and "The Thief of Bagdad" is his art triumph. He scoffs at traditions and conventions. It is time the public was guided to loftier ideas—and he guides them—and by guiding them he stakes everything on its intelligence to appreciate this fantasy.

It is a story-book picture like "Robin Hood"—but it is

*Mr. Reid has positively lyric praise for "The Thief of Bagdad," which he discusses as the picture of this month.*



C. S. Warrington

Douglas Fairbanks as the thief of the Bagdad bazaars, who was able to steal everything but happiness

so different in the nature of its subject and the manner of its treatment—that it is set aside, so that one can make no comparisons with anything ever projected past or present.

This finely spun fantasy is touched with allegory and emblazoned thru it is the expression: Happiness Must Be Earned. This is the keynote of the picture. It establishes a sound Oriental philosophy. So the

gay, reckless, charming Thief finds humility when he gazes upon the princess—and to win her heart he must earn his happiness.

Will you take exception to his regeneration? Would you have him incorrigible—like Robin Hood—to the end? Fairbanks is the playboy of the screen—and some cannot reconcile themselves to the idea that he can be serious. Yet here he is dealing with a fantastic subject—which may be called a dream of enchantment. And by taking himself seriously he makes the picture a serious work of art.

If you can imagine a rich compilation of Maxfield Parrish drawings—these inviting the spectator on a fanciful cruise—you will have some conception

of its quality and appeal. Its sets are immense—yet are marked by utter simplicity and freedom of detail. Here is art direction of the highest. Look upon this bizarre Bagdad, this clean, but resplendent Bagdad, this gorgeously mounted Bagdad—with its towers, minarets, its nooks and crannies—and you will gain the impression of an ancient city suspended from the clouds. These

(Continued on page 92)



# The Celluloid Critic

A COMFORTING picture—one sending forth a warmth of humanity and a spiritual glow is "The Enchanted Cottage" (First National). Marked by utter simplicity, it tells a straightforward little story of two unfortunates who find a sympathetic bond in each other. It might be defined as a perfect romance—for it capitalizes the appeal of the heart with such fine humanization. There is no saccharine sentiment to smother the tale. It exposes with fine sensitiveness a surging song of love illumined with the delicate illusion that ugliness may be transformed into beauty when the lovers are transported. This crippled boy of the trenches meets his mate in an ugly drudge—and the spell of romance is cast over them. They see beyond the gross, material things—they see charm and beauty in each other where the realists only find drabness.

To translate such a story called for sympathetic treatment. And John Robertson transports us and sends us away with a kind thought. He has been sensitive to the beautiful idea—and projects his figures so as to make them extract humanities. He takes us to a snug, little English way-side cottage—and weaves us an enchanting picture. It is simple—but it throbs with emotion.

And Richard Barthelmess also demonstrates a fine sensitiveness in grasping the demands of his rôle. His study registers with cameo clearness—and to us he reaches the zenith of his art. May McAvoy gives a memorable performance as the ugly duckling—who is transformed into a radiant creature thru the eyes of the boy. We see her occasionally thru his eyes. And the logic is so convincing when the spell of illusion is lost. These players record faithful characterizations and demonstrate their sincerity. A quiet, effective story this—one which will light up your heart. It is all very fine.

HAROLD LLOYD'S latest entry, "Girl Shy" (Pathé), is a rollicking affair after it gets into stride. It flashes the most exciting climax—and the fastest for that matter—that has ever bounded forth

from the screen, and this goes for the unadulterated action compressed into the dizzy serials—and the tense sequences that Griffith always introduces to keep an audience thrilled. Harold calls upon his reserves (his organization forces) and they supply him with a fine assortment of new gags and incident. Trust Lloyd to offer invention and ingenuity in his compositions. There is a touch of "Grandma's Boy" here in the pathos, but the comedian cannot extract sympathy like Chaplin because he is not endowed with such facial shadings, nor can he assume Charlie's hurt dog expression of the eyes.

The idea itself is not so new, but it has been given fresh treatment. There is an indication that the dream situation will be utilized as he falls asleep while writing his book on romantic conquests—but it never develops. When

the poor tailor's apprentice receives the cold shoulder from the publisher, there is a sympathetic rich girl ready to encourage him. Then the publisher sees the light. He will publish the book under a comedy title. Harold gets a check, tears it up, thinking it a rejection slip, picks it up and starts a mad race to

reach the girl in time to prevent her marrying a wealthy scalawag. And what a race!

We've seen comedians execute the stunts before—but not with the abandon and invention of Lloyd. Trolley cars, trolley poles, flivvers, good cars, dumping carts, motor-cycles, truck horses—these and other properties are utilized—with no thought of injury, death or possibly the law on Harold's part in his race against time. Here is a brand-new assortment of thrills; here is a rich volume of laughs. He gets there with just a second to spare. A high-speed picture this—after it picks up momentum, more exciting than "Safety Last" and nearly as funny as "Why Worry?" One of the breeziest and brightest comedies of the season, neatly produced, neatly captioned—with Lloyd setting the pace for his rivals—as usual. By the way, his new leading disciple of romance, Jobyna Ralston, is a wistful, wide-eyed girl who has poise and charm—and a sly bit of humor.



Above: Norma Talmadge in "Secrets." Left: Richard Barthelmess and May McAvoy in "The Enchanted Cottage"



Right: Laurette Taylor in "Happiness." Below: Conway Tearle and Corinne Griffith in "Lilies of the Field"





**J**ACKIE COOGAN is going in for varied characterizations. Having played a prince who was burdened with too many riches, he makes an "about face" and frolics in "A Boy of Flanders" (Metro) as a vagabond starving to death for lack of them. This inimitable youngster has a quaint little study here—which lingered in the mind for its sympathetic figure as well as for its pictorial appeal. One's attention is arrested by the background, a picturesque corner of Flanders—and against it is enacted a tender tale of a fun-loving kid whose spirit is never broken despite the isolation and torment of soul he suffers as an outcast.

It is not so pretentious as "Long Live the King!"—but it is much more interesting because of its intimate by-play. There is a quality about it which suggests the Mary Pickford scheme of things. It has that wistfulness and charm. And it is more suggestive of that child world in which all youngsters live, than any picture that ever projected Jackie. The comedy is rich and spontaneous—and when a heart touch intrudes—which it does ever so often, it gives the story a mellow fragrance in perfect harmony with its quaint background.

The little actor employs his mobile expressions so that they play upon all the emotions of the sensitive spectator. One unconsciously becomes sensitive to the youngster's art and personality. A picture that exudes a charming atmosphere—a picture which permits the star to frolic in the natural childish desire for fun. And Jackie has a great time of it. Other youngsters are present to make him forget himself—not forgetting Teddy, the Mack Sennett dog. It is when Director Schertzing orders him to use gestures far in advance of his years that the picture and the star slip out of character. These errors are insignificant. Jackie's personality is so appealing that you will forget them.

**R**OBERT SERVICE'S poem, "The Shooting of Dan M'Grew" (Metro), known far and wide as primitive melodrama put to rhyme, shoots wide of the mark as a picture. We assume that the producers wanted to place the monologist's favorite thru a process

of refinement—thus satisfying the censors and treating themselves to the belief that there has been too much Yukon primitiveness exposed on the screen. If you know the poem, you will rub your eyes in this version of it. In departing from an ancient formula, they have resorted to one almost as—ancient. They have tried to make the lady known as Lou a respectable creature—who fights to retain her honor at all costs. But she is artificial—and she doesn't convince us that she doesn't know the way of all flesh. She has a husband and a child—the former the ragtime kid. The scene is not of Alaska—it is of a

warmer clime. And Dan M'Grew, made over into a theatrical manager—and totally unlike the grizzled oldtimer who sat back of the bar, takes her away and puts her name in electric lights on Broadway. Enters villainy which culminates when Dan is shot in the Klondyke and the lady known as Lou returns to her husband.

None of the spirit of the original, but merely an uninspired story capitalizing a famous title and a group of vivid characters. It dishes up melodrama in large and generous portions—and we will admit the director has been prodigal enough with his settings and atmosphere. The sponsors have not given Barbara La Marr (in the rôle of Lou) much opportunity to appear natural—and while Lew Cody's villainy is polished and fits his characterization, the real M'Grew would necessitate a type like Louis Wolheim. Percy Marmont's sympathetic grasp is extended to the rôle of the husband.

**R**OMANCE in retrospection blooms forth in Norma

Talmadge's latest film excursion, "Secrets" (First National). This picture using the model of "Milestones" brings forth in generous slices of sentiment the salient chapters of a woman's life from early girlhood to old age. As the elderly lady reads her diary while awaiting the crisis in the illness of her husband, she falls asleep—and dreams—and four distinct episodes of her life are visualized.

The rôle permits Miss Talmadge considerable range,  
(Continued on page 88)



Above: Lew Cody and fellow players in "The Shooting of Dan M'Grew"



Above: Lois Wilson in "Icebound." Center: Lew Cody and Claire Windsor in "Nellie, the Beautiful Cloak Model"



Cullen Landis and Ernest Torrence in "The Fighting Coward"





Abbé

## The Bride We Couldn't Resist

It is practically impossible for an editor to get out a June magazine without filling it with June brides. It seems to be the thing to do, but we resisted them all successfully until the lovely Gladys Cooper came to us from London. She is Britain's most popular actress and is at present playing in "Diplomacy." The bridal gown by Molyneux is ivory charmeuse, and its Persian head-dress is its creator's latest idea for brides



# Flashes from the Eastern Stars

Of the Stage, On the Screen

Caught by the Editor

**"THE MIRACLE"** is to have a new Madonna, no less a personage than **Mary Garden**. It will not be her first silent rôle, since Mary has taken a flier or two in the movies. She will alternate with **Lady Diana Manners**, for it is rumored that **Maria Carmi** will not renew her contract which expired early in May. In Lent people went to see "The Miracle" as they would go to church. \* \* \*

**Warren A. Newcombe**, Art Designer for **D. W. Griffith's "America,"** has been engaged by Mr. Griffith as an Art Director for the ensuing year. Mr. Newcombe has produced two of his own pictures, "Sea of Dreams," and "City of Enchantment," notable for their paintings. Griffith has accepted an invitation from an Italian syndicate of bankers to go to Rome for the purpose of conferring on the production of a series of pictures to be made there. No definite plans have been made regarding the nature of the story, but the syndicate wishes something after the manner of "America," which has proved one of Griffith's greatest popular successes. \* \* \*

**Mr. Henry Hadley**, the distinguished American conductor-composer, has been invited to conduct the Concert Gebow Orchestra in Amsterdam. He will then appear in Queen's Hall, London, to conduct his own choral work, "Resurgam," for the first time in England, with the London Choral Society and the London Symphony Orchestra. He will also appear as Composer-conductor in Stockholm. Mr. Hadley is the first American-born conductor-composer to have had the honor of being invited to conduct in European capitals. \* \* \*

**Richard Dix** and **Bebe Daniels** are playing the leading rôles in "Unguarded Women," with **Alan Crosland** directing. The screen play was adapted by **James A. Creelman** from the *Saturday Evening Post* story, "Face," by **Lucy Stone Terrill**. **Mary Astor** will have one of the principal rôles. \* \* \* **Ian MacLaren**, now playing the Archbishop in the Theatre



Above: Marion Davies being decorated by Colonel Graham on the occasion of her being made an honorary Colonel of the Twenty-sixth U. S. Infantry. Below: David Belasco who will "shut up shop" as a protest against the Actors' Equity Association's dealings with producing managers

© Keystone View

Apeda



Above: Odette Myrtil of the "Vogues." Below: Dick Barthelmess visits Tommy Meighan at his studio







Guild production of "Saint Joan," has been selected to play the rôle of the Duke of Winter-set in "Monsieur Beaucaire." \* \* \* **Arthur Hammerstein** has engaged **William Kent**, the comedian, now in "Battling Buttler," for the comedy lead in his new operetta, "Rose-Marie." \* \* \* "The Rejected Woman" is the title which has been chosen by Distinctive Pictures Corporation for the John Lynch story which was filmed under the working name of "Blood and Gold." It stars **Alma Rubens** and **Conrad Nagel**. **Wyndham Standing** is also featured, as well as **Leonora Hughes**, the dancer. In addition to the elaborate sets designed by **Clark Robinson**, **Albert Parker**, who directed "The Rejected Woman," made use of such noted institutions as the Ambassador Hotel and Sherry's restaurant in New York, as well as the French line steamship Paris. \* \* \* **Joseph Kilgour**, usually cast for the part of a particularly immoral old gentleman, has realized a life-time ambition. He was selected by **Marion Davies** to portray a man who never even told a lie. Joe is, in fact, the George Washington of Marion's latest picture, "Janice Meredith," and it has been said, but remains to be proved, that he rides a white charger. **W. C. Fields**, super-comedian of "Poppy," will make his screen début in this picture. \* \* \* **Gallagher and Shean** will appear in a comedy one of these days. **Aaron Hoffman** is reported to be at work on the script. \* \* \*

© Keystone View



Hartsook

Above: **Elinor Fair** who is to have the beautiful dual rôle of the Irish woman in the screening of **Kingsley's "Water Babies."** Below: **Drusus von Amalienruh**, **Valentino's** new German shepherd dog



Top of the page: **Mme. Jeritza**, **Farrar's** successful rival, after her farewell **Metro-politan** performance. Above: **Mrs. Thomas Whiffen** and **Constance Binney** with a half century between their ages celebrate together "Celebrity Doll Day"



**Richard Le Gallienne**, the poet, saw his daughter act last month for the first time in several years. **Miss Le Gallienne** plays the title rôle in "The Swan." \* \* \* **James Reynolds**, designer of theatrical costumes, has sailed for Paris to begin work on the new "Greenwich Village Follies." \* \* \* **Thru** various publicity channels **Ann Pennington** broadcasts the glad tidings that she is not married to **Brooks Johns** her partner; despite the fact that they have little tiffs occasionally. She says he is a peach, but that doesn't make him her husband. They are appearing in **Gloria Swanson's** picture, "Manhandled." **Gloria** celebrated her birthday last month by a supper-dance at the **Ritz-Carlton**. For "Manhandled" she spent several strenuous days in preparation for the successful delineation of a New York shop girl. She worked a day in one of New York's largest department stores to get a line on how



they think and act. That is, she worked almost a day before the other girls in the store recognized her despite the blonde wig and dark glasses she wore for a disguise. When Miss Swanson was recognized, there was no further work in that part of the establishment—the notion counter. The management had to rescue her from the crowds. After her experience in the department store, Miss Swanson ate several meals in a Bronx boarding-house, and to cap the climax of her preliminary work she picked the rush hour to take her first subway ride in New York. She pushed along in the crowd in Times Square, followed the green line, and did everything that commuters do twice a day. **Tom Moore** heads the supporting cast, having the rôle of John Hogan, taxicab driver and garage mechanic. \* \* \* **Beatrice Lillie** and **Gertrude Lawrence**, of "Charlot's Revue," have taken tests which may land them in the motion-pictures. We hope so. \* \* \* **Ernest Torrence** has been

learning to juggle since his arrival in New York City. He has to do some of this in "The

Mountebank," the Her-

bert Brenon production for Paramount now be-

ing made at the Long

Island Studio. **Anna**

**Q. Nilsson** plays op-

posite this popular

star. \* \* \* **Mrs.**

**Thomas Whiffen**,

seventy-eight years

old, of the cast of

"The Goose Hangs

High," gave a goose

dinner on the stage

last month after the

matinée performance.

Members of the com-

pany and newspaper

writers' were her guests.

\* \* \* **Paul Sloane**, who

is writing the scenario for

**Thomas Meighan's** next picture,

"Whispering Men," has gone to

Indianapolis to confer with

**Booth Tarkington**, his author.

**George Ade** is writing the titles

for his current picture, "The

Confidence Man." **Warden**

**Lewis E. Lawes** of Sing Sing,

who probably knows more con-

fidence men than any other per-

son in the United States,

recently visited Tommy at the

studio and gave him pointers

on the making of this picture.

Major Lawes and Mr. Meighan

are old friends. \* \* \*

**Edgar Selwyn** has engaged

**Mary Young** to play the leading

feminine rôle in "Dancing

Mothers," his new play written

in collaboration with **Edmund**

**Goulding**, which has nothing to

do with dancing mothers. **John**

**Halliday** and **John Craig** have

the two important masculine

rôles. **Mary Young** is **Mrs.**

**John Craig**. \* \* \* **Will H.**

(Continued on page 94)

Richard  
Burke



© Keystone View

Above: **Marie Dressler** off for Europe for a few months' rest. Below: The young **Mr. Reginald Venable, Jr.**, whose picture is in **CLASSIC** because he is the son of that charming actress, **Fay Bainter**

Kessler



Top of the page: **Edith Allen**, late of "Scaramouche," and now to be seen in "Virtuous Liars." Above: **Conrad Nagel** and **Alma Rubens** pose in New York's famous **Sherry's** for a scene from "The Rejected Woman"





### Valentine Tessier

This charming character portrait by Abbé shows Mlle. Tessier in her eighteenth-century gown, which she wears in "La Locandiera." She is one of the stars of Le Vieux Colombier in Paris under the rejuvenated régime of Jacques Copeau, who is not unfamiliar to theatergoers in this country. Indeed, it is rumored that he will direct and produce over here next fall



# Classic Considers—

The Great and the Near Great



Robert Edwards

## MORRIS GEST

Because he is responsible for bringing that most beautiful of theatrical marvels, "The Miracle," to the new world—not to mention the "Chauve-Souris" and the Moscow Art Players. Because he is the only theatrical impresario (with one exception) whose foreign importations have not flopped. Because he is at once an æsthetic visionary and an acute business man. And, last, because he has taken "The Thief of Bagdad" under his managerial wing, and thus helped to join the separate arts of stage and screen under one head



Mary Dale Clark

## JOHN DECKER

Chiefly because his cartoons and caricatures, however exaggerated, possess the unfailing virtue of resembling their subjects. Because he has lived all over the world and finally settled in America. Because he gave up the painting of symbolic and heroic canvases, which he successfully exhibited abroad, for the subtler art of caricature, to which, he says, he was driven by the lack of appreciation of serious painting in America, and which, he claims, is the nearest thing to seriousness that we can grasp. Decker's work appears not only in CLASSIC, but in all the better class magazines



Caricature  
by John  
Decker

JOHN  
DECKER

## KENNETH MACGOWAN

Because he is the youngest and most popular of all the dramatic critics, and altho he is a bit of a radical, his technique is sound. When he had the New York *Globe* shot from under him by Munsey, he immediately found new fields for his prolific talent, writing a monthly article for *Vogue*, *Theatre*, *Arts Monthly* and CLASSIC. He is the author, albeit still a very young man, of three accepted books on the theater, "The Theatre of Tomorrow," "Continental Stagecraft," and "Masks and Demons"; director of the Provincetown Playhouse and CLASSIC's theatrical authority





The "Ouida" Classic Written in Short-Story Form

By PATRICIA CORK DUGAN

EARLY morning, a cold grey dawn, a night imperceptibly changing to day—no sun, no glory, only a reluctant pale light slowly intensifying. A tired little figure pulling a battered old milk cart along the stony road from Antwerp. A tired little boy puffing and panting along the way, keeping warm only because of the enforced physical exertion. Suddenly he stopped short and the huge empty milk cans banged against each other with a monstrous clatter.

Down the road a little way a great oaf was beating a dog, a drunken peddler brutally kicking a defenceless animal that cringed at his feet. The little Ardennois ran forward. "Stop!" he cried in childish treble but with a rather magnificent hint of authority. "Dont do that again—you—you'll kill him."

"Good riddance, too," snarled the man. "He dont do nothing but eat, the —! the —!"

Nello's ears burned. He had never heard such a vile string of epithets. The man was drunk plainly. Another kick and the dog would die. He was gasping now and rolling his eyes agonizedly at his master, never dreaming of turning on him. Nello hunched his little body over the dog and the peddler, abashed, slunk away muttering something unholy to himself. The boy ran to a near-by stream

and filled his cap with water, bathed the dog's wounds, patted him gently, talked to him all the while and finally gave him the last of the milk left in the cans. It was his own supper.

Somehow they reached St. Agnesten, the suburb of Antwerp, where Nello lived, a tired, panting boy, a limping dog and a battered old milk cart. Nello's aged grandfather, Jehan Daas, sat weaving a basket before the tiny window of the hut they called home. Jehan Daas was old, old with sacrifice and sorrow, self-denial, and hardship as well as years. When Nello's mother died, he had taken the child. There was no one else. Then he had a flourishing milk route in Antwerp which had gradually dwindled away to one cow's supply and one small cart. Success

had not sat upon the years of Jehan Daas and of late he had been too old and feeble to handle even his diminished trade. He only prayed for strength to last until the sturdy fast-growing lad might take it over. This day he had given up and turned the route over to the boy.

Nello was proud and grateful. He loved the importance, never guessing the strain; he loved the early summer mornings, not thinking of the bleak winter ones. He was accustomed to hardship and privation—there had never been anything else in his

#### A BOY OF FLANDERS

Fictionized by permission from the screen adaptation by Marion B. Jackson of the Ouida classic, "A Boy of Flanders." Continuity by Walter Anthony. Directed by Victor Schertzinger. Released by Metro. Starring Jackie Coogan. The cast:

Jan Van Dullen.....	Josef Swickard
Jehan Daas.....	Nigel de Brulier
Baas Cogez.....	Lionel Belmore
Marie Cogez.....	Nell Craig
Alois Cogez.....	Jean Carpenter
Baas Verhaecht (Landlord).....	Russ Powell
Dumpert Schimmelpennick.....	Aime Charland
Vrouw Schimmelpennick.....	Eugenia Tuttle
The serving maid at Cogez'.....	Lydia Yeamans Titus
Herr Kiesslinger (Hardware Dealer).....	Larry Fisher
Herr Brinker (Artist-Tutor).....	Sydney Franklin
Caretaker (At Cathedral).....	Monte Collins
Petrache (the wonder dog).....	"Teddy"
Nello.....	Jackie Coogan



little life. He would willingly have died for his grandfather, because even his necessarily immature conception of gratitude appreciated the love and sacrifice of the man for him. Except for little Alois, the daughter of Baas Coge, the miller, no other human being ever entered into his consciousness.

Gentle old Jehan eyed the huge Flemish dog with some misgiving. Often there was not enough for two mouths and with the addition of the third cavernous mouth there would never be enough. The first day for Nello and he had brought home a dog!

"His name," Nello announced gravely, "is Petrasche. He belonged to a drunken peddler who beat him. He went away and left him in the road so I brought him home. He can draw the milk cart. It is pretty heavy," he added, sensing the old man's dismay.

"Ah, my child," his grandfather replied, "he cannot draw it without eating and the dear God knows how we are going to manage—"

"Oh, we'll manage," Nello said. "Annetje, the baker's wife, gives me cakes for a little extra milk. That will be enough for me. Petrasche can have my share at home."

Jehan sighed and shook his head. Soon there would be no extra milk, but he could not turn the dog out nor bring himself to disappoint the child. So Petrasche stayed and made himself at home in the tumbledown cowshed, and all three went cheerfully hungry. For Petrasche had never known kindness and Nello companionship. The two were inseparable and, seeing it, old Jehan contemplated his failing strength with some tranquillity.

Daily the boy trudged manfully the long road to the city with the big dog pulling the cart beside him. Sometimes Nello rode, but not for long and only when the big cans were empty.

When his day's work was done, Nello drew pictures, pictures made with charcoal on smooth peeled bark, or roughly limned them on the whitewashed walls of the cowshed and their tiny hut. Sometimes there was paper, but not often; once there had been a box of colored chalks a kindly customer had given him, hoarded like a little miser. Still, the boy's talent triumphed over handicaps and flowered in adversity. There was not even time or light but still he drew.

His grandfather liked his drawing and one other, little Alois. On his infrequent trips to the miller's

big house, he and Alois always spent the time together. Alois and Petrasche—how he loved them! So he drew them together, the little girl with her arms clasped around the big dog's neck with all his great length before her on the ground. On a crudely contrived easel in the shade of the big mill he drew the two he loved, Petrasche and Baas Coge's daughter.

Baas Coge liked his drawing, too, altho he did not like the little ragamuffin hanging around his daughter. Baas Coge, being rich and arrogant, had no use for the poor and humble. There was Dumpert Schimmelpennick, the son of the rich cotton merchant, a far more suitable playmate for his daughter, who was too often scorned for the gentler charms of the little boy who drew such charming pictures.

Still Baas Coge was pleased with the portrait and offered to buy it. Baas Coge often "bought" people, but not Nello.

"You may keep it, sir," he said, shortly, "but I did not draw it for money."

Now this angered the wealthy Coge and he forbade Nello his doors and thus cut off the one ray of real sunshine in his twilight life. Then the mill house burned one night to the ground and Baas Coge, thinking only of the affront to his pride, accused Nello and made his miserable life more miserable still. The peasants, fearing the mill owner, followed his example and Nello often had to fight his way home from Antwerp thru a hail of sticks and stones and abuse. None dared actually to lay hands on

him, for the faithful Petrasche stood guard. The man's evil influence reached out even beyond the peasantry to Antwerp and many of Nello's customers abandoned their little milk carrier. This meant less money alas, but more milk to drink and they needed it. For old Jehan now never left his pallet and all the work of the little enterprise fell on the slender shoulders of the child.

But his cup was not yet full. Old Jehan died, slept his life away in peace and came at last to his well-earned rest.

"Oh, Petrasche," sobbed the boy, "I only had three friends—and two of them are gone, Alois and grandfather. Only you are left—do not leave me, Petrasche—never leave me—do not let them take you from me—ever."

The big dog licked the little hands in a frenzy of adora-

Nello's first day alone and he had brought home a dog! Often there was not enough for two mouths and with the addition of the third cavernous mouth there would never be enough . . . but old Jehan could not bring himself to disappoint the boy







tion and his big mournful eyes stared at his little master with the beautiful sympathy that only the eyes of a dog can hold. Who can say that he did not understand? Life had been hard and would be harder but they two would stick together.

Nello had not altogether lost Alois. Altho he could not see her, she managed to send him sweet childish notes and sometimes Marie, her mother, would see that he got food, fresh baked bread from their generous store. These days Nello and Petrasche feasted royally. But it was difficult to elude Baas Cogez's vigilance and such days were rare and far apart. Only the knowledge that Alois and her mother believed in him still was sweet.

Now, there came a black time when Nello's gallant spirit almost forsook him. The tumbledown hut that was his home was taken away from him because he could not pay the trifling rent. Poor child, he had always lived there. Poor Petrasche, he had known only happiness there from Nello and the kind old Jehan. Poor harassed pair—they, too, were about to be separated. For Baas Cogez had decided that Nello's poverty

and homelessness were, in some measure, a reflection on him and he must perforce put him in a home. Naturally they would not take the dog.

Nello's flame flickered but did not quite die out. He and Petrasche eluded Baas Cogez's search and managed to install themselves in a poorer and smaller hut just on the outskirts of Antwerp. There with a meager handful of drawing materials carefully saved, Nello put his little shining soul on paper and hope beat again in his youthful breast.

One Jan Van Dullen, a noted Dutch artist and a cousin to Baas Cogez, offered a money prize and a Rubens scholarship to the boy submitting the best drawing in the contest. Nello after trembling inquiry at head-

quarters was encouraged to submit something. It should be a portrait of Alois and Petrasche. How lovingly he worked over it, how longingly; for it meant money for the rent, for food—but most of all it meant three years' study under the best that Antwerp afforded and Antwerp, do not forget, was the city of Rubens. How often at night the child sneaked



Above: On a crudely contrived easel in the shade of the big mill he drew the two he loved, Petrasche and Baas Cogez's daughter

Left: How often at night the child sneaked into the vast dim cathedral to gaze in silent awe at "The Descent From the Cross"



into the vast dim cathedral to gaze in silent awe at the magnificent "Descent From the Cross"; how often filled his eye with the marvel of its beauty, his mind with its magnificent perfection, his heart with the grim terrific tragedy of it. It was his prayer and inspiration. The little Ardennois had hitched his wagon to a star.

The time for the award finally came around, a raw grey day in February. Nello's heart beat madly with excitement. If he did not win the prize he would be homeless, being even now penniless. Neither he nor Petrasche had eaten since the day before and then pitifully little. The owner of his tiny hut had agreed to wait till the prize had been given for his rent. Nello had burned the last chair for a little warmth. So much depended on his winning the prize—perhaps too much. It could not be that he would not get it. He knew nothing of the talent of the other boys competing, but his little artist soul correctly appreciated his own drawing. It was good. It was more than that. But he was obscure, unknown, and he knew that was a handicap. The announcement was to be made on the steps of the cathedral and so great was the crowd of excited Hollanders that Nello and Petrasche pushed their way unnoticed to the front. A ragged boy whose worn wooden shoes made no sound in the soft snow beginning to cover the pavement in the square. A huge gaunt dog wondering what it was all about, but sticking to his little master. A gallant soul on trial, an indomitable spirit before the gates of mercy.

Jan Van Dullen stood up. On one side stood a row of anxious-eyed boys buttoned up in heavy reefers and thick woolen stockings, with warm mufflers wound round their throats—the contestants. On the other side stood a group of important citizens among them Baas Cogeze and Herr Schimmelpennick. Jan Van Dullen spoke:

"We are upholding the traditions of Antwerp, carrying on the memory of our greatest, properly bearing the burden of a wonderful heritage. If Rubens were here today he would be proud to claim friendship with these lads—two in particular. While every picture submitted had merit, these two alone showed clearly the spark of genius. One is a landscape the other a portrait—"

Nello's heart began to beat to the point of suffocation. Petrasche shivered with cold but Nello's little ill-clad body was on fire.

"It was difficult," Van Dullen's voice went on, "to come to a decision between them. The committee spent many

serious hours before the final award, but as there was to be only one prize, they decided to give it to the one and an honorable mention to the other. I have the honor to award one hundred guilders and the Rubens scholarship to—Dumpert Schimmelpennick and honorable mention to the lad whose picture is signed simply, 'Nello.'"

Loud cheers and tumultuous applause followed Dumpert up the steps. Baas Cogeze shook his hand and Herr Schimmelpennick clasped his son to his bosom frantic with delight. The eyes of little Alois misted suddenly with tears which her mother wiped away in trembling haste. Baas Cogeze must not see.

It might have done him good to see, for Baas Cogeze was unhappily thinking. He knew his money and position had influenced the prize and the lovely eyes of the portrait Alois looked reproachfully into his. It was a fine thing. The boy had genius, no mistake about that. Perhaps he had wronged him. Ah, well, it was too late. The thing was done. "Come," he said gruffly to Marie, "we must get home. The snow falls heavier by the minute and it is a long pull to the mill house."

The miller and his wife drove away. The crowd melted like late winter snow. One by one the great square

emptied, each to his warm tile stoves and excellent Dutch coffee. Only Van Dullen stayed with a few others looking for the boy who had been second and who, the artist knew in his heart, should have been first. But Nello and Petrasche had disappeared.

Late that night a timid knock sounded on the kitchen door of the good Frau Cogeze. Fearfully she opened it, letting in a miniature storm of snow.

"Here," croaked a small voice hoarse with cold, "is Petrasche. Will you—wont you and Alois take him? I am going—away—away."

"My dear Nello," whispered the astonished woman, "you must—"

But a hand thrust the big dog quickly thru the door and slamming it shut stumbled thru the snowdrifts out of sight.

Too surprised to move, Marie stood there while the dog raised his big head and began to howl, a mournful, melancholy terrifying wail of distress. He jumped frantically at the door scratching its fresh paint with his paws, took Marie's apron in his teeth and dragged her nearer, howled and even growled a little in his frenzy.

Marie trembled for what Baas Cogeze would say, for the

(Continued on page 93)



Alois had for once in her life disobeyed her father and waited up. She and Marie most tenderly ministered to the boy, who was slowly reviving under the warmth and care



# Pertinent and Impertinent Screen Comment

By H. W. HANEMANN

"**D**ESPITE the fact that Anna Q. Nilsson suffered a broken rib during the making of 'Flowing Gold'—" says a press communication before us.

And that makes Miss Nilsson a charter member of the Hard Luck Club. As we remember, she cut off her hair *à l'homme* for "Ponjola," and in another picture before that, she drove an engine thru a forest fire, "suffering severe burns and singed eyebrows." Miss Nilsson is winning the distinction of being the only known star before whose sacrosanct person the elemental furies (possibly swayed a little by human influence) do not excuse themselves and retire.

✦ ✦ ✦

Or to paraphrase Macaulay's Ancient Lay wherein Horatius holds the bridge against the rapacious Etruscans:

Then up spake brave Horatius,  
The captain of the gate,  
"To every man upon this earth  
Death cometh soon or late.  
That is—I wish to specify,  
(I've gone a bit too far)—  
Death cometh, *if* the person be  
No famous movie star."

"Curse on him!" quoth false Sextus,  
"Will not the villain drown?"  
"Most certain *not*!" quoth Porsena,  
"He's an actor of renown."

✦ ✦ ✦

"Returning to Miss Nilsson's broken rib," as the communication says further, "it is a sacrifice less visible than that of cutting her hair . . . and her acting powers were not impaired by the mishap."

It is our semi-private contention—and this has no reference whatever to the lovely Anna—that nine-tenths of the Shadow Siddonses could be busted over the head with an extra-size crowbar and their acting powers would not be impaired one single whit by the mishap.

✦ ✦ ✦

As a fattish woman barged by us at "The Song of Love," she murmured to her companions, "'Stoo bad we gotta sit way over here on the side of the house. The prospectus ain't s'good."

What she meant, of course, was "asbestos."

✦ ✦ ✦

"That," said Ellison Hoover, when we told him about it, "is almost as good as the officious kid I heard. He was reading an account of the Six-Day Bike Race. 'In a bad spill,' read the youngster, 'Menus Bedell received two sprained tandems and a concession of the brain.'"

✦ ✦ ✦

And then there's the little Brooklyn hard-eggs, explaining to her dumb escort that Beau Brummel was a famous English Daddy.

✦ ✦ ✦

IS MARRIAGE MARRIAGE?

(Second Instalment)

We left our hero, Essmore Dismal, filled with a determination to invade beautiful Lake Apopka in quest of the equally beautiful and totally unknown Guava Golightly, who has intrigued his fancy. In fact, for the first time in his careless life, Essmore is thrilled to the spats.

*Came the dawn, to gild with its glittering fingers the somber hanging moss of the Florida fastnesses.*

Essmore, without knowing just how it happened, finds himself paddling down the St. John's River in a dugout canoe with a Seminole Indian as his sole guide. As the turgid stream wends them with its listless current, strange prehistoric

batrachians emerge from the primordial ooze (\$500 a square foot) and scan them with clammy, evil eyes. Ever and anon, Yellow Jake, the Indian, takes a surreptitious swig from a bottle of fermented tamarind juice which he carries on his hip. Title:

*"Lives may well be lost when healths are drunk in the Devil's brew."*

Soon redskin stolidity is replaced by that stark lust of possession which, alas, has been common to all races of mankind, down thru the ages, deathless, undying, without end.

For the first time, Yellow Jake notices an eight-carat diamond which Essmore is wearing in the lapel of his coat. The craftiness of generations of woodsmen enters into the Indian's being. Imperceptibly, he ceases paddling and inch by inch worms his way toward Essmore in the stern of the canoe. Essmore, silly boy, (Continued on page 79)



Courtesy of

Phyllis Haver





Melbourne Spurr

### A Little Love . . .

Bessie Love is a steady integer in the ever-shifting, ever-changing cinema story. She just keeps right on making good pictures, giving vitality and beauty to small parts, arresting your attention, holding your sympathy. Thomas H. Ince is directing her now in a picture tentatively titled "Those Who Dance," and she is also playing in "The Woman on the Jury" with Sylvia Breamer



# The Only Woman Writer of Sea Stories

By JIM TULLY

THE sea is so wholly man's province, that to find a woman writer specializing on sea stuff is remarkable. So remarkable, in fact, that when Magda Leigh came to Hollywood, I seized the opportunity to interview her and find out how she happened to select her odd subject. If I had thought to find her reticent, I was gladly mistaken, for the sea is Magda Leigh's hobby and once started, she talked freely.

"The hardest work I ever did," said the writer, "was to convince editors that a woman could know something about the sea and ships. I suppose it does seem a strange hobby for a woman to ride, but it is mine, and I've ridden it faithfully and lovingly, for years.

"Of course, everyone asks me how I came to write of the sea. It was the first question Major Hughes asked me, in Culver City, when we stood out in the sun and wind on the lot, talking shop.

"I've only one good excuse to offer, my father did it, before me. I have used my pen-name for so many years that most folks don't know my real name. But it so happens that I am the daughter of W. J. Henderson, who is not only a noted music critic, but also an authority on navigation. When I was a youngster, my father was contributing sea yarns for boys to 'Harper's Round Table.' He was, at that time, an ensign in the New York Naval Militia. The most thrilling moments of my child life were those spent aboard the old ark-like *New Hampshire*, watching my dad drill his men. I could not have thrilled so to an armory drill. It was the fact that there was a deck beneath my feet, that did the trick!

"I recall my father's teaching me sea lore, for which I cared far more than I did for 'Little Women.' It interested me infinitely more to know how to splice than how to knit. And I'm prouder of my father's 'Elements of Navigation' than I am of his masterly works on music. I owe him more than the beginnings of my sea knowledge. It was he who gave me my first real instruction in writing, and to him I acknowledge my respect for literature.

"In 1908, a business matter took me to South America. It was my first sea voyage, and when I again set foot in New York, I had fourteen thousand miles of sea travel to my credit. I made the trip as far as southern Chile as first-cabin passenger on mail boats, but coming home, I was one of the only two passengers on a freighter. I spent two and a half months on her, and with my natural love for the sea, used every moment to advantage. It was on this trip that old Father Neptune put his eternal brand on me. Forever after, I was his devoted lover. On this trip, I learned the meaning of head winds and seas breaking aboard. I learned the life of the seafarer.

I watched men keep a ship afloat by sheer dogged persistence and grit. For days we battled thru a hell of liquid mountains, our puny ship fighting over them, thru the heavy crests of them, down into the cavernous depths between them. I was never sick, never afraid. I gloried in every uncertain moment of it.

"On this trip I made the acquaintance of Magellan Strait with its williwaws; the killing heat of the doldrums, when engineers, stokers, cook, worked in a temperature undreamed of on land. I saw what a big thing, what a sweeping thing, this business of going to sea was, and the lure of it gripped me tighter and tighter.

"Had I been a boy, I should have been a sailor. I wanted . . . oh, how I wanted, to live at sea! Upon my return to New York, I even took up the study of wireless telegraphy, and tried to coax the old United Wireless Company to send me out as a ship's operator. At that time, however, women weren't favorably considered.

"The city fretted me. I used to go down to

Battery Park and watch the ships sail, outbound, and as I had 'cut loose' from the family, idling in a park was not possible for long. I had to eat. When things were at their lowest, I saw an advertisement in the help wanted, female, columns of a local paper, calling for a stewardess for a West Indian bound steamer. Of course, it was madness. I had been literally brought up in the

(Continued on page 90)



Magda Leigh talking to Rupert Hughes on her recent visit to Hollywood. Her father is W. J. Henderson, one of our most distinguished music critics, and altho she was brought up practically in the Metropolitan Opera House, she followed the sea like a man boldly and lovingly. She is one of the consulting experts on "The Sea Hawk" and is writing original sea stories for the screen



# Ornamental If Not Useful



Photographs by

St. Elmo Boyce

Alberta  
Vaughn  
Poses

As a  
Poster  
Girl

John Oshanna, a native Persian artist, selects Alberta Vaughn, F. B. O.'s "baby star," to pose as his model for the introduction of some original and startling poster effects. The decorations, including Alberta, are done in black and white



Just what one does with these — er — human posters after one gets them, or how long Alberta stands there after he's thru painting her into the picture, the caption didn't say, so we really dont know. Snappy page, tho



# The Hollywood

Transcribed by



THIS is rather a delicate matter. But the truth is, the brides of Hollywood are in revolt. They don't want any more stories printed in the papers about the approach of the stork. When the bird actually arrives, then it is all right. Then the newspapers are welcome to print the glad tidings to the world. But no forewarnings. It is too embarrassing and entirely too pathological. At least, so the press-agents have represented in their timid appeals to the Los Angeles newspapers.

P. S.—This is the first time in recorded human history that a press-agent ever asked for an absence of publicity.

\* \* \*

Ramon Novarro is back from the wilds of Africa. He says it is really true that Rex Ingram has decided to retire from the business of directing pictures and is going to live in a palace he has bought in Tunis in the ruins of ancient Carthage. There he will occupy his time in sculpture. If Rex ever comes back to the screen, it will be to make a star out of a wild Arab maiden they found in the desert while Rex was directing "The Arab." Mr. Novarro says that the desert sheiks were not up to rumors but that some of the girls were fascinating. Especially Reba. She is the girl who is to become a movie actress under Ingram's supervision. If Reba has any other name, nobody found it out. Reba is name enough.

\* \* \*

Novarro is going to have a visit with his mother; then he will begin a long starring contract with Metro, to whose tender mercies Rex Ingram has delivered him. At the present time, Novarro is getting a relatively small salary. It begins to jump with the signing of this new contract. He is to begin at \$700 and advance to \$2,000 a week within a year or so.

Which must carry him back to the day in the City of Mexico when he saw his first movie and exclaimed to the friend who accompanied him, "I'll bet I could do that. I am going to Los Angeles to bust in." Ramon came from an old and aristocratic Mexican family that lost everything they had in the Diaz revolution.

\* \* \*

Above: Patsy Ruth Miller and Matt Moore between scenes from "The Breaking Point." Between seasons would be a better caption

Top of the page: Enid Bennett and her mother and Harrison Ford and his on Balboa Beach, California. Right: Preferred Pictures' Monte Carlo for their latest film, "Poisoned Paradise," filmed from Robert W. Service's novel



Meanwhile Valentino has received a great boost from Dimitry Buchowitzki, the young Russian who came over to direct Pola Negri and who is the present rage of Hollywood. He says Valentino is a much greater actor than the critics generally give him credit for being. Buchowitzki says that the fascinating Rodolph has a combination not seen once in a generation, which is, sex appeal, simplicity and good looks, together with an evident supply of good brains. "He is famous now," says Pola's director, "but he will be far greater as an actor than he is now."

\* \* \*

Pola has finished her first picture with



# Boulevardier Chats

HARRY CARR

Buchowitzki. It is called "Men" and is said to be one of the finest things she has done. She is going to the City of Mexico for a vacation. She says the reason she picked out that place is that there will not be any reporters who will ask her if she is going to be married. Which shows that the illustrious Gräfin Domski is not very well posted on Mexico.

\* \* \*

All of which brings up a little joke about Pola. A motion picture man recently from Berlin told me with awe in his voice: "When she was in Berlin she was a very grand person. She had married a count—a graf as it is said in German. If you called her anything except the 'Gräfin Domski,' she would simply annihilate you with a look. The first thing I heard when I came over here was some one yelling 'Hey, Pola.' And she responded with a smile. Somebody must have tamed Pola."

She has one more picture to make with Buchowitzki. This will be "The Song of Songs." Lily Zepinik ought to be the greatest part of her career. After that Lubitsch returns to direct her. Her first picture with Lubitsch will probably be a screen version of the life of the Empress Josephine.

\* \* \*

Paul Bern, who has written most of the scenarios for the various directors imported from Europe, is about to be turned into a Lasky director. His first picture will be a story called "Open All Night," for which the scenario was written by Willis Goldbeck, late of the Brewster magazines and just at present, the literary sensation of Hollywood. He is considered to be one of the most brilliant scenario writers ever "found" by the movies.

\* \* \*

Theodore Roberts, "the grand old man of pictures," was brought back from the East on a stretcher the other day, having escaped with his life from the blizzards and pneumonia. When they lifted him down from the Pullman, he had just strength enough to grin and whisper "Never again."

\* \* \*

William de Mille is directing a picture with the decidedly peppy title "The Bedroom Window," in which May McAvoy and Malcolm MacGregor are jointly featured. After this picture Miss McAvoy will help Glenn Hunter make "Merton of the Movies."

\* \* \*

Agnes Ayres, who has become an officer in a Los Angeles bank, will continue her screen career in spite of her plutocratic new dignity. She is working in a picture called "The Guilty One," directed by Joseph Henabery.

\* \* \*

Dismayed by the disaster attending his great production, "The Courtship of Miles Standish," Charles Ray has thrown over the job of producing his own



Above: The little Christy Comedy star shares her chair with Brownie and Teddie. Read her name on the back of the chair



Top of the page: Lincoln Steadman not amusing his co-workers. Percy Marmont in the doorway. Left: Setting-up exercises every morning on the Goldwyn lot, led by Teddy Hayes, Dempsey's former trainer





Ben Alexander goes to school the required number of hours each day. His tutor accompanies him to the studio



Richee

Madge Belamy as Hattie Lou in "The White Sin"



Above: David brother of Ernest — Ernest Torrence of course. David may be seen with Jacqueline Logan in "The Dawn of a Tomorrow." Right: Another star goes in for gym, Helene Chadwick this time



pictures. He has dismantled his studio at Westwood and is selling off his equipment. He will return to the Ince studio and go back to the type of pictures upon which his real fame rests; the country-boy stories. The first one is being written for him by Agnes Christine Johnston.

\* \* \*

Blanche Sweet started the fad for going to live at milk farms during gaps between pictures. Now Blanche has left the milk farms flat and has started another Hollywood craze; this is for raw-food meals. At dinner, she seats herself before a collection of squirrel foods—such as nuts, carrots and so on. Whatever this is supposed to do for the human body and soul, it is doing for Blanche.

\* \* \*

Nellie Bly Baker, the stenographer at the Chaplin studio who made such a big hit as the masseuse lady in "A Woman of Paris," has leaped into the movies for good. She has resigned as an office girl and has been added to the cast of "How to Educate a Wife," which is to be directed for Warner Brothers by another Chaplin graduate—Monte Bell—formerly of the Chaplin press department. The picture will have a distinguished cast including Monte Blue, Marie Prevost, Louise Fazenda and others.

\* \* \*

Sid Chaplin tried to act in a burlesque scene of "Romeo and Juliet" in Colleen Moore's picture "The Perfect Flapper." The ladder tipped over and smashed Mr. Chaplin's foot. Which shows that you must not take too many liberties with the immortal Shakespeare.

\* \* \*

Carmel Myers who is almost as talented a literary lady as she is an actress will act as correspondent for a newspaper syndicate while in Italy where she is to take part in the filming of "Ben Hur."

\* \* \*

Gloria Swanson has forsworn California for good and all. She says she will never come back from New York unless they handcuff her and drag her back. Gloria has a fondness for the lights of Broadway and she frankly thinks that California is punk. Well . . .

\* \* \*

Pauline Bush, the divorced wife of Allan Dwan, is returning to the screen in the near future. She was formerly a well-known actress.

\* \* \*

Reginald Denny is a very much disgusted young man. Being a well-known slayer of (Continued on page 72)



# How the younger women are caring for their skin



*On her dressing table the sure means of skin perfection*

SHE whirls gaily through a crowded day, yet there is no end to her buoyant enthusiasm, her electric energy.

Look at her smiling over her morning coffee. She played eighteen holes of golf in yesterday afternoon's wind and danced until four on top of it.

But her creamy skin hasn't a trace of roughness or coarsening. There's not a line at the corner of her mouth or eyes—no lifeless look to tell of a skin improperly cared for.

For these lighthearted girls know how important a clear, fresh, smooth skin is, and they realize that their strenuous manner of life seriously threatens to destroy its fragile loveliness.

So everywhere they have now definitely adopted the new method of skin care—the method devised by Pond's and based upon the two fundamentals of skin perfection—Rejuvenating Cleansing and a delicate Protective Finish.

## *How the Younger Women Stay So*

First—the all important cleansing that leaves the skin immaculate, supple, lustrous. For this, Pond's Cold Cream on the face and neck every night, and after any exposure. Rub it in generously, with the tips of the fingers, or on a piece of moistened cotton. The fine oil sinks deep into the pores to remove the impurities, the tiny particles of dust and powder that clog them.

With a soft cloth wipe off the cream—you will marvel at the dust and dirt that come with it. Your skin is deliciously clean and supple—and the tiny cells have a chance to breathe and function normally.

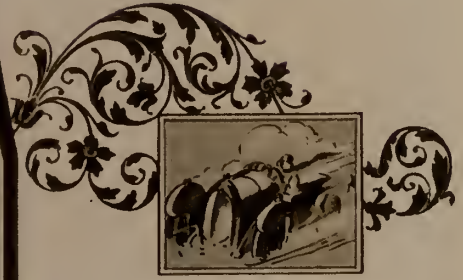
Next—the delicate finish that protects. Smooth a little Pond's Vanishing Cream into your face after every cleansing—just enough to rub in easily. This exquisite, pure soft cream is absorbed in-



*THE younger woman of today does not permit fatigue to mark her skin with tiny lines, or exposure to redden and coarsen it. She knows how tremendously important is a clear, smooth skin and the fragile loveliness that withstands her exceedingly strenuous way of life.*



POND'S TWO CREAMS  
USED BY WOMEN WHO TAX  
THEIR SKIN MOST AND  
KEEP IT LOVELIEST



*Out in the wind for hours, yet her skin hasn't coarsened*

stantly, giving a fine, normal texture, a smoothness and an enchanting pearly tone. Now with this perfect foundation, notice how evenly your powder goes on—and it will cling for hours.

After any exposure Pond's Cold Cream is especially soothing. Just feel your face relax as you rub the soft delicate cream in after a long drive or a morning of golf or tennis. The hungry cells drink up the oil they lack, the feeling of strain disappears, and the skin is soft and supple again. Follow this, of course, with Pond's Vanishing Cream before powdering.

If you are entertaining or going out in the evening, use Pond's Cold Cream followed by Pond's Vanishing Cream for a smooth, clear loveliness.

## *Try the Famous Method that Keeps the Skin Young*

With Pond's Two Creams and a little care every day, you will be astonished to see how clear and smooth, how soft and velvety your skin looks. And it will keep this charm of freshness and youthfulness for years longer than one would suppose possible. Buy Pond's Two Creams in jars or tubes from any drug or department store. The Pond's Extract Company.

*Generous tubes—mail coupon with 10 cents today*

THE POND'S EXTRACT COMPANY, Dept. E.  
145 Hudson Street, New York

Ten cents (10c) is enclosed for your special introductory tubes of the two creams every skin needs.

Name .....

Street .....

City ..... State .....





## Alice Joyce

Sketched by Hal Phye

Miss Joyce is back again in pictures, but alas! on foreign shores. She is making "The Passionate Adventurer" for Selznick over in England



# Can You Classify Yourself?

*If You DO NOT Know Your Type—*

Take Beauty in one hand—Your mirror in the other  
The Magazine will help you recognize type characteristics  
Your reflection will aid you to discover your shortcomings

**A Portfolio of Types**—Each a living illustration of the features, personality, and gowning, that exemplify a distinctive type—all alluring.



**Ebon Strandin**—Première Danseuse of Le Ballet Suédois and Prima Donna of the Royal Opera, Stockholm, compares types—the Swedish and American girl.



**One Touch of Color**—A provocative article on the kind and amount of rouge suitable for the particular type and age of the beauty seeker.



**A Spread**—Giving the prophecy of six universally known men and women, on what the American girl will be like in 2024—one hundred years hence.

*In the JUNE*



## Beauty

Beginning a Serial

### *The Mad Masquerade*

By W. Carey Wonderly

**A Gripping Story** of a girl driven to desperation by starvation; a millionaire with an eye for beauty, an ear for affinities, and—a wife; a man deliberately engaged in a frame-up. You'll want to read it for yourself.

*On News-stands May 15*

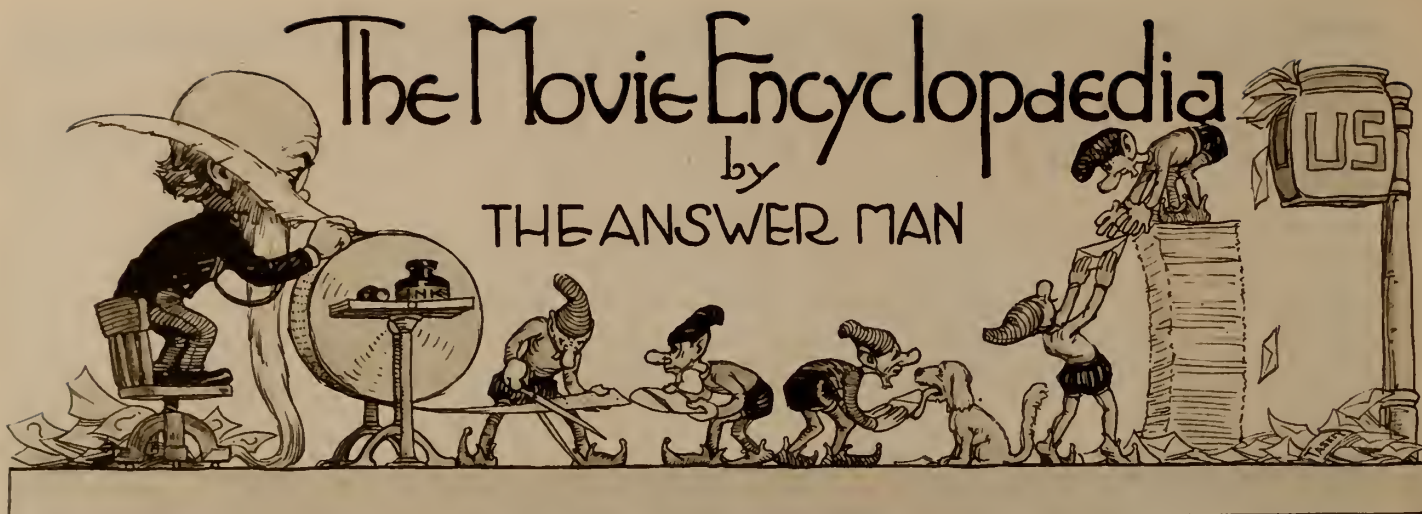
### Special Introductory Offer—5 Months for \$1.00

Because we want you to know that BEAUTY is in reality the aristocrat of women's magazines, we will send you the next *five big numbers* upon receipt of the introductory price of \$1.00. Put a dollar bill into an envelope and mail it right now before you have time to forget it.

Pin a Dollar Bill to this coupon and receive the next five big numbers of "Beauty" Magazine. Mail at once to BEAUTY, 175 Duffield St., Brooklyn, N. Y.

Name.....  
St. and No.....  
City..... State.....





# The Movie Encyclopaedia

by  
THE ANSWER MAN

**ANXIOUS.**—So you are for Gloria Swanson. She is playing in "Manhandled," with Tom Moore. Don't believe all the movie gossip you hear. A lie is like a snowball; the farther you roll it, the larger it becomes. Write me again.

**A RED-HEADED GAL.**—Yes, Ruth Stonehouse is playing in "The Girl of the Limberlost," with Cullen Landis. E. K. Lincoln and Florence Dixon in "Women Men Marry."

**COWGIRL.**—I see you don't want any part of New York City. That's right, stay out in the open. Huntley Gordon was born in Montreal, Canada. He began with the Vitagraph Company. Six feet and weighs 170 pounds. He is playing in "True as Steel," and in "The Enemy Sex," with Betty Compson.

**LUCILLE R.**—Oh, my child, there are no ugly women; there are only women who do not know how to look pretty. Douglas MacLean in "Going Up." Johnny Hines was born July 25th, 1895. Not that I know of. Pola Negri is Polish and Antonio Moreno is married to Daisy Danziger. Is that all for now?

**MRS. G. E. S.**—How's everything with you? Yes, I'm glad it is getting warmer—it will soon be time for bathing. How did Charlie Chaplin come by his funny make-up—the shoes were given him by Ford Sterling, the pants by Fred Mace and the coat by Charlie Avery. As for his famous bamboo cane, the wardrobe mistress at the Mack Sennett studios gave it to him when he flipped the cane backwards in a very clever manner. Lloyd Hughes in "The Sea Hawk." Corinne Griffith has light-brown hair. Patsy Ruth Miller has a brother Winston, you know.

**THOMAS N.**—But a lover never sees the faults of his lady love until the enchantment is over. Anna Q. Nilsson was born March 30th, and Rodolph Valentino May 6th, 1895. Barbara La Marr is to play the part of a dancer in "The White Moth," with Conway Tearle and Charles de Roche.

**TWO DUMB.**—No, I am no judge. As Socrates says: "Four things belong to a judge; to hear courteously, to answer wisely, to consider soberly and to decide impartially." Yes, Lillian Gish's "The White Sister," was shown at Sing Sing Prison, N. Y. Douglas Fairbanks, Jr.'s next picture has not been announced at this writing. Address him at First National Pictures, 5341 Melrose Avenue, Los Angeles, California.

**MIRACLE MAN.**—Did you just see it? Thomas Meighan, Betty Compson and Joseph Dowling had the leads. Little Philippe de Lacey, who is just six years old, has an important part in "The Shooting of Dan McGrew." Philippe has a most interesting history, having been found shortly after the war by an American nurse, Miss de Lacey, in a dugout in France. His entire family had been wiped out in an air raid in Verdun when he was two.

**BILLY T.**—I understand perfectly. There are some women whose emotions are of such vivid purple, that an affair of the heart is absolutely essential to existence. There is nothing I can do for you. Jack Holt and Dorothy Dalton in "The Lone Wolf." Eleanor Boardman in King Vidor's "Mary the Third," from Rachel Crothers' stage play. It will be released under another title.

**CHARLES H. E.**—Ramon Novarro is five feet ten, Rod La Rocque is six feet. Rodolph Valentino is five feet eleven and a half and Conway Tearle is five feet eleven. Can't very well give you the cast for "The Ten Commandments" here, send a stamped addressed envelope.

**LAURIE.**—Don't marry a man thinking you can smooth him down or rub him up to your ideal. If he does not appear ideal to your blind

love, better leave him to some one more blind. Craig Biddle is not playing for any one company. Virginia Browne Faire has the lead with Harry Carey in Hodgkinson's "Desert Rose." George Arliss is "The Adopted Father," from Edgar Franklin's novel. It will be released as "Twenty Dollars a Week."

**RICHMOND SCHOOL GIRL.**—Thomas Meighan can be reached at the Famous Players-Lasky Studio, Astoria, L. I. Edward Burns and Crauford Kent have the leads in "The Guilty One," with Agnes Ayres. Kathleen Key has the leading rôle in Tom Mix's "The Trouble Shooter." She is a descendant of Francis Scott Key, you know. Well you are going to see Marion Davies in another boy part in "Buddies."

**WE THREE.**—So you like my quotations. You know Epicurus, we are told, left behind him three hundred volumes of his own works, wherein he had not inserted a single quotation. Cullen Landis is playing in "The Fighting Coward." Matt Moore, Patsy Ruth Miller and Bertram Grassby have signed up to star in "Fools in the Dark."

**M. L. WEATHERLY.**—You are *au fait*. Mary Philbin is with Universal. Jane Novak and George O'Hara in "Listen Lester." James Kirkwood and Anna Q. Nilsson will play in "Broken Barriers." Myrtle Stedman is free-lancing right now.

**ABOUT TIME.**—I should say it is. Gladys Walton is not making pictures right now, she's playing a Mother rôle. Laura LaPlante is with Universal. Marjorie Daw is twenty-three and she is married to Eddie Sutherland. And didn't you know that a woman laughs when she can, and weeps when she will.

**MACHAEL F.**—Just send a stamped, addressed envelope for a list of the producers.

**NORMA Z.**—Well, love is like the moon; when it does not increase, it decreases. You can reach Frank Mayo by writing him at 1708 Franklin Avenue, Hollywood, California. He is no longer with Goldwyn, at Culver City.

**ELIZABETH H.**—Clever letter indeed. You know Napoleon said: "The fate of the child is always the work of his mother." Bert Lytell in "A Son of the Sahara." Jackie Coogan's next is an original story, "Little Robinson Crusoe," from the pen of Willard Mack. Write me again.

**WINDER GAL.**—Well, very few events in the world are as sudden as they seem. Joseph Schildkraut is to open in a new stage play, "Yellow Lilies." Ethel Clayton is coming back in four new pictures. Milton Sills is married to Gladys Wynn and they have one daughter, Dorothy. Conrad Nagel is married to Ruth Helms. Marion Davies is not married.

**MARJORIE R.**—Right now Lew Tellegen is playing in Vitagraph productions directed by J. Stuart Blackton. His next picture is "Between Friends" and after that "The Clean Heart." Agnes Ayres has light-brown hair and blue eyes, and it is rumored she is now Mrs. Ricardo Cortez—but only a rumor, mind you!

**MISS DOTTIE.**—So you want Miss Brady to use more pictures of Glenn Hunter. I'll do my best. That was my error, Lucille Rickson is not married to Sidney Chaplin—they were married in the picture only. There is a difference, isn't there.

**EDITH DEJ.**—Your verses were very nice. I wish I could use them in this department. I hope you have fully recovered and are back home with your boys. Betty Compson in "The Enemy Sex," directed by her intended, James Cruze.

(Continued on page 85)

This department is for information of general interest only. Those who desire answers by mail, or a list of film manufacturers, with addresses, must enclose a stamped, self-addressed envelope. Address all inquiries: The Answer Man, CLASSIC, Brewster Buildings, Brooklyn, N. Y. Use separate sheets for matters intended for other departments of this magazine. Each inquiry must contain the correct name and address of the inquirer at the end of the letter, which will not be printed. At the top of the letter write the name you wish to appear, also the name of the magazine you wish your inquiry to appear in. Those desiring immediate replies or information requiring research, should enclose additional stamp or other small fee; otherwise all inquiries must wait their turn. Let us hear from you.





*HE found her at last!  
She was sitting in the  
garden — just where  
she belonged.*

*She quickly raised  
her little mask up to her  
eyes as he approached.*

*"Oh, never mind.  
Fair Stranger—I know  
who you are. You are  
a rose disguised as a  
Beautiful Lady."*

## Do you know how to use powder effectively?

By MME. JEANNETTE

THE foundation of a successful beauty toilette is the correct and effective use of powder. It is of first importance to select just the correct shade of powder for your particular skin—and then you should know how to make your powder adhere properly.

Many women seem to completely disregard the fact that there is no such thing as an actually white skin. Therefore, if you are seeking for a natural effect a pure white powder should never be used in the daytime.

After determining the shade of powder that best blends with your skin, it is wise to give your powder a proper foundation. Pompeian Day Cream is a vanishing cream of rare delicacy. It is particularly designed to act as a powder-base for normally oily skins. If you have a dry skin, use Pompeian Night Cream instead of the Day Cream.

The only correct way to powder is to use plenty of it. After you have completely covered the surface, take a clean puff or a bit of soft cotton

and dust it off lightly and evenly.

After applying your cream-and-powder foundation, you blend over it your Pompeian Bloom, selecting the shade that best harmonizes with your skin—in the rose tones are Light, Medium, and Dark shades, while the warm red-gold of the Orange tint is exactly what is required by the ivory and the olive types.

Pompeian Lip Stick gives such a natural color to the lips that it cannot be detected. It also has a slight pomade quality that softens and heals lips that may be dry or rough, and prevents chapping.

▽

*"Don't Envy Beauty—Use Pompeian"*

DAY CREAM (vanishing) 60c per jar  
BEAUTY POWDER 60c per box

(Also in the new thin-model compact for  
purse or handbag. Price \$1.00.)

BLOOM (the rouge) 60c per box

LIP STICK 25c each

FRAGRANCE (a tale) 25c per can

NIGHT CREAM (cold cream) 60c per jar

**Get 1924 Pompeian Panel and Four Samples for Ten Cents**

The newest Pompeian art panel, "Honeymooning in the Alps," done in pastel by a famous artist and reproduced in rich colors. Size 28 x 7½ in. For 10 cents we will send you all of these: The 1924 Beauty Panel and samples of Day Cream, Beauty Powder, Bloom (rouge), and Night Cream.

*Tear off the coupon now*

POMPEIAN LABORATORIES, CLEVELAND, OHIO

*Also Made in Canada*

**Pompeian**  
**Beauty Powder**



## IS YOUR SKIN DRY OR OILY?

These are two generally accepted classifications of skin character—the dry skin and the oily skin.

### *A Dry Skin*

The very fine-grained skins are the ones most liable to excessive dryness. The wind, the sun, or applications of drying lotions exaggerate the dry condition.

A dry skin needs quantities of cream to replace and supply the lacking natural oil.

Pompeian Night Cream is the ideal cream for a dry skin. It is excellent as a cleanser, skin-softener and as a powder base.

If the skin seems unusually dry, "pat" small quantities of Pompeian Night Cream into the skin till most of it is absorbed.

Pompeian Night Cream is also an ideal cream as a powder base for the "dry" skin before applying your powder.

### *An Oily Skin*

An oily skin needs two creams. An oily cream for cleansing—a vanishing cream for a powder base.

The natural oil in abnormally oily skins sometimes becomes hardened in the pores and clogs them. The counteracting oil found in Pompeian Night Cream prevents this, and so prevents the real cause of blackheads. Use it generously, rubbing it vigorously about the chin and nostrils where greasiness seems to be acute. Then rub off thoroughly, and finish with a dash of cold water or a quick ice rub.

Pompeian Day Cream should be used on this type of skin before powdering. It is a vanishing cream that disappears as you apply it, leaving the skin smooth and clean, and removing shine. It is the ideal base for powder if your skin is oily, and forms a protection against sun and wind.

*Mme. Jeannette*

*Specialiste en Beauté*

### TEAR OFF, SIGN AND SEND

POMPEIAN LABORATORIES  
2128 Payne Avenue, Cleveland, Ohio

Gentlemen: I enclose 10c (a dime preferred) for 1924 Pompeian Art Panel, "Honeymooning in the Alps," and the four samples named in offer.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

What shade of face powder wanted? \_\_\_\_\_

© 1924, The Pompeian Co.





## On with the Dance— Here's Real Music!

Why run out to a cabaret every time you want to dance? There's many an evening's fun right at home—provided there's good music. And there's always good music where there's a Hohner Harmonica—

### The World's Best

If you want to be a popular host, be ready with your Hohner at impromptu parties, after dinner dances and social gatherings. Produce your pocket orchestra, announce a good fox trot or one step, and surprise your guests with some real snappy harmony.

Get a Hohner Harmonica today and play it tonight. 50c up at all dealers. Ask for the Free Instruction Book. If your dealer is out of copies, write M. Hohner, Inc., Dept. 176, New York City.

# HOHNER HARMONICAS



### No Hair Offends Where Neet is Used

Science has finally solved the problem of removing hair without slightest danger to the skin or complexion. This with NEET, a dainty cream, harmless and mild. You merely spread it on and then rinse off with clear water. That's all; the hair will be gone and the skin left refreshingly cool, smooth and white! Old methods, the unwomanly razor and severe chemical preparations, have given way to this remarkable preparation which is already the accepted method of well-groomed women everywhere from New York to San Francisco. Used by physicians. Money back if it fails to please. 50c at Drug and Dept. stores. Trial tube 10c by mail. Hannibal Phar. Co., 627 Olive, St. Louis, Mo.

TRY IT

## LABLACHE FACE POWDER

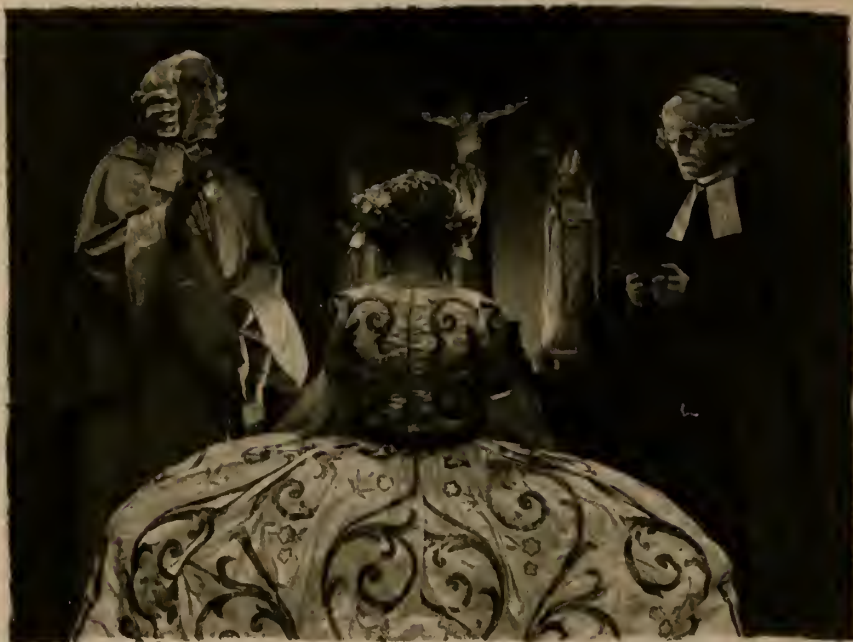
Every girl and woman appreciates a good complexion. Lablache protects and keeps the skin smooth; Lablache is pure, clinging and invisible. It keeps the complexion youthlike and as fresh as the perfume of flowers.

Two Sizes, 50c and \$1.00

of druggists or by mail. Flesh White, Pink or Cream. Sample Free. Refuse substitutes—they may be dangerous.

Compact Lablache Rouge with puff, in handy size box, 75c. Orange and Foncé (darker shade).

BEN LEVY CO.  
French Perfumers, Dept. C  
125 Kingston St., Boston, Mass.



## The Hollywood Boulevardier Chats

(Continued from page 66)

wild beasts, somebody told him about a new kind of game he had never hunted. These were the wild sheep of Santa Cruz Island off the coast of California. Reggie hired a boat and assembled an invited party of friends and sallied forth to the hunt. He says that, when he landed, an old mother sheep hurried down to the water's edge and greeted him with a most hospitable ba—a—a. And he found that all the rest of the sheep were family pets. So the yachting party came home again. Reggie said he would as soon have shot the family cat.

\* \* \*

Laurette Taylor has returned from New York and will begin work on another picture under the direction of Clarence Badger who recently finished "The Shooting of Dan McGrew."

\* \* \*

Helen Ferguson came into our office yesterday to show us her new nose. Helen

was ever a beauteous young lady but on the bridge of her nose was a hump which she regarded with dismay. She went to a beauty doctor and had the hump yanked out. She says that he administered a local anæsthetic and she watched him while he inserted the hook up her nose and pulled the roof down. She says it left her with a terribly sore nose, tonsillitis from sleeping with her mouth open, but with added pulchritude.

\* \* \*

By the terms of an agreement with Will H. Hays, the producers will cease the practice of "farming" actors. Until now it has been customary to get an actor under contract; then charge other producers a heavy increase over his salary when "loaned" to other studios. Hereafter actors under contract will be loaned around at the contract salary.

\* \* \*

Claire Windsor says it is a great mistake about the sheiks. She has just re-

Top of the page: An odd and unusual view of Lois Wilson



Left: Wesley Barry in the sort of thing he does best





Apeda

This is not Bert Lytell but his brother Wilfred, who also works in pictures

turned to Hollywood after making a picture in Tunis. She says sheiks are old men who need a bath. Incidentally, Claire's unexpected return somewhat disturbed the arrangements of a crook lady who was posing in Hollywood as Claire Windsor to her financial advantage.

\* \* \*

Benjamin Glazier, who adapted all the Ferenc Molnar plays, has become a movie writer, his first effort being a play for Mayer to be directed by Hobert Henley. It is called "Free Love."

\* \* \*

The Famous Player-Lasky Company have been assessed \$3,000 damages because a pet bear at the studio killed little Velma H. Hollingsworth who peeked in to see it.

\* \* \*

Mae Marsh acted as godmother to her new nephew, son of Mildred Marsh, formerly a Griffith actress, but now the wife of Ygnacio Forster, scion of one of the old Spanish grandees of early-day California.

\* \* \*

William Haines, the young leading man discovered by Goldwyn's last year, has been placed under a long contract.

\* \* \*

Charles de Roche may return to France to appear in pictures. Also Conway Tearle expects soon to return to the stage.

\* \* \*

Thelma Morgan Converse, twin sister of Mrs. Reggie Vanderbilt, and Murial McCormick, granddaughter of John D. Rockefeller, have both come to Hollywood in the hope of becoming screen stars.

(Seventy-three)

## Many Nestle "LANOIL" Home Outfit Users Thank Mr. Nestle

They Curled Their Hair At Home Permanently With This Dainty Invention, and Write, "It Came Up to Expectations"



"The Home Outfit is Simple To Use—and The Waving Is Quick, Safe and Comfortable."

Send for Our Free Illustrated Booklet



"I now enjoy all the convenience of naturally curly hair," MISS DALE MARTIN, 125 S. 14th St., Quincy, Ill.



"Waving my hair was interesting,"—MISS ADELINE LIPMAN, 3124 State St., Milwaukee, Wis.



"My LANOIL Wave improved my personal appearance 100%," MRS. G. T. ALCOTT, Main St., Platteville, Wis.

THERE is nothing that women and girls appreciate more than a useful invention which adds to their daily comfort and beauty. But we doubt if any other invention ever aroused such spontaneous approval in thousands of American women, as has the Nestle LANOIL Home Outfit. For this invention gives freedom to slaves.

"What a relief Mr. Nestle has brought me," they write. "I have not had a nightly curler, nor a hot iron in my hair since I used your marvelous Outfit."

"It does the most wonderful thing on earth," others tell us. "Every straight-haired woman should hear about it."

And they are right. Every woman should know of the Nestle invention. No other form of hair curling, whether nightly curlers, curling fluids or hot irons can possibly approach the results of the Nestle PERMANENT Wave by the LANOIL Process. A single waving gives you permanently curly hair. And so simple and fool-proof is the Home Outfit that children can handle it.

### On 30 Days' Free Trial

Send for your Outfit with free trial supplies today, and if you are not satisfied with the results, return the Outfit, and every cent of its \$15 cost, deposited with us or with your postman will be refunded to you immediately. Just imagine your hair, naturally curly. Imagine how free you will feel when it looks pretty ALL THE TIME,

and rain, bathing, perspiration and sham-poops only make it look prettier.

If you have any doubt as to the Nestle Company's responsibility, write to this magazine, or the Harriman National Bank, or the Equitable Trust Company of New York City. Nestle's have been established in Berlin, Paris, and London since 1905, and since 1915 in New York, where in their two establishments, every day, several hundred prominent women of fashion and the stage get their Nestle LANOIL Permanent Waves.

You have every assurance that you will either get satisfactory, naturally curly hair, or your money back promptly, and without question, so send this coupon or a letter or postal for your Home Outfit today

**NESTLE LANOIL CO., LTD., Dept. SS**  
Established 1905

12 and 14 East 49th Street, New York City  
Just off Fifth Avenue

(From foreign countries, send \$16 check, money order or cash equivalent in U. S. currency. Canadians may order from Raymond Harper, 416 Bloor St. W., Toronto, Canada, \$20 duty free.)

Fill in, tear off and mail coupon today

NESTLE LANOIL CO., LTD., Dept. SS  
12 & 14 East 49th St., New York, N. Y.

Please send me the Nestle LANOIL Home Outfit for Permanent Waving. I understand that if, after using the Outfit and the free trial materials, I am not satisfied, I may return the Outfit any time within 30 days, and receive back every cent of its cost of \$15.

☐ I enclose \$15 in check, money order, or bank draft as a deposit.

☐ I prefer to deposit the \$15 with my postman when the Outfit arrives.

OR, check HERE.....if only free booklet of further particulars is desired.

(From foreign countries, send \$16 check, money order or cash equivalent in U. S. currency. Canadians may order from Raymond Harper, 416 Bloor Street W., Toronto, Canada, \$20 duty free.)

Name.....

Street.....

City.....State.....





All day or evening this Rouge stays on!

**I**NDOORS or in the open, through the heat of exercise or the friction of constant powdering, *Pert Rouge remains on!* Its natural rosiness lasts all day or evening, until you remove it yourself with cold cream or soap and water.

Pert has a light fluffy cream base which is instantly absorbed by the skin, thus protecting it against the formation of enlarged pores.

*At last—a Pert waterproof Lipstick to match your Pert Rouge. Made with wholesome oil of sweet almonds.*

Rouge and Lipstick obtainable at drug or department stores or by mail. 75c each.

*Send a dime to-day for a generous sample of Pert Rouge. For another dime, you will receive a sample of Winx, for darkening the lashes.*

ROSS COMPANY

232 West 18th Street New York

# Pert Rouge

## The Negri Refuses to be Poured Into a Mold

**A**N unhappy love affair—bad pictures—savage criticism—these things made Pola Negri's first year in Hollywood "terreeble." To her friend, Harry Carr, she has disclosed avenues of her soul never before explored by a reporter. Her philosophy, her loves, her convictions—in all of these she refuses to be remolded to the American pattern.



## Be Sure Not to Miss the July Motion Picture Magazine

**Can a star be a heroine** to her modiste any more than a matinée idol can be a hero to his valet? Read Helen Carlisle's "Confessions of a Star's Modiste," and judge for yourself.

**Also:** pictures, comment and scintillating gossip by the Editor.

*On the News-Stands June First*

## JOURNEY'S END

By CAROLYN HILLMAN

"It is not far to Babylon,  
To Babylon the blest,  
Only three score miles and ten,  
I'm starting on a quest  
To Babylon and back again,  
I'll go by candle-light.  
You see it is not very far,  
A journey of a night."

He started soon for Babylon,  
The old way of all men,  
That oldest way of all,  
He marched his sixty miles and ten,  
And then beyond recall—  
Of mating bird or morning sun,  
He fought at the behest  
Of others who craved Babylon,  
Fair Babylon the blest,  
Then died before 'twas won.

Does he not now at candle-light  
Seek to come back again?  
Is it not lonely there at night  
Sleeping with strangers slain?  
Does he not long for his white bed,  
Its rosy counterpane,  
Now that he rests his sunny head  
Thru wind and dark and rain  
Upon a stone from Babylon,  
One stone from Babylon's wall?

## MAGIC

By MARGARET MAYFIELD

From an upflung ridge of granite rock  
Worn into ledges by a vanished sea,  
We watched—we two—  
A miracle wrought by the sunken sun,  
That dying diffused a magic fluid,  
Changing Winter's icy sky  
To a sea of gold,  
Islanded in clouds of black.

As when a rain-soaked log of wood  
Consents at last to burn  
And warms the chilled body  
Of some heart-sick traveler,  
So into your eyes, blackly cold,  
There crept a sudden dark fire.  
Hard gripped my hand lay in yours,  
My head against your heart did rest  
And heard the fierce throb at last inspired.  
Ah, this was a miracle more precious still  
That changed friendship into love,  
Thru the magic of the sunken sun!

This is not Norma Talmadge but  
her sister Natalie who plays with  
her husband, Buster Keaton







## There is the Caress of soothing Almond in Princess Pat Complexion Powder!

*Not only does this New Ingredient give a softer, more clinging powder,  
but one that guards against coarse pores, blackheads and dryness*

PRINCESS PAT Face Powder is a *depar-  
ture*, something different. Every woman  
will want to try it because of newness  
alone. This natural curiosity can be gratified  
by sending for free sample. One of the things  
you will discover is that Princess Pat stays  
on as never a powder did before.

Now as to the New Ingredient which *ac-  
counts* for Princess Pat being so different. It  
is Almond, and it replaces the rice or corn  
starch of familiar use in face powder. It has  
been possible with Almond to produce an  
entirely new degree of *fineness*. This, in turn,  
gives greater smoothness. These *outward*  
evidences of a delightful powder are notice-  
able immediately.

But of immensely greater importance, is the  
beneficial effect of Princess Pat. Heretofore,  
women have not expected powder to  
improve the skin. It was not definitely made  
with that result in view.

### *How Princess Pat Powder Benefits the Skin*

Here you have the idea which *identifies* Prin-  
cess Pat—the idea of abandoning the starch  
formulas, handed down from grandmother's  
days, and finding in Nature's storehouse a  
new powder base! Almond suggested itself

above all things else. It is good for the skin,  
in lotions and creams. Its many virtues are  
known to every woman. And now the diffi-  
cult problem of using Almond for Princess  
Pat Powder is an accomplished fact. The  
new process is exclusive with Princess Pat.  
You will not find the Almond Base in any  
other powder.

A frequent cause of coarse pores and black-  
heads is eliminated by Princess Pat Powder.  
The greatest medical authorities have found  
that starchy substances in face powder swell  
in the pores under the influence of the skin's  
combined heat and moisture. Physicians  
prefer *other* than starchy powders for dusting  
skin surfaces when all possibility of irritation  
must be prevented.

Thus Princess Pat Face Powder—containing  
no starch—fulfills the latest requirements of  
science. It cannot, through fermentation,  
cause blackheads or roughened skin texture.  
The most tender skin gratefully accepts  
Princess Pat, no matter how often or freely  
it is used.

Thus Princess Pat Powder is to be preferred  
for two reasons. Its inimitable fineness and  
soft, velvety texture are a revelation as pow-  
der is *ordinarily* judged. And the presence  
of Almond aids materially in keeping the

skin soft, pliant and flawless. Often, coarse  
pores and blackheads are corrected with  
no more effort than a few weeks' use of  
Princess Pat Powder.

# FREE!



Send for this big, generous free sam-  
ple. Sent in pretty red, gold and black  
enameled box—just the thing for your  
purse. Plenty for a thorough test.

PRINCESS PAT, Ltd.  
2701 S. Wells St., Dept. 46, Chicago  
*Entirely FREE!* Send sample of  
Princess Pat, "The Only Powder with  
an Almond Base."

Check shade you desire:  
FLESH—Light, blended rose \_\_\_\_\_  
WHITE—Pure, snowy white \_\_\_\_\_  
OLD IVORY—Rich, creamy flesh \_\_\_\_\_  
BRUNETTE—Warm Gypsy Olive \_\_\_\_\_

Name (Print) .....

Street .....

City and State .....

# Princess Pat

PRINCESS PAT, Ltd., Chicago, U. S. A.

Princess Pat Creams—Ice Astringent—Princess Pat Tint—Lip Stick—Powder—Princess Pat Perfume



## Long Dark Lashes will make your Eyes Alluring



NO picture is at its best unless it is in a suitable frame. And no eyes are as beautiful as they could be unless they are veiled by dark, lustrous lashes. Lovely lashes add mystery, depth, enchantment. Without them your eyes lose half their expressiveness.

Make your eyes attractive by darkening the lashes with WINX. Applied with the glass rod attached to the stopper, WINX makes the lashes appear longer and heavier. Dries instantly, invisibly. Harmless, waterproof. Unaffected by perspiration, swimming or weeping at the theatre.

WINX (black or brown), 75c. To nourish the lashes and promote growth, use colorless Cream Lashlux at night. Cream Lashlux (black, brown or colorless), 50c. At drug, department stores or by mail.

Send a dime for a generous sample of WINX. For another dime you will receive a sample of Pert, the rouge that stays on until you remove it.

ROSS COMPANY  
232 West 18th Street New York City

# WINX



## Sheik-Lure

New Imported Perfume Sensation  
For Both  
Sexes



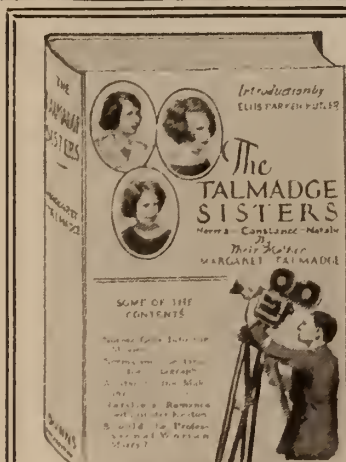
**All The Rage**  
Solid—No Liquid to Spill  
No Bottle to Break—Convenient

Just a touch on the cheek and the haunting, romantic fragrance thrills and lingers many days. The scent that lures. Everybody adores it. The finest, rarest imported oriental perfume. An aroma De Luxe. Beautiful Ruby Transparent Case with ring attachment for lavalliere or vest pocket. The rage in the cities. Lasts many months—yes, longer than a liquid \$10 value. Send no money. Pay postman only \$1.00 when perfume arrives or if you wish enclose dollar bill with order. Sheik doll FREE with first order. Money back if you are not delighted. Just drop a post card or letter today—NOW. LURE IMPORTERS, West 1515, Evanston, Ill.

**FREE**  
Miniature  
(cut-out)  
American  
Sheik and  
Sheik Doll  
in a Crystal  
Glass Dome

**ALVIENE UNIVERSITY** 30th YEAR  
**DIRECTORS**  
Allen Dale  
Wm. A. Brady  
Henry Miller  
Sir John  
Martin Harvey  
Marguerite Clark  
J. J. Shubert  
C. H. Alvien  
COURSE ASSURING NEW YORK APPEARANCES  
SPECIAL SUMMER TERM, WRITE FOR CATALOGUE.  
State Study Desired to SECRETARY.  
C. H. Alvien - 43 West 72nd St., N.Y. EXTENSION 17

**Art Corner Your Pictures-Album**  
where you can keep them safe and enjoy them always.  
Engel  
5 Styles [Art Corners] Colors  
are on sale at Photo Supply and Album counters everywhere. They are the only Quick, Easy, Artistic, No Paste, No Fold way to mount Kodak Prints. A dime brings 100 and sample to try. Write ENGEL MFG. CO. Dept. 26F 4711 N. Clark St., Chicago



## "Norma Goes into the Movies"

One of the fascinating topics in this most fascinating book

## The Talmadge Sisters

An intimate story of the world's most famous screen family

Illustrated by many hitherto unpublished photographs

How can you get into the movies? Achieve screen success? What will be required of you? How does it feel to be for the first time in a motion picture studio?

The mother of the "world's most famous film family," Mrs. Margaret Talmadge, has answered these questions for you, and many more, in her intimate and vitally interesting narrative on the career of the three famous Talmadge Sisters, Constance, Natalie and Norma.

The price of this delightful book is \$1.50 net plus 10c postage. Write to Dept. C

## CINEMA ART MAGAZINE

Exclusive Sales Agents

LAND TITLE BUILDING PHILADELPHIA, PA.

**\$1.50**

256 pages of fascinating reading—printed on fine paper and illustrated with many photographs never before published. Volume cloth bound and stamped in gold

## Adolphe Menjou Talks About Women

(Continued from page 41)

and you cannot find any woman who stands in the position of greatness and force that men stand in.

"I believe with Schopenhauer as regards women. I know that will make me many enemies among the fairer sex, but it shouldn't, because I also believe that woman's sphere is comparatively as great in her woman's way.

"My ideal woman is the type of woman you see about the Sixty Club in New York.

"Every man has an ideal woman. Whether he ever meets her or not . . . ah, that is another story. But the ideal is there just the same. And mine, mine is of a woman who must, first of all, be beautifully and thoroly educated. A woman without education would fail, in time, to hold my interest. Admiration is the truest aphrodisiac. She must speak one or two languages besides her own. She must be musical. She must be a charming hostess. She must dress exquisitely, wear gowns subtly, and jewels, just a few. Jewels give women queenliness, poise. They are the glittering frames of feminine beauty. Foolishness—but feminine. And then, too, she must be maternal. For without the maternal instinct no woman can be thoroly feminine. Am I asking too much?"

We admitted that we feared for him. We told him that if he could drop Pola Negri, Mrs. Catt, Madame Montessori and Mary Pickford into a melting-pot he might achieve a satisfactory result, otherwise . . .

"Oh, well," he said, "as a matter of fact, I get my chief pleasures out of staying at home (I've just bought a new house), cutting the front lawn, raising dogs and buying real estate. I almost never go any place, socially, and professionally I am concerned with doing big parts, with big directors in big stories. . . ."

Yes, he is married.

## FULFILMENT

By GLADYS BRYANT

She had a premonition when a child  
And thru the years of girlhood flowering,  
That a great tragedy awaited her  
On some far day the passing years  
would bring.

And so she waited; her romantic soul  
Reached toward that day the swift  
heartbreak would fall  
But empty days passed and she did not  
know  
This was the greatest tragedy of all!



## "You Cannot Blue Pencil Morals"

(Continued from page 17)

avalanche of bad pictures being produced year after year, and the small number of good ones. But what can they do? Nothing. In the face of the one powerful factor in the producer's mind, which is making pictures that will sell, they are helpless.

"You can't keep people from going to see pictures like 'Flaming Youth.' You can't keep the public away from a picture like 'The Sheik.' But if there were a few altruistic producers who would go ahead and make bad pictures and earn all the money they could, and then make a few good ones with the chance of a loss, you might be able to train the taste of the delinquent child by increasing the doses until the child will like the good pictures as much as it did the bad ones.

"However, I suppose that is crying for the millennium," and she laughed. The bright red comb which she wore in her hair fell down, and as she adjusted it, you felt the deep femininity she possessed despite her almost masculine mind and intelligence.

I admired the comb. It was an unusual shaped one with large prongs spreading fan-like over her black hair. She wore a great many colored bracelets and as she moved her arms they clinked musically and awakened the dog. It looked up at her with a surprised expression as if to demand the reason for being disturbed, and she laughed again as she hugged the animal in her arms.

"What do you think of the situation existing between authors and producers?" I asked, for she had stopped talking about the movies as if she had grown weary of the subject.

"Oh, I don't know what to think," she replied. "Of course I may be prejudiced. I liked two-thirds of the way they handled my 'Humoresque,' and I became physically ill after seeing how they had butchered 'Star Dust.' But I couldn't do anything about it. They laughed at me—and I think that all directors laugh at authors. The position of an author, no matter how important he may be to the literary world, is ludicrous when he comes into the studio. Not only does the average director calmly proceed to establish himself as an omnipotent judge of the merit of a story, but he also laughs with something like contempt at the author. He has 'the poor fish' attitude towards writers. He has been fawned on and catered to for so long that he considers himself a god—and I, for one, resent this attitude deeply.

"I certainly do not consider that

(Seventy-seven)



## They Have Found a New Way to Clean Teeth

*Careful people the world over now employ it*

**D**ENTAL science has discovered a new method of teeth cleaning. In millions of homes it had displaced the methods which were wrong.

The glistening teeth you see everywhere now show one of the results. This ten-day test will show you what they mean to you and yours. Send for it now, in justice to yourself.

### Combat the film

Film is the great tooth-enemy—that viscous film you feel. No ordinary tooth paste effectively combats it. So old methods failed.

This clinging film becomes discolored, then forms dingy coats. That is how teeth lose their beauty.

Film also holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay. Germs breed by millions in it. They, with tartar, are the chief cause of pyorrhea. The most careful people rarely escape these troubles caused by film.

### Protect the Enamel

Pepsodent disintegrates the film, then removes it with an agent far softer than enamel. Never use a film comb that contains harsh grit.

### New methods found

Dental science, years ago, started research to fight film. Eventually two ways were found. One disintegrates the film at all stages of formation. One removes it without harmful scouring.

Many careful tests have proved that these methods mean a new era in teeth cleaning. A new type tooth paste has been created to apply these factors daily. The name is Pepsodent.

Dentists the world over began to advise it. Now millions of careful people, of every race, employ these methods daily.

### Errors corrected

It was found that old-time tooth pastes also brought unfortunate effects. They reduced the alkalinity of the saliva. That is there to neutralize mouth acids. They reduced the starch digestant in saliva. That is there to digest starch deposits on teeth.

Pepsodent brings the opposite effects. It multiplies the alkalinity, multiplies the starch digestant. Thus it gives multiplied power to these great tooth-protecting agents.

You will be amazed when you see what better results the new method brings than the old. Let this test show them to you.

**Pepsodent** PAT. OFF.  
REG. U.S.

*The New-Day Dentifrice*

### Ten days will show

Send this coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth become whiter as the film-coats disappear.

Learn what this means in beauty and new safety.

**CUT OUT THE  
COUPON NOW**

**10-DAY TUBE FREE** 1591

THE PEPSODENT COMPANY

Dept. 980, 1104 S. Wabash Ave., Chicago, Ill.

Mail 10-Day Tube of Pepsodent to

.....

.....

Only one tube to a family.





## The Road to Home

Though written faithfully, his letters from home seemed to have had a way of arriving at his hotel in one city just after he had left for the next—and of never catching up.

Three weeks passed—business conferences, long night journeyings on sleepers, more conferences—with all too little news from home.

Then he turned eastward. In his hotel room in Chicago he still seemed a long way from that fireside in a New York suburb. He reached for the telephone—asked for his home number.

The bell tinkled cheerfully. His wife's voice greeted him. Its tone and inflection told him all was right with the world. She hardly needed to say, "Yes, they are well—dancing right here by the telephone. . . . Father and mother came yesterday. . . . Oh, we'll be glad to see you!"

\* \* \*

'Across the breadth of a continent the telephone is ready to carry your greetings with all the conviction of the human voice. Used for social or business purposes, "long distance" does more than communicate. It projects you—thought, mood, personality—to the person to whom you talk.



AMERICAN TELEPHONE AND TELEGRAPH COMPANY  
AND ASSOCIATED COMPANIES  
**BELL SYSTEM**  
*One Policy, One System, Universal Service*

SPECIAL SIZES  
FOR CHILDREN

SEND NO MONEY

### A PERFECT NOSE FOR YOU

BEFORE AFTER

GOLD MEDAL AWARDED  
"for distinguished service in  
mankind" by International In-  
ventors Exposition, New York,  
Feb. 1923.

## ANITA - The Genuine - PATENTED - NOSE ADJUSTER

Winner of GOLD MEDAL — Highest in Merit — Lowest in Price

Support nature and look your best. If your nose is ill-shaped, you can make it perfect with ANITA NOSE ADJUSTER. In a few weeks, in the privacy of your own room and without interfering with your daily occupation. No need for costly, painful operations. ANITA NOSE ADJUSTER shapes while you sleep—quickly, painlessly, permanently and inexpensively. The ANITA NOSE ADJUSTER is the ORIGINAL NASAL SUPPORTER absolutely guaranteed. Highly recommended by physicians for misshapen and fractured noses. Self adjustable. No screws. No metal parts. GENTLE, FIRM and PERFECTLY COMFORTABLE. Beware of imitations! Write today (just your name and address) for FREE Booklet, "Happy Days Ahead," which explains how you can have a perfect nose—and our blank to fill out for sizes. Money refunded if not fully satisfied with results.

The ANITA Company, Dept. 629, ANITA Building, Newark, N. J.

the average motion picture director who has gotten his position by force of circumstances, perhaps because of a technical knowledge, is fit to handle my brain-children.

"I hate people who are always talking about their brain-children," she continued sharply. "I detest using the word, and all this art-for-art-sake infuriates me, but just the same I mean exactly what I say in this instance. How can a man who hasn't the faintest conception of the literary value of a story decide what should be cut out of it in order to make a selling picture—and what should be left in. He doesn't know what makes a good story. He hasn't the author's creative ability, none of his psychology or insight into human nature—certainly he has none of the author's intellectual capacity, therefore how can he be expected to tell a story in the way it should be told just because he knows a lot about Kleig lights.

"I suppose the ideal solution for the author would be to do as Rex Beach and Rupert Hughes have done. Produce—or rather, to direct their own pictures. But the trouble is that there are few authors who can afford to do this. They aren't in a position to be able to assume full control.

"All writers want to sell their material. The moving pictures are obviously their most profitable market. When an author finishes a book into which he has put the very best creative power he possesses, and the book becomes a success, it will sooner or later be grabbed up by some astute producer. What happens? The author is tempted—and we are all human—by fabulous prices for his book. He accepts and the amount he is given almost overcomes his twinges when he finds out that in his contract he has little or nothing to say as to how the story shall be told. The demand for popular novels exists because authors have a following similar to the movie star system in a great many respects.

"Until a new generation of scenario writers are born, because up to the present they have certainly not been made, the same conflict between the author and the producer will exist. But I am afraid that as the hue and cry for cheap stuff increases, good writers will grow discouraged, and withdraw from the field until we shall see nothing but the popular lokum on the screen, and the motion picture instead of being aided by the real thinkers along the path of progress, will slip back until they get to the point where they started.

"I'm tired of talking about pictures," she said. "Let's discuss something else."



(Continued from page 60)

(To be continued)



Not for us, it isn't. For one thing, it revealed the luscious loveliness of the fair, fulgent, feminal form of Corinne Griffith as she stood in a gossamer negligée between us and an open fire—stood for a succession of breath-halting, marvelous, miraculous moments. For us "Lilies of the Field" stopped right there.

(Continued from page 8)

"You and I," a society comedy, wherein a career is sacrificed to matrimony.



To receive Ingram's  
Dermascope and this  
practical Beauty Purse  
use coupon below.

*The One Cream Perfect for Every Use*

exclusive feature—certain *remedial* properties that relieve redness, roughness, tan, freckles and slight imperfections. *No other cream is like it.* No matter whether you use it as a cleanser, a protection or a powder base—its nourishing and healing properties will bring fresh beauty and new life to your skin.

Buy a jar today and see the immediate improvement it brings. \$1.00 and 50c jars at all drug and department stores—the dollar size contains three times the quantity.

In Canada: Windsor, Ontario

Frederick F. Ingram Co.  
Established 1885

283 Tenth Street, Detroit, Mich.

*Ingram's American Blush Rouge*

Applies so evenly and smoothly, its effect can only be a natural, healthy glow. It does not clog the pores and because its coloring matter cannot be absorbed it is recommended particularly for a delicate and sensitive skin. In thin metal vanity box with mirror and pad—50c. At your dealer's or by mail from us. Next time be careful to get **Ingram's American Blush, the Delicate Rouge for the Delicate Skin.**

*Send for this interesting test today*

Mail coupon below with 15 cents for new Beauty Purse containing Ingram's Dermascope; a liberal sample of Ingram's Milkweed Cream; two filled purse puffs of Ingram's Face Powder and Rouge; instructions for using Dermascope, and valuable hints for the care of the skin.



Copyright 1924, F. F. Ingram Co.

**F. F. INGRAM CO., 283 Tenth Street, Detroit, Mich.**

*Gentlemen:* Enclosed find fifteen cents. Please send me Ingram's Beauty Purse including Dermascope described above. Please print name.

Name \_\_\_\_\_ City \_\_\_\_\_  
Address \_\_\_\_\_ State \_\_\_\_\_



**No. 29**  
**\$100** Radiant Blue  
 White Diamond.  
 Gold 18-k White  
 Gold. Delivered  
 on first payment  
 of \$10, then  
**\$2.50**  
 A WEEK

# LOFTIS

BROS. & CO. F828

## DIAMOND WATCHES

### CASH or CREDIT

## SEND FOR FREE CATALOG

Over 2,000 illustrations of Diamond-set Jewelry, Watches,  
 Wrist Watches, Pearls, Mesh Bags, Silverware. Sent prepaid  
 for your Free Examination. Catalog explains everything  
**Satisfaction Guaranteed or Money Refunded**  
**Railroad Watches—Guaranteed to Pass inspection**  
**ILLINOIS "BUNN SPECIAL," 21 Jewels. Adjusted**  
**to 6 positions. Gold filled 26-Year Case. \$50**



**No. 28** Pass-  
**\$37.50** in  
 Blue White Dia-  
 mond. Solid 18-k  
 White Gold. De-  
 livered on first  
 payment of  
**\$3.75** then  
**\$1.00**  
 A WEEK

**Rectangular WRIST WATCH**  
 18-K White Gold, 17 Jewels, \$29.75  
 14-K White Gold, 15 Jewels, \$24.85  
 Delivered on first payment of \$3;  
 then \$1.00 a Week thereafter.  
 Wonderful bargains in Diamond-  
 set Wrist Watches at \$85, \$100,  
 \$125, EASY CREDIT TERMS.

## LOFTIS BROS. & CO. National Jewelers

Dept. A-616      108 N. State St., Chicago, Ill.

Stores in Leadville Cities

**17 JEWEL ELGIN WATCH**  
 No. 15—Green Gold filled, engraved;  
 assorted patterns. Guar-  
 anteed 25 years. 12 Size,  
 sent dial  
 Delivered on first payment of  
 \$3.25; then \$1.00 a Week there-  
 after until paid. Special value.



## Free ~ Trial Bottle

Try it first, prove  
the way to restore

## Gray Hair



You are right to be skeptical in regard to any preparation offered to restore gray hair. So many can't do the work—so many only further disfigure your hair.

A trial on one lock of hair is your safeguard, and this I offer free. Accept this offer and prove for yourself that your gray hair can be restored safely, easily and surely.

I perfected my Restorer many years ago to bring back the original color to my own gray hair, and since hundreds of thousands of gray haired people have used it. It is a clear, colorless liquid, clean as water and as pleasant to use. No greasy sediment, nothing to wash or rub off. Restored color even and natural in all lights. Results just as satisfactory when hair has been bleached or otherwise discolored.

### MAIL COUPON TODAY

Send today for the absolutely Free Trial package, which contains a trial bottle of my Restorer and full instructions for making the convincing "single lock" test. Indicate color of hair with X. If possible, enclose a lock of your hair in your letter.

FREE  
TRIAL  
COUPON

Please print your name and address—

MARY T. GOLDMAN

195-HGoldman Bldg., St. Paul, Minn.

Please send your patented Free Trial Out-

fit. X shows color of hair. Black..... dark

brown..... medium brown..... auburn (dark red).....

light brown..... light auburn (light red)..... blonde.....

Name.....

Street..... City.....

## If you are OVERWEIGHT

you owe it to your-  
self to fill in and mail  
this Coupon NOW



The Gotham Corporation Dept. D.  
565 Fifth Avenue, New York City

Please send me at once, without cost,  
your booklet "For Stout People"

Name.....

No..... Street

City..... State.....

## \$3 Brings you a Genuine DOWN UNDERWOOD TYPEWRITER

10 DAYS FREE TRIAL Your \$3.00 unconditionally  
days you are not satisfied with this late model UNDERWOOD  
typewriter rebuilt by the famous Shipman Ward process.

GREAT PRICE SAVING Direct to you from the  
largest typewriter fac-  
tory in the world by our money saving methods.

EASY MONTHLY PAYMENTS So small that  
you will not  
notice it while you enjoy the use of this wonderful machine.

FREE BOOK OF FACTS Explaining Shipman  
Ward's wonderful  
system of rebuilding typewriters and also valuable information  
about the typewriter industry both instructive and entertaining.

Act Today!  
Mail  
Coupon



5  
Year  
Guarantee

Shipman Ward  
Mfg. Company  
A203 Shipman Building  
Montrose & Ravenswood  
Aves., Chicago

Please send me  
a copy of your  
free book of facts,  
explaining bargain offer.

Name.....

St. and No.....

City..... State.....

## Girl Shy

(Continued from page 31)

anybody! He's married to me already—I've got the certificate to prove it under my pillow this minute! Oh, Ronald! Ronald! how could you?" She burst into wild weeping. "When I saw you the other day, you said you were going to tell your folks about us and send for me soon!"

From the front page of the paper under the headline "To Be Married Today at Four o'Clock," looked out the faces of Mary Buckingham and Ronald Devore, entwined with festoons of hearts and love-knots!

"Wal," said old Jerry, fumbling for his pipe, "I'll be hornswoggled!" He reached for a bit of torn paper with which to light it, stared down at the typewritten figures and uttered a yell that brought his nephew out of his stupor. "By gollies, here's a piece of a cheque made out to Harold Meadows for three thousand dollars—say, who's been tearing up money!"

A scramble for the scattered fragments, and the publisher's letter lay before them—not the expected rejection slip, but the announcement that, tho "How to Win a Woman" was not available as a serious work, they had decided to publish it under the title "The Boob's Diary," as a humorous book, and begged to enclose three thousand dollars as an advance payment of royalty!

Harold laughed bitterly. "And to t-t-t-think if they had t-t-t-told me t-t-t-t yesterday she wouldn't be marrying that p-p-p-pup today!"

"But he *can't* marry her," Sarah Ann wailed, "aren't I telling you he's married to me already? If I had my pink lawn done up I'd go into town and forbid the banns like that moving picture, Lost for Love's Sweet Sake, I saw last week at the Lyric—"

Harold stared from one to the other palely. Behind his glasses his eyes seemed to grow large and round. "My G-G-G—" and then as Jerry's helpful whistle pierced the air, "My God!" he shouted, and dashed out of the door and down the street in pursuit of a distant trolley car.

A pungent odor penetrated to Jerry Meadows' nostrils. From the ironing-board on which Miss Lydia Trout's alpaca still reposed a gentle smoke arose, and when the tailor lifted the iron a V-shaped orifice was disclosed in the chaste and respectable bosom of Miss Lydia's gown. Jerry sank down on his bench and mopped his brow with a sample of Men's Summer Weight Suitings.

"What a morning!" he moaned, "I

wisht I had some buttonholes to make—they're so *soothing*—"

If there had been a biographer along to record Harold Meadows' fifty-mile journey to the Big City that Saturday afternoon, the story of it would have made Paul Revere's famous jaunt seem like a trip on "Spark Plug." He begged rides in autos and stole rides on trucks; he hung desperately behind trolleys, and dashed off on a speed cop's motorcycle while he was giving someone a summons; he rode on ambulances and fire-engines, and at the end he thundered thru the startled streets of Jamaica behind a span of huge truck horses in the classic manner of Ben Hur, while small boys enthusiastically cheered him on and grown people looked behind him for the rest of the circus.

It was an epic ride and one which came to an end just as a minister in a flower-bedecked drawing-room was intoning, "I now pronounce—"

Before the eyes of the amazed company Harold Meadows could only stammer incoherently until the crossing policeman a block away blew his traffic whistle. Then—"He's married already!" he stabbed at the bridegroom with an accusing finger, "look at his face and see if I'm not telling the truth!"

Everyone turned to stare at the cmpurpled Ronald. Mrs. Buckingham decided that the most genteel thing she could do was to faint away. Harold lifted the bride, over his shoulder and ran from the house.

"I think you are *wonderful*," Mary cooed, "you always seem to be right there when I need you!" She leaned closer. He caught her hands, "W-W-W-will you m-m-m-m—"

Desperately he strove, desperately she waited. Along the sidewalk came a postman, thinking of whatever things postmen think about. Suddenly he halted. A pretty girl in a tulle veil and an agitated young man in horn-rimmed spectacles stood in his path. The young man was making sounds like a motor-boat with engine trouble.

"Excuse me!" said the pretty girl, laying violent hands upon the postman's whistle, "just a moment!" "And she blew upon it shrilly.

"—m-m-marry me?" said the young man triumphantly, all in a rush.

"Yes!" cried Mary, *née* Buckingham, and ran joyously into his open arms. Something tinkled to the sidewalk, the whistle. The postman picked it up. His was not a subtle nature, yet somehow he sensed that they had no further need of him.



## "Just A Real Nice Boy"

(Continued from page 20)

films, but it cost too much money, and besides not being able to afford it, I don't get enough credit to make it worth while.

"I was practically broke when 'Miles Standish' was finished. Of course, I am getting very good returns on it, it's going over big in many parts of the country, but—oh, well—you know how it is. You work and work and—then, what's the use? Why, in the big storm scene, we worked for eight days under the most terrific strain. You never have seen a storm like this one—the entire cast, or rather those who are in it, had to stay soaking wet for eight days, every day we'd come back to the studio, and the water would be turned on us from morning until night.

"And there are marvelous lighting effects in the picture for which we get no credit, and unusual photography. A man at my studio invented a new method of making lightning realistic. Before, they scratched a piece of film with a fingernail to get the zigzag effect. The lightning in this storm is the best I have ever seen, but very few people have noticed it."

He smiled crookedly.

"Whenever I think I've got something wonderful, I never fail to get a jolt. I think 'Miles Standish' is one of the best pictures of the year—but all I get from the men with whom I have to deal is a pat on the back, and the remark, 'You're a nice boy, Ray, just a real, nice boy.'

"It's terrible if you want to do really big things to be labeled like this," he added. "Nobody takes you seriously," and grinned.

Unlike most film stars, he has a decided sense of humor. All the while he was talking, the half-kidding way in which he spoke betokened a mind that could look upon weighty business situations with a cheerful viewpoint. He does want to do big things; he has certainly served his apprenticeship, having practically grown up with the film industry. And his unique position on the screen testifies the excellent quality of his acting ability.

No one who saw "The Old Swimmin' Hole" will forget Charles Ray's portrayal of the barefooted youngster. In "The Girl I Love" he gave a poignant, finished performance which bordered onto genius. He represents the clean-minded, young American boy on the screen in a manner which no other film actor has

(Eighty-one)

## "What a whale of a difference just a few cents make!"



—all the difference

between just an ordinary cigarette and—FATIMA, the most skillful blend in cigarette history.

## Are You Beauty? On All Reading News-stands

**BEAUTYPEEL** "UNMASKS YOUR 'HIDDEN' BEAUTY"  
CREATES BEAUTIFUL COMPLEXION BY PEELING OFF  
tan, freckles, blemishes, pimples, blackheads, liver spots, wrinkles, acne, muddy, oily skin. NON-ACID (pat.) lotion. Painless, harmless. Effects astounding.  
**TRIAL COSTS NOTHING** Write today for Special Trial Offer and FREE Beautypeel Beauty Book.  
**NEWLYN CHEMICAL CO., Dept. 602, 320 W. 27th, Los Angeles, Cal., or 514 Buchanan, El Paso, Texas**



## Cultivate Your Beauty

Have you made the most of your possibilities? Have you a youthful appearance, clear complexion, clear, sparkling eyes, pretty eyebrows and lashes, graceful neck and chin, luxuriant hair, attractive hands? You can relieve large pores, wrinkles, lines, pimples, blackheads, strengthen sagging facial muscles—all through following our simple directions. Thousands have done so. No drugs, no big expense and quick results. Send for latest beauty hints—all free. Write today  
**GRACE MILDRED CULTURE COURSE**  
(A Branch of Susanna Crocroft's Work)  
Dept. 306, 1991 B'way, New York City, N.Y.



**EARN MONEY AT HOME DURING YOUR SPARE TIME**  
painting lamp shades, pillow tops for us. No canvassing. Easy and interesting work. Experience unnecessary.  
**NILEART COMPANY, 2294 Ft. Wayne, Indiana**

**\$1 Brings This Genuine DIAMOND**  
Easy for you to own this beautiful ring or give it as a present. Simply send \$1 to us today.  
**10 DAYS' FREE TRIAL**  
Wear ring 10 days and if you don't agree it is an amazing bargain, return it and we will refund your money. If satisfied, pay \$1.00 a week until \$32.50 is paid.  
**FREE** catalog, Diamonds, Watches, Jewelry, \$10 to \$1000. All on long credit. Wonderful values.  
**Est. 1890 Address Dept 625**

**BAER BROS. Co.**  
6 MAIDEN LANE - NEW YORK

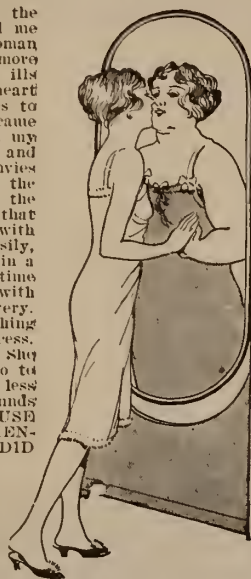


# GOOD-BYE FAT!

LOST 43 POUNDS IN 7 WEEKS

Simple Easy Way Is Explained to You Free

"At last I kissed good-bye to the ugly rolls of fat which burdened me for years—today I am a new woman filled with pep and energy. No more tired feeling, backache—pains or ills—no more puffing from a weak heart—no more trouble getting clothes to fit me—from a 'wall flower' I became one of the most popular girls in my set; now I have friends galore and everyone admires my looks and envies my health. I am convinced from the results I have obtained and from the cases of several people I know that any man or woman burdened with ugly, unhealthy fat can now easily, safely and surely lose it all, regain a slender figure and at the same time improve their health 100 per cent with this marvelous new French discovery. For years I had tried everything known to reduce, without success. One day I met Madame Elaine. She explained to me what I should do to reduce; the result was that in less than 7 weeks I had lost 43 pounds—I DID NOT HAVE TO USE DANGEROUS DRUGS, WEAKENING EXERCISES OR DIETS—I DID NOT RUB MYSELF WITH ABSURD CREAMS, NOR DID I WEAR PAINFUL REDUCING GARMENTS. This discovery is simple, easy, safe. With it you can either reduce certain parts of your body or you can lose 10 pounds or 100 pounds.



All you need to do is to use the free coupon below, and by return mail you will receive complete directions on how to reduce; remember that Madame Elaine herself lost 50 pounds in 2 months with her wonderful secret. I have lost over 43 pounds in 7 weeks and I know of hundreds of women in America and Paris who are now keeping their figures slender and attractive with this most wonderful discovery for the reduction of excess fat."—(Mrs. G. E., N. Y. C.)

## Mail Free Coupon

With this coupon I request Madame Elaine, Dept. 223 of 350 W. 31st St., N. Y. C., to send me absolutely free of charge her personal and confidential information on the French discovery to reduce fat.

NAME .....

ADDRESS .....

If you care to, enclose 5 cents in stamps to help cover expense.

## WRITE FOR THE MOVIES

Ideas for moving picture plays wanted by producers. Big prices paid for accepted material. Submit ideas in any form at once for our immediate examination. Or write for FREE PHOTOPLAY BOOKLET and details of our service to Authors.

**BRISTOL PHOTOPLAY STUDIOS**  
Suite 601F Bristol Building, New York

## Factory to Rider

Saves \$10 to \$25 on the Ranger Bicycle you select from 44 Styles, colors and sizes. Delivered free on approval express prepaid for 30 Days' Free Trial.

**\$5 a Month** if desired. Possession and use at once on our liberal monthly payment plan. Bicycles \$21.50 and up.

**Tires** lamps, wheels, equipment at half usual prices. Write for marvelous new prices, wonderful 30 day trial offer and terms.

**Mead CYCLE COMPANY** Dept. P-120 CHICAGO



Write us today for free catalog

## "Sitting Pretty"

KENNETH ALEXANDER, the eminent New York photographer shown at the right, has checked his camera to the Coast in order to make sittings of various brilliant women stars in the atmospheric setting of Hollywood. Mr. Alexander has won a reputation by his artistic, sensitive, and expressive studies of the fair sex.



Exclusive studies by Mr. Alexander will appear in:

**BREWSTER PUBLICATIONS, Inc.**

**Motion Picture Magazine**

The Quality Magazine of the Screen

**Classic**

Pictorial of Screen and Stage

**Beauty**

The Aristocrat Among Women's Magazines



ever been able to touch, and off the screen he is the same figure.

He leads a sane, quiet life as far removed from the hectic, turbulent Hollywood existence as depicted by the press as is the North from the South Pole. He has been married for seven or eight years to a young woman who strangely enough has no professional inclination, and they are pointed out as the ideal married couple of the film world.

I think it is because he has worked so long and so industriously that he feels discouraged, because he started with a salary of thirty dollars a week, and when he began to make money he put it back into his work. He isn't saving a fortune; he put almost every penny he had into the making of his last picture, and when one stops to think that all superfilm productions are practically gambling ventures with very high stakes, credit must be given for the faith he has in his profession.

"Of course, there's big money in motion pictures," he said, "but then people don't know that you have to put up high stakes to make this money. Everyone picks on the film business. Everyone yells 'Pictures are rotten. Terrible! Bunk! Hokum!' Critics rave about the movies being an infant industry, and never stop to think how far we've gone.

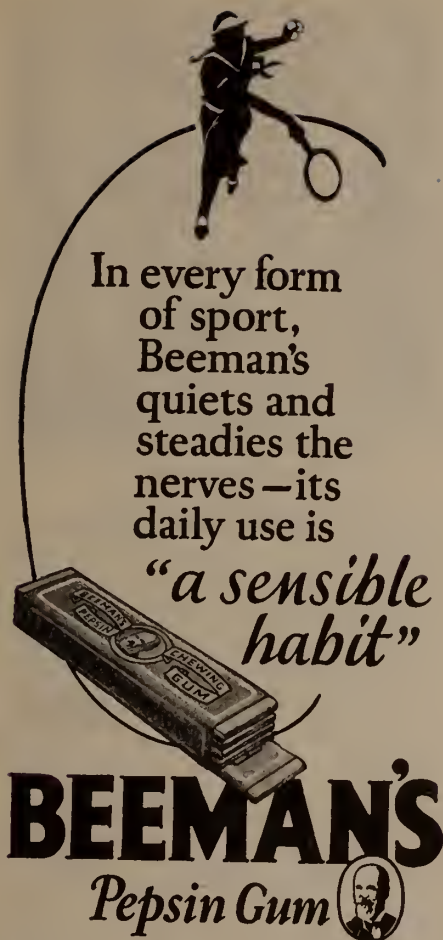
"An automobile manufacturer will show his latest model, and compare it with the first one he turned out. Everybody applauds. We are never given credit this way. Nobody stops to think of the difference in the first movies that were made and the ones we are making now. I don't say they're perfect, but I do say that the public should be shown how far we've gotten, don't you?"

"What are you going to do next?" I asked.

"I don't know yet. I want to go back on the stage. I have a couple of plays, one of them I'm considering very seriously. I'll probably do it on the Coast first, and then if it is a success, I'll bring it into New York next season. However, that is in the future. I may go right to work on another picture. I may sign up on a straight salary with some company; I have several pretty good offers which I shall decide upon soon. Whatever I do, I am pretty sure it will not be making another superproduction on which I will have to work for a solid year. And that's that!" he concluded, smiling.

EDITOR'S NOTE.—Mr. Ray is now under contract to Thomas H. Ince, for whom he will play the sort of part that made us all love him, the typical American youth, happy, wholesome, lovable.





In every form  
of sport,  
Beeman's  
quiets and  
steadies the  
nerves—its  
daily use is  
"a sensible  
habit"

**BEEMAN'S**  
Pepsin Gum

AMERICAN CHICLE CO.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF CLASSIC, published MONTHLY at Jamaica, N. Y., for April 1st, 1924. State of NEW YORK, County of QUEENS. Before me, a NOTARY PUBLIC in and for the State and county aforesaid, personally appeared DUNCAN A. DOBIE, JR., who, having been duly sworn according to law, deposes and says that he is the VICE-PRESIDENT of the CLASSIC and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, BREWSTER PUBLICATIONS, INC., 175 DUFFIELD ST., BROOKLYN, N. Y. Editor, SUSAN E. BRADY, 175 DUFFIELD ST., BROOKLYN, N. Y. Managing Editor, ADELE WHITELY FLETCHER, 175 DUFFIELD ST., BROOKLYN, N. Y. Business Manager, DUNCAN A. DOBIE, JR., 175 DUFFIELD ST., BROOKLYN, N. Y. 2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent. or more of the total amount of stock.) EUGENE V. BREWSTER, 175 DUFFIELD ST., BROOKLYN, N. Y. CARLETON E. BREWSTER, BAYSHORE, LONG ISLAND, N. Y. 3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) NONE. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock or securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him. 5. That the average number of copies of each issue of this publication sold or distributed thru the mails or otherwise, to paid subscribers during the six months preceding the date above shown is . . . (This information is required from daily publications only.) DUNCAN A. DOBIE, JR. (Signature of editor, publisher, business manager or owner.) Sworn to and subscribed before me this 24th day of March, 1924. E. M. HEINEMANN. (My commission expires MARCH 30th, 1924.)

(Eighty-three)

## How Is A Motion Picture

(Continued from page 14)

etc., entered on the back. The best actors usually have agents who secure them engagements and get 10 per cent. of the actor's salary as commission. Often the director or casting director sends for the agents and asks them: "Whom have you got available?" The selection having been finally made, the actors call at the studio and sign contracts. Every actor whose name appears in a cast usually signs a contract stipulating the salary and other conditions. The small parts are often not cast until they are needed as the picture progresses. This is because the director is not always sure when these minor actors will be needed.

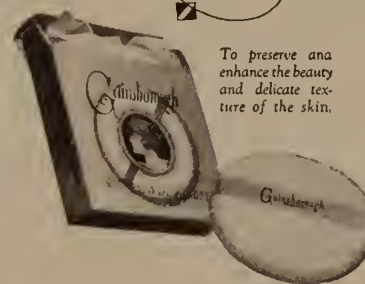
The next thing that happens is the tests. In an amazingly short time the costumer has some of the costumes ready for the star—anyhow, the one that she will need in the first scenes. It is always the custom to photograph every leading actor in little impromptu scenes before the taking of the picture actually begins; this to see how the actors are going to look in scenes together; whether they are wearing the right shade of make-up and whether the sets and costumes are of the right color and texture to photograph. Also it gives the photographers a chance to experiment a little.

The actual taking of the picture then begins. The director has a somewhat elaborate staff; an assistant director who sees that the sets are all prepared each day and the furniture and props in place; the actors notified when they will be needed, etc., etc. There is also a prop man—sometimes half a dozen or more prop men; photographers, assistant photographers, electricians, carpenters, a girl stenographer called a "script clerk," who follows the action on the script just as a prompter does in a stage play. She also makes careful note of every incident that takes place; how the actors are dressed, etc. She does this so an actor will not walk into a house with a derby hat and come out with a straw one. You see, the scene of his walking in the front door and his appearance in the room might be taken two or three months apart and but for the script girl, they would forget. Also it is her job to see that an actor does not open a door with his right hand; then when the same action is shown in a close-up that it doesn't miraculously get to be his left hand. In other words, she is there to prevent little blunders.

After every scene, the director has the camera moved up for a closer shot of the same scene. In the long



EACH SOFT CARESS  
ADDS LOVELINESS



To preserve and  
enhance the beauty  
and delicate texture  
of the skin.

How appealing to the lovely woman—these divinely dainty puffs. In all sizes to suit your needs—these perfect puffs of velvety velour or soft lamb's wool. Packed in sanitary dust-proof containers.

10c to 75c—at the better dealers

**Gainsborough**  
POWDER PUFF

The Western Co., Chicago—New York  
Weco Products Co., Limited, Toronto, Canada

WECO  
Product



**How to Prolong  
Your Youth**

A skin that is excessively dry becomes wrinkled. Almomeal corrects this condition. It cleans and softens the skin—prevents wrinkles—and thus prolongs the appearance of youth. At dealers,

DR. PALMER'S  
**ALMOMEAL**  
COMPOUND

"Use it like Soap"

Send 10c for large sample package.

HOLTON & ADAMS, 27 East 22nd St., New York

Name \_\_\_\_\_ City \_\_\_\_\_  
Street \_\_\_\_\_





### She Found A Pleasant Way To Reduce Her Fat

She did not have to go to the trouble of diet or exercise. She found a better way, which aids the digestive organs to turn food into muscle, bone and sinew instead of fat.

She used *Marmola Prescription Tablets*, which are made from the famous Marmola prescription. They aid the digestive system to obtain the full nutriment of food. They will allow you to eat many kinds of food without the necessity of dieting or exercising.

Thousands have found that the *Marmola Prescription Tablets* give complete relief from obesity. And when the accumulation of fat is checked, reduction to normal, healthy weight soon follows.

All good drug stores the world over sell *Marmola Prescription Tablets* at one dollar a box. Ask your druggist for them, or order direct and they will be sent in plain wrapper, postpaid.

**MARMOLA COMPANY**

239 Garfield Bldg., Detroit, Mich.

## Best Way To Remove Superfluous Hair



The dainty miniature Everett Decollete Safety Razor with its patented CURVED blade in attractive boudoir container is a safe inexpensive, quick and easy way to remove superfluous hair.

### Quick—Safe—Pleasant

No burning discomfort from powerful acids used in many depilatories, no nauseating odors that accompany them. The ordinary safety razor is too wide, incorrectly shaped and dangerous for underarm shaving. The Everett, only 1 1/2 inches wide, with Special Curved blade, fits the armpit perfectly and makes it the only really safe and effective way of removing Superfluous Hair. If your dealer cannot supply you send your order with One Dollar direct (\$1.50 in Canada). Money back if not well pleased. C. O. D. in U. S. If you wish—

**EVERETT SAFETY RAZOR CO., Dept. 14**  
Sault Ste. Marie, Mich., U.S.A. 43 Adelaide St., Ex. 20, Canada  
(Dealers: Write for prices. Can make prompt shipments.)

## Easy to PLAY.



## Easy to PAY

The Saxophone is the easiest of all wind instruments to play and the sweetest in tone. In an hour you can learn to play the scale and soon play popular airs. Nothing can take its place for Home, Lodge, Church or School Entertainment.

## BUESCHER TRUE TONE SAXOPHONE

Is a marvelous instrument—the only one with convenient "snap-on pads." Easy payment terms can be arranged if desired, making it very easy to pay. Six days' free trial allowed. Write for Free Book about the Saxophone and Complete Catalog. (80)

**BUESCHER BAND INSTRUMENT CO.**  
Everything in Band and Orchestra Instruments  
2080 BUESCHER BLOCK ELKHART, INDIANA

shot, a soldier will choke the villain and save the girl. After taking the shot, the cameras will move up and take the following close-up scenes: one of the girl's frightened face with tears, etc.; one of the villain's menacing face; one of the glorified face of friend hero; probably one of the hero's fingers on the villain's throat. For each of these little close-up scenes, the electric lights have to be shifted and rearranged. This is why, when you see pictures being made, nobody ever seems to be doing anything except fiddling with the lights.

(To be continued)

## Foreign Films

(Continued from page 25)

French films, it shows careful casting. The part of the unfortunate heroine is played by Lucienne Legrand, who is ably supported by Donatien, Felix Ford, Dubosc, Madeleine Guitty, Davert, and Saint-Granier.

Animated cartoons have become very popular with French cinema fans. For a long time this process was employed only for advertising purposes. During the intermissions, animated cartoons served to acquaint the public with the merits of various wares. Since Lurtac, Rigal, Cavé, and other excellent cartoonists have consented to work for the screen, some hilariously funny comedies have been produced. One of the best of this output is called "Gifts Through the Ages," and running from prehistoric times into the unknown future, it is full of delightfully anachronistic comic adventures.

## The Theater That Was Built for Marion Davies

(Continued from page 19)

ing detail is the American eagle supporting the base of each. Shields of black glass ornamented with silver tracery form wall brackets for the indirect lighting thruout the theater.

In reconstructing the theater Urban removed both balcony and gallery to make way for a single balcony and installed a projection booth and two private boxes for the use of those interested in the theater. They are of bronze combined with black glass.

Now that "Yolanda" is running there, the stage proper has been made over after the manner of "The Miracle," up at the Century. The charming panels are hidden behind the grim grey walls of an ancient feudal chateau, with oddly beautiful lighting to help the illusion.



Ethel Clayton, Photoplay Star, one of the many famous American Beauties who knows the value of "MAYBELLINE"

## The Miracle of

## Maybelline

### Makes Every Face More Beautiful

A touch of MAYBELLINE works beauty wonders. Scant eyebrows and lashes are made to appear naturally dark, long and luxuriant. All the hidden loveliness of your eyes—their brilliance, depth and expression—is instantly revealed. The difference is remarkable. Girls and women everywhere, even the most beautiful actresses of stage and screen, realize that MAYBELLINE is the most important aid to beauty and use it regularly. MAYBELLINE is unlike other preparations. It is absolutely harmless, greaseless and delightful to use. Does not spread and smear on the face or stiffen the lashes. Each dainty box contains mirror and brush. Two shades: Brown for Blondes, Black for Brunettes. See YOUR DEALER'S or direct from us, postpaid. Accept only genuine MAYBELLINE and your satisfaction is assured. Tear out this ad NOW as a reminder.

**MAYBELLINE CO., 4750 56 Sheridan Road, CHICAGO**

## Double Chin

asily, quickly and surely reduced. Sagging facial muscles and drooping mouth lines restored to their natural position. Years taken off your face. And all done while you sleep. Simply apply a little Davis Reducing Cream before you go to bed, then slip over your face the famous

## Davis Chin Strap

and in the morning when you take it off, apply a little Davis Astringent. See the improvement after the first night. Money back guarantee. All three articles for \$4.00 or Chin Strap alone for \$2.00. For sale at all drug or department stores or order direct from Cora M. Davis, Dept. 103, 507 Fifth Avenue, New York.



## He Said He'd Never Marry!

THEN he met this girl. She had read the secrets of "Fascinating Womanhood," a daring new book which shows how any woman can attract men by using the simple laws of man's psychology and human nature. Any other man would have been equally helpless in her hands. You, too, can have this book; you, too, can enjoy the worship and admiration of men, and be the radiant bride of the man of your choice. Just your name and address on the margin of this page with 10c for packing and mailing will bring you our free booklet (in plain wrapper), outlining these amazing revelations. Send your dime today. **PSYCHOLOGY PRESS, Dept. 7-F, 117 So. 14th St., St. Louis, Mo.**



ing detail is the American eagle supporting the base of each. Shields of black glass ornamented with silver tracery form wall brackets for the indirect lighting thruout the theater.



## PERSONAL Appearance

is now more than ever the key-note of success. Bow-Legged & Knock-Kneed men and women, both young and old, will be glad to hear that I have now ready for market my new appliance, which will successfully straighten, within a short time, bow-leggedness and knock-

kneed legs, safely, quickly and permanently, without pain, operation or discomfort. Will not interfere with your daily work, being worn at night. My new "Lim-Straitner," Model 18, U.S. Patent, is easy to adjust; its result will save you soon from further humiliation, and improve your personal appearance 100 per cent. Write today for my free copyrighted physiological and anatomical book which tells you how to correct bow and knock-kneed legs without any obligation on your part. Enclose a dime for postage.

**M. TRILETY, SPECIALIST**  
978-L, Ackerman Building BINGHAMTON, N. Y.

(Eighty-four)



## The Movie Encyclopædia

(Continued from page 70)

TESSIE B.—To fall in love is much easier than to get rid of it. Lila Lee was born in New York City. Address her at Ince Studio, Culver City, California.

REELING REEL.—I think it is much easier to suppress a first desire than to satisfy those that follow. I hope you like the screen version of "Monsieur Beaucaire." That's too deep for me. Did you read the story we used on the subject? William Farnum has signed a contract with Famous Players.

BLUE EYES.—Address Rodolph Valentino at the Famous Players Studio, Astoria, Long Island. Pedro de Cordoba in "The Bandalero."

MARY T.; DOROTHY K.; CECIL M.; GALE; PETER G.; TOOTS; CATHERINE G.; BETTY J.; HELENA D.; INKY; FAITH; ANTOINETTE S.; JULIA K.; J. E. M.; DASHIER; RICHARD H. B.; EDDIE; FIFE; BARBARA; BLONDIE; SWEET SIXTEEN; D. M.; H. G. ORLANDO; EDNA A.; A. C. M.; DOROTHY V.; BEALIER E.; ARMY; J. A. R.; VALENTINO FAN; PEACHES AND CREAM; BROWN EYES; BLACK EYE SUSAN; DORIS G.; DOTTY DIMPLES; SNOOPY; A. M. K.; BLANCHE B.; ROSEBUD; BLUE EYES; TEDDY AND FLORENCE. Sorry to have to put you in the alsorans, but you see your questions have been answered above. See you later.

GINGER.—No, I don't talk very much. Better say nothing than nothing to the purpose. May McAvoy and Robert Edison in "The Bedroom Window." Estelle Taylor and Antonio Moreno in "The Wildcat." Just write me any time you feel like it. I'm always here. That was Joseph Schildkraut in "Orphans of the Storm." Ramon Navarro is twenty-four. Yes, Enid Bennett is an Australian. Jackie Coogan has a private tutor.

ROSE LILY.—Thanks for the gift, it was very thoughtful. Ruth Roland is not married now. Lew Cody is writing a song called "The Shooting of Dan McGrew," to be used in connection with the picture. Marshall Neilan has written "Don't Forget," which Nora Bayes is introducing into vaudeville.

H. M. D.—You say, "I have always had a great fear of death, but last night I saw 'Thy name is Woman,' and I was thinking if I could die as Barbara La Marr did in this picture, in the arms of Ramon Navarro, as she did, I would never dread death again." Next!

ALICE M. W.—Don't be a valet to your husband. Men don't like it. That was Niles Welch. Why Ramon Navarro comes from an old Spanish family and he is twenty-four. Douglas Fairbanks, Jr., is fifteen. Thomas Meighan in "The Alaskan," after he does "The Confidence Man."

FRANCES B. O.—You are excused for asking so many questions, but most of your questions are for the addresses of the players. Send a stamped, addressed envelope for them.

ESTELLE B.—Yes, absence may make the heart grow fonder; presents have been known to have the same effect. Yes, Lionel Barrymore in "Meddling Women," with Dagmar Godowsky and Sigrid Holmquist. Colleen Moore was born at Port Huron, Michigan, August 19, 1902, and she is married to John McCormick. She is playing in "The Perfect Flapper."

G. T. B.—Yes, I try to be happy. Why not, life is short. It never yet happened to any man since the beginning of the world, nor ever will, to have all things according to his desire, or to whom fortune was never opposite and adverse. Conrad

(Eighty-five)



## LEARN ART from AMERICA'S LEADERS

If you like to draw—if you are ambitious to become a highly paid commercial artist—you are doubtless eager to obtain instruction of proven merit, and from the acknowledged leading authorities of the country.

Think of being able to sit down for an hour with Charles E. Chambers, a leading successful magazine and story illustrator, and learn how he does his work.

Or to be told by Franklin Booth, whose marvelous pen and ink drawings have won for him the title, "The Painter With the Pen"—the obstacles he had to overcome and the secret of his wonderful technique.

Or to have the untold benefit of advice and experience from Edw. V. Brewer, who does many "Cream of Wheat" ads; Charles Livingston Bull, the famous animal painter; or Matlack Price, an authority on posters! These and many other nationally known artists and illustrators—men and women whose signatures on paintings are worth *hundreds and even thousands of dollars*—have contributed *exclusive lessons* to the Federal Course, which has fairly won for itself the title

### America's Foremost Course in Commercial Art

The foundation of the Federal Course comes to you in the series of twelve large bulletins and charts shown at the right. Every branch of commercial art is covered in a thorough, practical and modern manner. You also receive a complete, high-grade drawing outfit and equipment, as pictured. You are ready to begin at once. Every step is clearly explained, and you as a student receive an *individual personal criticism* by a successful commercial artist on every lesson—a point not to be overlooked.

*Hundreds of Federal students and graduates are making good in a big way!* Do not think you have to be a genius—many who are now earning \$50, \$75, and \$100 a week, at first could draw no better than you probably can. The Federal Course does not work miracles—no course will—but develops the ability of an earnest student rapidly and on a sound basis. It brings you to the earning point in a fraction of the time otherwise required. Why not investigate?

### "YOUR FUTURE" Sent on Request

"Your Future" is a beautiful book which explains every detail of the Federal Course, shows work by Federal Students, and gives facts regarding the demand for commercial art that will perhaps surprise you. If you are in earnest, send 6¢ in stamps with the coupon below, stating your age and occupation.



## Federal School of Commercial Designing

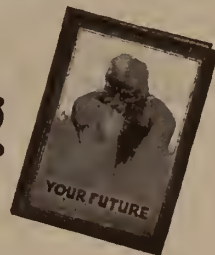
1020 Federal Schools Bldg., Minneapolis, Minn.

Please send me "Your Future" for which I enclose 6¢ in stamps.

Age.....Occupation.....

Name.....

(Write your address plainly in margin.)





DR.

LAWTON HIMSELF



REDUCED FROM

211 TO 152 LBS.

## Dr. Lawton's Guaranteed FAT REDUCER FOR MEN AND WOMEN

Will show reduction taking place in 11 days or money refunded

### YOU DO

Gently manipulate the fatty parts with the Reducer a few minutes night and morning.  
Break up fatty tissue into waste matter which is carried out of the body by organs of elimination.  
Lose 10 to 100 pounds.  
Reduce any part of the body.  
Reduce quickly, safely, permanently.  
Use a Reducer made of soft rubber and weighing but a few ounces.  
Follow a method endorsed by physicians and thousands of satisfied users.  
Receive the Reducer in plain wrapper, C. O. D., or on receipt of \$3.75 plus 20 cents postage.

### YOU DON'T

Exercise—Take Medicines—Starve yourself on meager diets or use electrical appliances.

The Reducer is guaranteed. Send for it today.  
**DR. THOMAS LAWTON**  
19 West 70th Street, Dept. 3, New York



## New Liquid Instantly Beautifies Eyes —WON'T RUB OFF!

Just a touch of wonderful new waterproof liquid gives the eyelashes a beautiful new silky lustre, a delicate natural wave, and darkening them, makes them appear nearly twice as long as they really are.  
This amazing new liquid is easily and quickly applied, and positively will not run, rub off or smear—even from tears. It is called Lashbrow Liquid and costs but a few cents at all good drug and department stores.

**FREE TRIAL** For introductory purposes we will send you free a generous supply of Lashbrow Liquid. And we will include a trial size of another Lashbrow product, Lashbrow Pomade, which quickly stimulates the growth of the brows and lashes. Clip this announcement, enclose 10c to cover cost of packing and shipping, and send it at once to LASHBROW LABORATORIES, INC., Dept. 236, 417 Canal Street, New York City.

## Malvina CREAM

For the Complexion  
—for Freckles  
—for the Skin

FIFTIETH ANNIVERSARY  
Popular Since 1874  
SOLD BY LEADING DEALERS EVERYWHERE

If your dealer can't supply you, send money-order direct. Booklet, "How She Won a Husband," including testimonials and beauty hints sent free. Write today.

Prof. I. Hubert, Dept. 764, Toledo, Ohio

**Booklet FREE**

Prices  
Cream, 50c  
Lotion, 50c  
Soap, 25c  
All \$1.40  
Postpaid, Send Money-order

Nagel is married to Ruth Helms and he is twenty-seven. Ramon Novarro is twenty-four. Ralph Graves is twenty-six. You're very welcome.

**JAZZ CRAZE.**—No thanks, don't send the comb for my whiskers. I use a curry comb on them. Theda Bara is not playing now. Creighton Hale and Ethel Shannon in Irving Cummings' "When Johnny Comes Marching Home," for Universal.

**PHYLIS.**—Yes, that is Jacqueline Logan's real name. Antonio Moreno with Famous Players. Jack Holt is to play in "North of 36," which Famous Players say is to be a successor of "The Covered Wagon."

**NOVARRO NUTTY.**—Calm yourself, child. Why Ramon Novarro began with the Morgan Dancers in "Man, Woman and Marriage." Robert Frazer is playing in Pola Negri's "Men."

**GALEE P.**—Yes, I still live in the hall-room and drink buttermilk every day. That's what makes me so lively. No, I have no balcony in my room. Lucky to have a room. Ralph Graves in "Driftwood," with Elaine Hammerstein. Richard Talmadge and Mildred Harris in "Stepping Lively."

**SWIFTIE.**—So you want Famous Players to revive some of the Wallace Reid pictures. I don't think there is much chance of that. Betty Compson was Sally, Bert Lytell was Capt. Ralph, Claire Dubrey was Patience and Ann Cornwall was Lady Jane in "To Have and to Hold." You might write to Mrs. Wallace Reid at 8327 De Longpre Avenue, Los Angeles, California.

**MILDRED A.**—Ah, you flatter me, but there are lots of things I don't know about. Write me some more.

## The Play of the Month (Continued from page 46)

earful of disquisition on what an uncompromising, brilliant, biting, and generally "Continental" comedy this really was—much too exceptional for the taste of an American audience, let alone an American playwright.

I suppose if "The Show Off" really were Continental we wouldn't notice the hokum with which its truth is occasionally larded. Probably the hokum wouldn't be there, or it would be a very different kind, strictly European and quite correct. As it stands, the judicious have a perfect right to grieve at some of the over-emphasis, and they may certainly object that the young inventor and his hundred-and-fifty-thousand-dollar check as first payment on his rustless steel—or whatever it is—comes straight out of the hanky-panky tradition of the Cohan & Harris showshop.

There is a bit of over-emphasis, too, in some of the acting. Vaudeville producers, actors, and playwrights are not the only theatrical folk with the "go get 'em" technique; but they do the thing a little more thoroly than the people of the legitimate. There is much good acting in "The Show Off," however,



## Yellow Stained Teeth Bleached White New Safe Way

No more dark, discolored, spotted or tobacco stained teeth. Bleachodent Combination costs only few cents and removes unsightly stains in three minutes at home. Leaves teeth flashing white, lustrous, clean. Recommended everywhere as quicker, surer, safer than old harmful, dangerous scouring. Fine for children's soft, sensitive teeth. No effect on enamel. Bleachodent Combination contains liquid to loosen stain coats and special paste which gently removes them. Paste keeps new stains from forming. Be sure to ask for Bleachodent Combination. Distributed by Bleachodent Dental Laboratories and sold by drug and department stores everywhere.

## "DON'T SHOUT"

"I hear you. I can hear now as well as anybody. 'How?' With THE MORLEY PHONE. I've a pair in my ears now, but they are invisible. I would not know I had them in myself, only that I hear all right."

**The Morley Phone for the DEAF**

is to the ears what glasses are to the eyes. Invisible, comfortable, weightless and harmless. Anyone can adjust it. Over one hundred thousand sold. Write for booklet and testimonials.

THE MORLEY CO., Dept. 792, 10 S. 18th Street, Phila.

## FRECKLES

Now Is the Time to Get Rid of These Ugly Spots

There's no longer the slightest need of feeling ashamed of your freckles, as Othine—double strength—is guaranteed to remove these homely spots.

Simply get an ounce of Othine from any drug-gist and apply a little of it night and morning and you should soon see that even the worst freckles have begun to disappear, while the lighter ones have vanished entirely. It is seldom that more than an ounce is needed to completely clear the skin and gain a beautiful, clear complexion.

Be sure to ask for the double-strength Othine, as this is sold under guarantee of money back if it fails to remove freckles.

## EARN MONEY AT HOME

YOU can make \$15 to \$60 weekly in your spare time writing show cards. No canvassing or soliciting. We instruct you by our new simple Directograph System, supply you with work and pay you cash each week. Write today for full particulars and free booklet.

**WEST-ANGUS SHOW CARD SERVICE LIMITED**  
Authorized Capital \$1,250,000.00  
74 Colborne Building, Toronto, Can.



and the best of it comes from an unknown, Louis John Bartels, who plays the bragging clerk.

The scene of "The Show Off" lies by the banks of the Schuylkill, and the hero refers to himself, not without affection, as "the kid from West Philly." There are plenty of local touches, for Kelly himself is a Philadelphian and knows the peculiarities of the town. Yet essentially it is a comedy of any city large enough to ape the manners of New York. The background is homely—just a middle-class family in one of those endless rows of identical houses that make Philadelphia so terrible. The breath of life is the snappy young clerk with spats, a buttonhole, and the latest line of nifties and smart come-backs. He also had a *toupée*—a false note, it seems to me, for no one wears one of those advertisements of baldness who hasn't reached forty-five. Another false note is his Socialist propaganda. Kelly may dislike Socialism violently enough to want to tar it with the brush that smudges up the braggart clerk, but this hero of his would dislike it even more violently; his ideal would be the square-jawed executive of the collar and cigaret ads. But against the *toupée* and the Socialism you must credit an endless flow of most characteristic slang and a perfectly intolerable exhibition of presumptuousness. Intolerable to everyone but the delighted audience that watches this fellow worm his way into the family of his sweetie and finally come to live with them—and on them.

There is at least one interesting note of utter seriousness in "The Show Off." It is all the finer because it is so unobtrusive. Nobody digs it out and presents it to the audience on a platter. It simply lies there—as it would lie in life—for the observant and sensitive to take note of. This thing has to do with love. There are two sisters in the play. One marries an honest-hearted, kind, and highly successful business man. The other falls for the "Show-Off." The first husband supports not only his wife but his wife's sister and his wife's sister's husband more or less of the time. The contrast between the two men is simply devastating. And yet—the strange, wild thing in heart and body which makes love between two people lives in the "Show Off" and his wife; the better pair can never feel it. They want to feel it. They ought to feel it. But love has nothing to do with virtue, success, or any of the other respectable virtues. Perhaps that is why audiences love the "Show Off."

(Eighty-seven)



## MAGIC GLOVES

# Whiten Hands Overnight

**Astounding Scientific Discovery—Dr. Egan's Magic Night Gloves! Make rough, reddened, work-worn hands soft and white over-night!**

**Results Absolutely Guaranteed in Writing. Legal Guarantee Bond with Every Pair.**

**J**UST think of it—putting on a pair of gloves for a night and finding your hands exquisitely white and soft! That is the magic of Dr. Egan's amazing medicated Gloves! Nothing like them ever known! These gloves of medicated fabric (not rubber) actually turn your hands white, as white as a lily and as smooth and soft.

No matter how red your hands, or how sallow or yellow or how deeply blotched with freckles or liver spots—no matter how rough or coarse or workworn your hands, the magic of these medicated gloves will turn them white and soft, fresh and young-looking.

### Results in One Night

Just one night's wear of these marvelous gloves is enough to convince you. You see a difference in your hands almost unbelievable. Wear the gloves four or five nights and you have a new pair of hands. It's the medicated fabric that does the work. The gloves are impregnated with a marvelous solution perfected by the famous Dr. S. J. Egan. The medicated fabric when activated by the natural warmth of the hands has a peculiarly potent whitening and softening effect upon the hands. The hands become white—a charming, natural white. They become soft and smooth as velvet. And all so quick as to be dumfounding.

The complete Dr. Egan Magic Glove outfit consists of: one pair freshly medicated gloves; one jar Dr. Egan's Pore-Lax; one bottle Glove Medicator; one copy Dr. Egan's booklet, "The Care of the Hands"; all in neat container. The Pore-Lax is a special cream to apply before donning the gloves to open the pores of the skin for the action of the medicated gloves. The Glove Medicator is for restoring the potency of the gloves after a period of wear. Gloves may be worn at night while you sleep or during the day while doing your sweeping and dusting.

### Try the Gloves FREE

Try the gloves five nights free. Note the amazing difference in your hands in just five nights' wear. Mark how lovely your hands, how white and smooth. If five nights of wear of the gloves doesn't make your hands more beautiful than you ever dreamed possible, don't keep the gloves. Return them to us and you won't be out one cent for the free trial. You are the judge.

### SEND NO MONEY

### Just Mail the Coupon

Send no money now—just the coupon. Pay the postman only \$1.95 (plus postage) on delivery of the gloves. If in 5 days you are not more than delighted and amazed with the results from the gloves, just send them back and your money will be promptly refunded in full. We give you a written guarantee to this effect. You run no risk. Fill out and mail the coupon now or copy it in a post card or letter. If apt to be out when postman calls send \$2.00 now. Our guarantee assures you of your money back if you are not perfectly satisfied. Address **DR. S. J. EGAN, Dept. 134** 220 South State Street, Chicago, Illinois.



### Complete \$5.00 Outfit on this Amazing Introductory Offer only \$1.95

These gloves will soon be offered the public through the regular channels at \$5 the pair. But a limited number of sets are now being offered for advertising purposes at practically cost—\$1.95. You can get this complete \$5.00 outfit—Medicated Gloves, generous supply of Pore-Lax and Medicator—all for \$1.95 on this introductory offer. But you must act at once, as only 10,000 sets are to be distributed at the cut price. You may pay the postman or, if you prefer enclose \$2 with coupon and receive package all paid for. Remember, every penny of your money back if you say so. Clip and mail the coupon now before you forget.

**DR. S. J. EGAN, Dept. 134**  
220 S. State Street, Chicago, Ill.

Please send me (in plain package) for free trial a pair of Dr. Egan's Magic Gloves for whitening and softening the hands, with Pore-Lax and Medicator. I will pay postman \$1.95 (plus postage) on delivery of the gloves. If I am not perfectly delighted with the change in my hands in 5 days, I may return gloves and get my money back in full. (If apt to be out when postman calls send \$2 now and the complete outfit will be mailed prepaid.)

Name.....

Address.....

My glove size is.....



## Do You Want \$200 a Week?

Right now—today—I'm offering you a chance to control a business of your own without investing a penny. You can be your own boss—work when and where you please—and make \$200 a week. You can do as well as Vance Polen of Indiana, who made \$12 in ten minutes; or Fred Roberts of Ohio, who made \$58 in a day; or R. A. Prentiss of Mass., who cleaned up \$945.00 in a single month. And you can start to enjoy such big earnings your very first week.



R. A. Prentiss

**Splendid Earnings** I want men and women everywhere to take orders for Comer All-Weather Coats. That's all you will have to do. We collect and deliver the coats. You simply take orders. And for doing this easy, pleasant work you will get a splendid commission—and you will get it at once.

You can work in your spare hours and make \$625 in a month as A. B. Spencer of Penn. did. You can devote all of your time and make \$1200 in thirty days as E. A. Sweet of Michigan did. And still more, you will have a chance to get a Buick Touring Car FREE. Fill in the coupon now and I will show you how you can make \$200 a week without experience or training, and have that \$200 in cash when the week is up. Mail the coupon at once for the facts.



The Comer Mfg. Company  
Dept. 17-EB, Dayton, Ohio

**Mail This NOW**

The Comer Mfg. Co., Dept. 17-EB, Dayton, Ohio  
Please send me, without obligation, details how I can make \$200 a week and get a Buick Touring Car FREE.

Name .....  
Address .....

## New Easy Way to learn Fancy Dancing

Studio Costume and Record Free

Famous teacher-dancer now gives her training in this wonderful accomplishment through clever, new home-study system. Develop your innate grace and charm by becoming an accomplished Fancy Dancer. Amazingly easy and simple with this extraordinary method given to you.

### Right at Home!

Let me send free proof that you can quickly become a charming Fancy Dancer. Instinct inborn in every girl. Large repertoire, from simple compositions to classical numbers and advanced toe-dancing. Students prepared in short time for public appearance, home entertainments, stage, etc. Low cost, free, no obligation. Be sure to state your age.

MADAME LUDWIG STUDIOS  
Studio A-151, 1105 Lawrence Ave., Chicago

Mothers teach your children—girls over 12 teach themselves

## NORMA TALMADGE says:

"Cinema Art is one of my favorite magazines. I enjoy reading it every month."

### JUST TO GET ACQUAINTED

Send One Dollar and receive the next four numbers of

## CINEMA ART

Contributions by leading authors—beautifully illustrated—handsomely printed.

BY THE YEAR - \$3.50

At NEWS STANDS 35c a Copy.

Cinema Art Magazine, Philadelphia, Pa.

## SELL YOUR SPARE TIME

You can earn \$15 to \$50 a week writing show cards in your home—No experience—A pleasant profitable profession easily and quickly learned by our new simple graphic block system. Artistic ability not necessary.—We teach you how, and supply you with work—Distance no object. Full particulars and booklet free.

**WILSON METHODS LIMITED—DEPT. E**  
64 East Richmond, Toronto, Canada.

## The Celluloid Critic

(Continued from page 49)

but talented as she is, youth penetrates thru the old-age make-up—and the camera never lies. It is when she fights beside her husband in an isolated cabin (the most dramatic episode) that the star's vital spark is manifested. And she is splendid in the early forties when age first takes toll of her features. This period is colorless and presents too much posturing and dialog, even tho it establishes her husband as human in his violation of the marital vows.

Such a picture, presenting evolutionary changes, is dependent upon atmosphere and character drawing. Its very fabric destroys any unity of plot. Much of it is too long, especially the 1865 chapter, but it is all fragrant with romance and glorifies a woman's steadfast love. Eugene O'Brien gives an uninspired portrayal of the husband, never once catching a vital romantic spark. He has poise and bearing, but little feeling for his rôle.

THE fact that a picture play differs considerably from the spoken affair on which it is based, often goes to prove that the picture play is so much the better as a result of this difference. Such is undeniably the case with Paramount's "A Society Scandal," an adaptation by Forrest Halsey of Pinero's play, "The Laughing Lady." It was no great shakes as drama even tho it did serve Ethel Barrymore as a vehicle to display her varied dramatic talents. This, however, is about all the play did. The screen version of it, credited to the direction of Allan Dwan, is far more sustaining and melodramatically intense than that which was presented on the stage. A more coherent story, a more interesting set of characters and a more human interpretation of the various rôles goes to prove that the silent drama can easily surpass its sister of the "speakies" when it comes to cases.

Gloria Swanson appears as an unjustly divorced wife, who, following a harrowing experience in the courtroom where she is publicly flayed by her husband's attorney, attends a dinner where she finds herself, by a queer whim of fate or the script doctor, seated next this selfsame attorney. The learned lawyer, played well, but a trifle too boyish as projected by Rod LaRocque, does an about face and completely capitulates to the lady's charms. Which may defy logic, but doesn't defy dramatic license. It adds easily to

the whimsical humor of the piece. The romance between this strange pair follows and is complicated by a fine melodramatic counterplot that is ideally suited to the screen.

"A Society Scandal" is, indeed, well worthy of a place beside Miss Swanson's greatest success, "The Humming Bird." In fact, it may well share honors with that opus, even tho it does introduce the young gentleman who poses as a model for the Arrow Collar advertisements as a picture actor.

"LILIES of the Field" (First National) has gone thru something of the same sort of censor mill that ground "West of the Water Tower" down to entertainment of an average sort. As a play, by William Hurlbut, it told rather frankly of the lives of the pretty ladies of Broadway who "toil not, neither do they spin." As a picture, the adaptation of which is to the credit of Adelaide Heilbron, it tells the trials and tribulations and romance of a certain wife who, after her unjust divorce, falls in with those of the outer circle of the lily family.

The scenario will give no indigestion to the severest censor. And even tho there were such danger, the presence of Corinne Griffith in the principal rôle would dissipate it. While she fails to scale real emotional heights, she has never appeared more charming, more alluring, nor more sweetly innocent. We have a strong argument with her director for permitting her and the baby's many close-ups to run so long, but this is the only major fault in a picture that is otherwise superbly entertaining—even with its erstwhile sex sting largely destroyed. When it is added that the romantic Conway Tearle appears opposite Miss Griffith, need more be said regarding the worth of the romantic elements of the picture? Let us add that a smile occasionally lights up his features—which will surprise you if you have grown accustomed to his frown.

A POLLYANNA tale is "The Dawn of a Tomorrow" (Paramount)—with the saccharine sentiment of the usual Pollyanna thing left out. In other words, it is simple and refreshing and wholesome—and at the same time without insult to the intelligence. Several years ago Frances Hodgson Burnett's play was made into a picture by Famous Players and here they do it again—with considerably more in-



genuity, thanks to a well-prepared script and nimble direction by George Melford. The plot is one of the most ordinary and exhibits the manner in which a waif of the London slums completely changes the morbid outlook in life held by a capitalist of vast income and indigestion who has contemplated suicide.

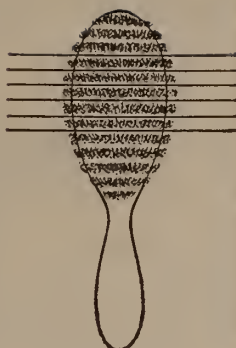
It is not the story so much as the various touches injected by its sponsors that make the picture something altogether worth while. The humanities are everywhere, yet it is embroidered with melodramatic threads — without sacrificing its theme. Melford's background and details are harmonious and picturesque. And he guides Jacqueline Logan in the rôle of the waif so that she is natural and convincing. David Torrence gives a dignified characterization of the capitalist, while Raymond Griffith, the handy man of Hollywood, renders an outstanding performance as the swaggering crook, even tho there is a bit too much of Raymond Griffith to it.

"**H**APPINESS," starring Laurette Taylor, followed her vastly successful "Peg O' My Heart" on the stage, and here on the screen "Happiness" (Metro) does likewise. Hartley Manners, who marshalled both pieces together, failed to do as workmanlike a job on the second as he did on the first. He resorts to a plot which may be found in nine musical comedies out of ten. The poor, pretty and virtuous girl who comes to deliver something to some home of the rich. A manufactured situation awaits her. She is borrowed to pose as somebody of importance and complete happiness and romance is attained at the end.

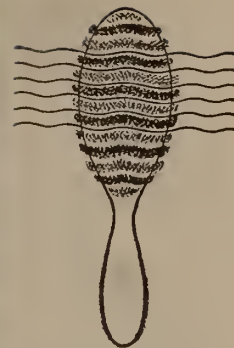
It is Miss Taylor's personality, her ready adaptability to screen work, and her unusual talent that makes this picture stand out from the ordinary. She is the whole picture, the vital hub around whom the tire of the works revolves. She is vibrant, captivating, altogether charming. And she transforms this creaking plot into something that almost lives and breathes besides containing sprocket holes along the margin of its celluloid. Pat O'Malley is an ideal *vis-à-vis*—a better artist to supplant him could not have been found. Cyril Chadwick and Hedda Hopper add some fairly effective bits—which would be quite perfect if they had refrained from overemphasis. By the way, "Happiness" was directed by King Vidor. If this had been said at the beginning of the review, perhaps the review, itself, wouldn't have been necessary.

(Continued on page 96)

(Eighty-nine)



**STRAIGHT**  
Bristled hair brush  
straightens the hair



**WAVEX**  
Curling hair brush for  
brush-waving the hair

## A Brush for Waving Hair!

Waves the hair with every stroke! Every strand—every hair—is encouraged to curl as it ripples through the waving rows of bristles in this scientifically formed brush!

If you want wavy hair—that really waves, with a real, natural wave—use the new brush that brushes in waves. Free proof, on your own hair; see offer.

For years women have done everything and anything to make waves in their hair—only to brush them out! The hair brush with straight rows of bristles straightens the soft hairs; how could it be otherwise?

But now, those who wish wavy hair may have it. Your hair will be straight if you brush it straight; it will wave if waved in the brushing.

### Any Hair Brush-Waved With Ease

All hair requires ten to fifteen minutes daily brushing to keep it healthy, or even clean. So the brush-wave means no extra time nor trouble; all you need is the right brush. It's ready in limited quantity now—it is called Wavex—costs no more because of the waving feature—a fine quality, genuine pig-bristle hair brush that will be a delight to use.

You need no preparation with this scientific brush—there's no mystery or "magic" in this discovery. No special skill in using, just brush your hair—and Wavex will coax to curliness in a perfectly natural and beneficial way.

At New York's beauty show Wavex was a sensation. Women were shown and convinced on the spot. Every brush was soon gone, and scores of others left orders. A thousand Wavex brushes are reserved and ready for this first published announcement; you are assured a Wavex brush if you act promptly. Just your name and address brings the brush, and you need not send any money unless you want to.

If you want wavy hair, give Nature a chance. All you'll ever require for hair that ripples and falls into soft curl is the right brush. You'll soon have an effect

that all the dressings ever made for hair could not duplicate.

### How to Get a Wavex

Soon the stores will be supplied with Wavex brushes, but you need not wait for yours. We will forward one brush to any address. Then you may see for yourself what a marvelous beauty aid has been found in the curling hair brush. What you save in beauty parlor fees makes the cost of Wavex insignificant. Send for yours now—pay the postman when you get it.

Note: Everyone needs, and should use a good hair brush and the Wavex is a quality brush with genuine pig bristles *hand-set* in its strong, graceful ebony wood back. The introductory price is *three dollars*! So, the wonderful waving feature really costs nothing.

## One Thousand WAVEX

### CURLING HAIR BRUSHES Ready Now For FREE TEST!

Until further notice the makers of Wavex will distribute to readers direct. One brush only, at the special price of \$3 to each who makes immediate use of the coupon printed here.

Send no money unless you prefer; you save the postage if you do. But either way, a week's trial is absolutely free—with every penny returned if you don't get results that make you glad and grateful. Doubt it if you like, but *try it!* Here is the coupon:



The DR. S. J. EGAN Manufactory, Dept. 16-A  
220 S. State St., Chicago, Ill.

Please send me one Wavex curling hair brush for a week's free demonstration which must sell me, or my money is to be returned. I will pay postman \$3 and postage. (Or enclose \$3 now and get brush prepaid.)

Name.....  
Address.....  
City.....  
State.....



# Your Figure

Has Charm Only as You Are Fully Developed

## BEAUTY OF FORM

can be cultivated just the same as flowers are made to blossom with proper care. Woman, by nature refined and delicate, craves the natural beauty of her sex. How wonderful to be a perfect woman!

### Bust Pads and Ruffles

never look natural or feel right. They are really harmful and retard development. You should add to your physical beauty by enlarging your bust-form to its natural size. This is easy to accomplish with the NATIONAL, a new scientific appliance that brings delightful results.

### FREE BEAUTY BOOK

If you wish a beautiful, womanly figure, write for a copy of the treatise by Dr. C. S. Carr, formerly published in the Physical Culture Magazine, entitled: "The Bust—How It May Be Developed." Of this method Dr. Carr states:

"Indeed, it will bring about a development of the busts quite astonishing."

This valuable information, explaining the causes of non-development, together with photographic proof showing as much as five inches enlargement by this method, will be sent FREE to every woman who writes quickly. Those desiring book sent sealed, enclose 4c postage.

THE OLIVE COMPANY

Dept. 210

CLARINDA, IOWA

## Play a Tune In 10 Minutes

Anyone can play the Ukulele, Banjo, Mandolin, or Guitar in ten minutes with this wonderful new device. Works like a typewriter—just press the keys. No knowledge of music required. Play by numbers instead of notes. (Or by notes if you wish.)

### Amazing New Invention

Revolutionizes string instrument playing. No more expensive lessons. No more weeks of tiresome practice. So simple a child can use it. Praised by prominent musicians. Thousands of delighted users.

Write Today

### Astonish Your Friends

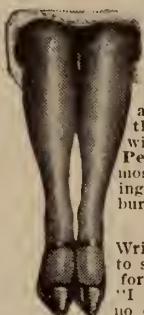
by learning to play a string instrument in 10 minutes! Play the latest music on the Ukulele, Banjo, Mandolin, or Guitar. Become popular. New pleasures. New money-making opportunities. Send at once for

### FREE BOOK

Send just your name and we will send a FREE BOOK explaining this marvelous device. Also catalog of unusual values in musical instruments. No obligations. Send today for free particulars.

FERRY & CO., 630 Jackson Blvd., Dept. A-151, Chicago, Ill.

## Have Shapely Feet Unmarred by BUNIONS



FASHION and comfort demand that feet fit snugly into the dainty pumps of today. There must be no hump to mar shapely feet—no racking torture to upset comfort. Bunions are unnecessary and dangerous. You can remove them quickly, harmlessly, pleasantly with the new, marvelous solvent, Pedodyne. Pedodyne stops pain almost instantly, banishes the disfiguring hump, and relieves the swollen burning sensation.

### SENT ON TRIAL

Write today and I will gladly arrange to send you a box of Pedodyne Solvent for you to try. Simply write and say "I want to try Pedodyne." There is no obligation.

KAY LABORATORIES, Dept. L-650  
186 N. LaSalle Street, Chicago, Ill.

Be sure to read the announcement on page 9

You Can Easily Learn to Play Any Music on the

## HAWAIIAN GUITAR

Just As Hawaiians Do—Native Instructors Teach You QUICKLY!

Be the Most Popular Member of Your Set, Play "Once In A Blue Moon"—"Raggedy Ann," "Linger A While," "Shanghai Lullaby." All the Late Song and Dance Hits You can play First Selection in Half an Hour—and Harmonious Chords AT ONCE

### Here's Proof of our Remarkable Course

Buchanan, Va.  
First Hawaiian Conservatory of Music, Inc.  
It has been two months since I have finished your course on the Hawaiian Guitar and I can play anything I wish. The course was all that could be desired and I am perfectly pleased with my playing ability since finishing your course.  
Respectfully yours,  
Louise R. Hammond

Here's the chance you've been waiting for—the opportunity to play popular music quickly on the most entrancing instrument of the age—the Hawaiian Guitar. No previous musical knowledge necessary.

### ONLY FOUR MOTIONS TO LEARN

and these you acquire in a few minutes. No troublesome scales or runs, you begin to play harmonious chords immediately! We don't care if you never saw a note of music in your life, we guarantee to teach you to play just as the Hawaiians do!

We furnish Everything—a Beautiful Hawaiian Guitar, Picks, etc., and 52 Pieces of Music FREE!

You have always wanted to play some instrument, so we have made it unusually easy for you by furnishing everything—a beautiful Hawaiian Guitar, complete Conservatory Course of instruction and 52 pieces of especially selected music.

No Other Course Teaches as Quickly and Easily

This is the only Conservatory Course where you get the personal instruction of Native Hawaiian Experts—Frank Perera, Walter Kolumoku, Lawrence Kalaniki and Carl Seville, famous the world over and the most noted makers of phonograph records, supervise your playing.

### Mail Coupon for Details of FREE Offer

Don't wait another minute—clip, fill in and mail the coupon NOW and get full details of our remarkable offer to teach you how to play the Hawaiian Guitar just as the Hawaiians do.

Special Arrangements for Lessons if You Have Your Own Instrument

Special Courses under famous Teachers, Tenor-Banjo, Violin, Banjo-Ukelele and Ukelele. Fine Toned Instruments FREE!

FREE  
This \$15  
Hawaiian  
Guitar

You will be delighted with the fine tone of this splendid Hawaiian Guitar

First Hawaiian Conservatory of Music, Inc.  
Desk #9 233 Broadway (Woolworth Bldg.) New York.  
Send me at once details about your 52 easy lessons and FREE Hawaiian Guitar offer!

Name.....

Address.....

Town..... State.....

Print name and address clearly.

## The Only Woman Writer of Sea Stories

(Continued from page 62)

Metropolitan Opera House, amongst silks and satins. But that chance to study the sea at first hand was too much for me. I saw that as stewardess I could gain something more intimate than a deck-chair knowledge of seafaring.

"I spent three months on the yacht-like little steamer, signed on the articles like a regular seaman. I must confess I didn't do much on her but study the life and the men about me. And I became acquainted with West Indian and South American ports . . . which explains the locale of many of my stories.

"I left the M—— finally, and tried to steady down in shore work. But offices stifled me, and I was away again at the beckoning call of Blue Peter . . . this time on a reeking old tub that had formerly been a mule transport, but that had been reconditioned and now served in the West Indian passenger trade.

"I don't know how many miles I left in my wake, during the next year or two, but I do know that I became familiar with some queer ships and some strange ports. The ships were the Real Thing, and survival on them was often a gamble. Always I made notes, kept copies of scrap logs, studied types and individuals of the men who went down to the sea in ships.

"I drifted to California, in 1910, and thence to Honolulu. My work was now newspaper and magazine work. I never seemed to be able to get away from the sea, however, for most of the stuff I wrote had to do with the water-front. Upon my return to New York, I sold my first sea stories to 'Blue Book.' I was even then on the staff of 'Our Navy Magazine' . . . a queer place for a woman!

"Shortly after I married and commenced writing in earnest. I expected an easy time because of my sales to 'Blue Book.' But I had a terrific fight to get my work recognized. Editors couldn't believe a woman knew nautical stuff.

"The Navy League was then publishing a magazine called 'Seven Seas,' and at last I found a market for some of my work. I still treasure a letter from Mr. Chapman, the editor, who wrote: 'Anyone who says you can't write sea stories can write himself down as an ass!'

"Bob Davis, of Munsey's, had been rejecting my stories persistently and consistently, for years. But always he had encouraged me to per-



**GET THIS WONDERFUL RING**  
If You Can Tell It from A GENUINE DIAMOND SEND IT BACK  
These Amazingly Beautiful CORODITE Gems match the scintillating beauty of GENUINE DIAMONDS in every way. They have the same gorgeous blazing flash and dazzling play of living rainbow fire. Standing the terrific Acid Test of direct comparison. Lifetime experts need all their experience to see any difference. Prove this yourself.

**MAKE THIS TEST** Wear a Genuine CORODITE and a Diamond side by side on the same finger. If you and your friends can tell the difference send it back, you won't be out a single penny. That's fair enough. If you keep the ring the price printed here is all you pay. Remember CORODITES also have the same facet cutting as Genuine Stones.

No. 1 Ladies Solitaire 14K Gold Filled Ring	\$2.84
No. 2 Ladies Pierced Filigree 4 Post Ring, Plat. effect	\$4.19
No. 3 Ladies Band Carved Basket Ring, Plat. effect	\$3.96
No. 4 Ladies Bridal Blossom Engraved Solitaire	\$3.54
No. 5 Mens Heavy Belcher 14K Gold Filled Ring	\$3.68
No. 6 Mens Massive Band Carved Basket Ring	\$4.28

Mountings of most modern design bearing an unqualified 20 year guarantee. Art Leather, Silk Lined Gift Case Free with each ring. Carat Size Gems. Beautiful Hand Carved and Engraved Mountings of most modern design bearing an unqualified 20 year guarantee. Art Leather, Silk Lined Gift Case Free with each ring. **SEND NO MONEY** Keep your money right at home. Just send name, address and number of ring wanted and also as shown by slip of paper fitting end to end around finger joint and your ring will come by return mail. Deposit amount shown above with postman. You do not risk a penny as our binding legal guarantee to refund your money in full is attached to every ring we sell. **SEND TODAY.**  
**E. RICHWINE CO. Dept. 82**  
19 West Jackson Blvd., CHICAGO, ILL.  
Sole Importers Genuine Corodite Diamonds

## Freckles

Dissolve Them With New Cream

Why let freckles spoil your complexion? Domino Freckle Cream will erase freckles quickly. Yes—almost over night.

This remarkable, exquisitely perfumed cream is applied merely with the fingertips and allowed to remain over night. Every woman who has tried Domino Freckle Cream finds that it not only removes the freckles, blemishes and brown spots, but refines and beautifies the texture of the skin as well.

Don't let the sun and wind wreak havoc with your complexion. Use Domino Freckle Cream now. Our guarantee of satisfaction backed by a \$10,000 deposit in the Producers and Consumers Bank of Philadelphia, insures the return of your money on request if you are not surprised and delighted with the results.

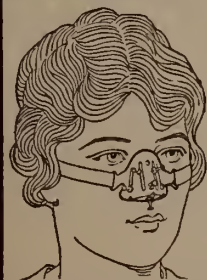
Get Domino Freckle Cream at your favorite store today. If they haven't it in stock, send \$1.00 to Domino House, Dept. F-286, 269 South Ninth Street, Philadelphia, Pa.

## PIANO JAZZ

By Note or Ear. With or without music. Short Course. Adult beginners taught by mail. No teacher required. Self-Instruction Course for Advanced Pianists. Learn 67 styles of Bass, 180 Synoposed Effects, Blue Harmony, Oriental, Chime, Movie and Cafe Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Sturs, Triple Bass, Wicked Harmony, Blue Obligato, and 247 other Subjects, including Ear Playing. 110 pages of REAL Jazz, 25,000 words. A Postal brings our FREE Special Offer.  
Waterman Piano School, 250 Superba Theatre Bldg. Los Angeles, Calif.

## A PERFECT LOOKING NOSE

Can Easily Be Yours



**Trados Model No. 25** corrects now all ill-shaped noses quickly, painlessly, permanently and comfortably at home. It is the only safe and guaranteed patent device that will actually give you a perfect looking nose. Over 87,000 satisfied users. For years recommended by physicians. 16 years of experience in manufacturing Nose Shapers is at your service. Model

25 Junior for children. Write for free booklet, which tells you how to obtain a perfect looking nose.  
**M. TRILETY, SPECIALIST**  
Dept. 2050 Binghamton, N. Y.

(Ninety-one)

sist. He felt that I could write, but that I hadn't found myself. I hadn't. I was trying to write love stories! When finally I sent him a sea story, he bought it. There followed a series of marine engineer stories, which Bob Davis also bought. In fact, his friendly encouragement kept my faith in myself alive."

Magda Leigh frankly confesses that had she been left to face the writing game without encouragement, she would have given it up, long since. But into her life drifted such men as Jack London, John Fleming Wilson, George Allan England and Edgar Wallace. From each of them came friendship, an urge to stick to the writing game, an interest that renewed her determination to "make good."

Magda Leigh's study in Hollywood bore testimony to these friendships. Autographed photographs and books, letters . . . treasures that Magda holds priceless.

Probably the late John Fleming Wilson did more to keep Magda Leigh to her sea story writing than anyone else. His letters to her were such as a man ordinarily writes to another man. There was a perfect understanding between these two. In a letter, Wilson wrote: "Write sea stories, by all means, my dear. I know of few so well qualified. I, and others, may have some greater knowledge of a few technicalities which we display with becoming pride. But I'll be damned if it makes a sea story any better—really and truly. You need know little of ships, whether they be awning deckers or full scantling, just so you know the sea and love it. Stick to the sea, Magda."

CLASSIC is very proud and happy to publish this unsolicited letter

Editor CLASSIC,  
175 Duffield St.,  
Brooklyn, N. Y.

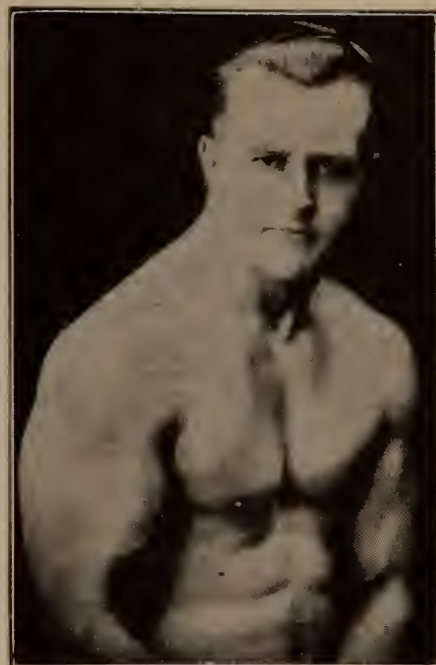
DEAR SIR: This letter is to thank you for your tribute to Elsie Janis, the girl that two million ex-A. E. F.'s love. In our hearts and burnt in our memory is the smile of Elsie Janis. She is one of us—what fighting man of France who said "Sir," to John Pershing, could forget her, who gave us the best kick out of the whole affair.

"Great," you said it, she will always be great to us. Again I thank you.

Sincerely,  
ARTHUR G. GRESHAM,  
Ex-Buck Private, A. E. F.

P.S.:

Please excuse pen and paper. It is the best this Winter Resort furnishes. I am wintering at the Hotel, "Norway Hospital." You see I got scared over there and the old nerves can't realize it's all over.



Earle E. Liederman  
as he is to-day

## How Do You Look In A Bathing Suit?

The good old swimming days are here. Oh boy! But it's great to rip off the old shirt, into your suit and—SPLASH!! But what a shock to some of the poor girls when they see their heroes come out with their flat chests and skinny arms, instead of the big husky frames they expected to see.

### You Are Out Of Luck

Don't try to make excuses. You are just out of luck. It's your own fault. You can't blame anyone but yourself. What are you going to do? She is going to find you out.

### A Physique To Be Proud Of

It's not too late. Snap into it and I can save you yet. It means hard work and plenty of it, but wait till you see the results.

### The Muscle Builder

My job is to build muscle. That is why they call me The Muscle Builder. In just 30 days I am going to add one full inch to your biceps. Yes, and two inches on your chest in the same length of time. But that's only a starter. I am going to broaden out those shoulders and shoot a quiver up your old backbone. I am going to put a man's neck on you and a pair of legs to balance the strong, sturdy body they support. You will have a spring to your step and a flash to your eye, radiating the dynamic life within you. Before summer is past you will never recognize your former self. You will have a strong, sturdy, virile body to be really proud of. You will be admired for your perfect manhood—while others are given clauses of pity and scorn. This is no idle prattle, fellows. I don't just promise these things. I guarantee them. Are you with me? Let's go. Time is short, and we have a job to do.

Send for My New 64-Page Book  
"MUSCULAR DEVELOPMENT"  
It Is FREE

It contains forty-three full-page photographs of myself and some of the many prize-winning pupils I have trained. Some of these came to me as pitiful weaklings, imploring me to help them. Look them over now and you will marvel at their present physiques. This book will prove an impetus and a real inspiration to you. It will thrill you through and through. All I ask is 10 cents to cover the cost of wrapping and mailing and it is yours to keep. This will not obligate you at all, but for the sake of your future health and happiness, do not put it off. Send today—right now, before you turn this page.

### EARLE E. LIEDERMAN

Dept. 1806, 305 Broadway, New York City

EARLE E. LIEDERMAN,

Dept. 1806, 305 Broadway, New York City

Dear Sir: I enclose herewith 10 cents, for which you are to send me without obligation on my part whatever, a copy of your latest book, "Muscular Development."

Name .....

Street .....

City ..... State .....

(Please write or print plainly)



# OPPORTUNITY MARKET

## AGENTS WANTED

Why not sell us your spare time, \$2 an hour, \$19.70 daily easy for full time. Introducing New Style Guaranteed Hosiery. 57 styles, 35 colors. No capital or experience required—Just write orders. We deliver and collect. **YOUR PAY DAILY**, also monthly bonus. Free auto offer besides. Elegant outfit furnished. All colors—grades including silks, lises, chiffon. Mac-O-Chee Hosiery Company, Room 4826, Cincinnati, Ohio.

**Big Money and fast sales.** Every owner buys gold initials for his auto. You charge \$1.50, make \$1.44; ten orders daily easy. Samples and information free. World Monogram Co., Dept. 39, Newark, N. J.

**Auto Owners!** Get your tires Free! Be our Factory Agent! Big spare time money-maker! Sample tires furnished. No capital or experience needed. Write today. Armour Tire & Rubber Co., Desk 659, Dayton, Ohio.

**SELL Coal in Car-load Lots.** Side or main line. Experience unnecessary. **EARN WEEK'S PAY IN AN HOUR.** WASHINGTON COAL COMPANY, 783 Coal Exchange Building, Armour Station, Chicago.

**Important Information.** Wonderful effect Tyler's Health Food has with Expectant and Nursing Mothers. Sealed literature free. Byron Tyler, Estab. 1899. 33 Gibraltar Bldg., Kansas City, Mo.

**AGENTS WANTED—Big Money and Fast Sales.** Every owner buys Gold Initials for his auto. You charge \$1.50; make \$1.35. Ten orders daily easy. Write for particulars and free samples. **AMERICAN MONOGRAM CO.**, Dept. 239, East Orange, N. J.

## HELP WANTED

**Men—Women, 18 up wanted.** U. S. Government Jobs. \$100 to \$250 month. Steady work. Life positions. Paid vacations. Pull unnecessary. List positions free. Write immediately. Franklin Institute, Dept. K-103, Rochester, N. Y.

## INTEREST TO WOMEN

**Reduce your ankles.** My FREE booklet tells how to beautify ankle and calf. Send stamp for your copy TODAY. Adele A. Raymond, 218 Madison Sq. Station, New York City.

**LADIES EARN \$6—\$18 a dozen** decorating pillow tops at home; experience unnecessary; particulars for stamp. Tapestry Paint Co., 127 La Grange, Ind.

## MISCELLANEOUS

**Grow Taller. Develop Your Physical Beauty and Appearance.** Natural. Easy Method. Results guaranteed. Price \$2. The Natural Method Bureau, Dept. D., Atlantic City, N. J.

## NEWS CORRESPONDENCE

**EARN \$25 WEEKLY**, spare time, writing for newspapers, magazines. Experience unnecessary; details free. Press Syndicate, 949 St. Louis, Mo.

## PATENTS

**PATENTS.** Write for Free Illustrated Guide Book. Send model or sketch for free opinion of its patentable nature. Highest references. Prompt Attention. Reasonable Terms. Victor J. Evans & Co., 621 Ninth, Washington, D. C.

## PHOTOPLAYS

**Write Photoplays.** Our book tells you how. Contains model scenario. List of 57 buyers, and all information necessary. Price 35 cents. Photoplay Book Company, 4634 Dover, Chicago, Ill.

**Photoplays Wanted.** Snappy, peppy comedies; strong heart-gripping dramas; original, striking stories. Good prices paid. Send for our free book. "Successful Photoplays," which gives instructions and specimens for writers. Successful Photoplays, Box 43, Des Moines, Ia.

**Journalism—Photoplays—Short Stories.** Plot Chart and Details free to those wishing to enter above professions or dispose of manuscripts on Commission. (The Service offered is given by Professional Authors and Editors of high standing.) Harvard Company, 433 Montgomery, San Francisco.

**\$\$\$ For Photoplay Ideas.** Plots accepted any form; revised, criticized, copyrighted, marketed. Advice free. Universal Scenario Corporation, 203 Security Bldg., Santa Monica and Western Ave., Hollywood, Cal.

## SALESMEN

**District Managers Wanted.** Appoint Local Agents for us in your locality. No canvassing or delivering. \$100 weekly easily made. Commissions advanced. **BOB RUSSELL**, W. 2309 Archer, Chicago, Ill.

## SHORT STORIES

**EARN \$25 WEEKLY**, spare time, writing for newspapers, magazines. Experience unnecessary; details free. Press Syndicate, 949 St. Louis, Mo.

**Stories and Photoplay Ideas Wanted** by 48 companies; big pay. Details free to beginners. Producers' League, 441, St. Louis, Mo.

**Stories, Poems, Plays, Etc.,** are wanted for publication. Good ideas bring big money. Submit MSS. or write Literary Bureau, 134 Hannibal, Mo.

## SONGS

**A \$500 Cash Prize** is offered for the BEST SECOND VERSE TO "I'LL BE WAITING." Those wishing to compete may receive a free copy of this song and rules of contest by addressing **EQUITABLE MUSIC CORPORATION**, 1658 Broadway, New York City.

## STAMPING NAMES

**Stamp Names On Key Checks.** Make \$19 per 100. Some make \$10 daily. Either sex. Work can be done at home, spare time. Send 25c for sample and instructions. M. Keytag Co., Cohoes, N. Y.

## VAUDEVILLE

**GET ON THE STAGE.** I tell you how! Personality, confidence, skill developed. Experience unnecessary. Send 6c postage for instructive illustrated Stage Book and particulars. O. LaDelle, Box 557, Los Angeles, Cal.

## The Picture of the Month

(Continued from page 47)

scenes greet the eye with every turn of the camera.

Mr. Fairbanks catches the gossamer threads of a dream thru the lens of his camera. He dreams of conquest—love and happiness. No realism here. He steps over the boundary line of reality and spins us a tale completely enchanting and beautiful. Happiness is elusive—but he captures it. He overcomes insurmountable obstacles in scenes of amazing trick photography. We find him an Oriental Robin Hood in the first part—and follow him with rapt interest thru his adventures. And it is a fine, vital, glowing performance which he gives. He is a bronze-skinned, muscular, romantic figure.

When the picture plunges into its second half, featuring the quest for happiness, it becomes even more fantastic. Here is a kaleidoscopic pattern of weird imaginings and happenings. The spectator becomes overawed—as one amazing scene is followed by another. We see trick photography accomplished on a scale never approached before. And the climax, showing the humble Thief riding thru the sky on a huge white horse, or using his invisible Cloak, or sailing away on the Magic Carpet, or calling upon his cohorts who arise from the ground, offers a perfect excursion into the realm of fancy. We have looked upon something new in sets and atmosphere; we have looked upon a wealth of magic—which stimulates the imagination. The pattern is perfectly intelligible to anyone who has lived thru the fairy-book period.

Fairbanks weaves a fantasy—and it is consistent. Humor it carries and unbounded movement. A picture with a succession of climaxes which are not projected in the dramatic sense, but leap and bound at you with every turn of the camera. It has its faltering moments—certain scenes are overstressed—it does seem too long. But no critical shafts can be hurled against it as a work of art.

The interpretation is splendid. Fairbanks has selected a cast with an eye to types and ability. The rôle of the princess well becomes Julianne Johnston's brunette charm. Her languor is suggestive of the daughter of the East. Snitz Edwards enacts a subtle character study as the Thief's evil associate. So-Jin, a Chinese actor, whose pantomime of suggesting devilish cunning is superb.

Raoul Walsh, the director, is entitled to due credit for transferring an elaborate script to a background rich in color and of fascinating scenes.

(Ninety-two)

## FOR PHOTOPLAY IDEAS

Don't send your manuscripts to studios until first protected by copyright. Plots accepted in any form; revised, criticized, copyrighted, marketed. We are right on the ground in daily touch with the studios. Not a school. no courses or books to sell. Advice free

**UNIVERSAL SCENARIO CORPORATION**  
227 Security Bldg., Santa Monica and Western Ave., Hollywood, California  
Publishers Scenario Bulletin-Digest sample copy

## Are You Reading Beauty?



**Develops Bust Like Magic!**  
During the past 17 years thousands have added to their captivating glory of womanhood by using

### GROWDINA

for bust, neck or arm development  
Great Discovery of Parisian beauty expert. Harmless, easy, certain results accomplished quickly. Marvelous testimonials of efficiency. Confidential proof and literature (sealed) on request. Write now. Mile, Sophie Koppel, Inc., Suite 903, 803 Fifth Ave., New York



## FREE DIAMOND RING OFFER

Just to advertise the famous Hawaiian im. diamonds, the greatest discovery the world has ever known. All these rings hand engraved, platinum finish, set with the famous Hawaiian im. diamonds. If you can tell them from genuine diamonds, send them back. Send size of finger; when ring arrives deposit price with postmaster. Keep it and sell three of your friends each one, and we will send you a beautiful ring, absolutely free. If not satisfactory return and money refunded.

**KRAUTH & REED**, Dept. 320, 335 W. Madison St., Chicago, Ill.

## Are You Well Gowned?



Any girl or woman, 15 or over, can easily Learn Gown Designing and Making in 10 Weeks at Home. Designers earn \$40 to \$100 a Week

**Franklin Institute**  
Dept. K658  
Rochester, N. Y.

Mail Coupon Today Kindly send me free sample lessons in Gown Designing and Making.

Name.....  
Address.....



**5¢ Down On Genuine Diamonds**  
**Send Only 5 CENTS**  
 and get this brilliant, fiery blue White Genuine Perfect Cut Diamond. After 10 days' FREE trial, if satisfied pay only four dollars and then four dollars a month until \$48.00 is paid. Regular \$75 Value. Special \$48.00.

**10 DAYS' FREE TRIAL**  
 No C.O.D. No Red Tape No Delay  
 We save you 1/2 and trust you for any article you want to buy. Amazing Bargains—Prices smashed on Million Dollar Stock of Diamonds and Watches.

**Write for FREE Catalog**  
 Beautifully illustrates our sensational bargains, explains credit plan which makes it easy to secure any article you desire. Get this free book TODAY! NOW!

**KLEIN & CO.** 122 West Madison Street, Dept. 3018 Chicago, Ill.  
 Nearly One-Quarter Century in Same Location.

**The very Popular "Adelle"**  
 Perfect Cut Diamond, Latest Design beautifully hand engraved. 18K solid gold ring. Special \$48.00

**SATISFACTION GUARANTEED**

**NELLIE REVELL'S**  
 Joyous Book  
**"Right Off the Chest"**  
 Foreword by Irvin S. Cobb  
 Published by George H. Doran Co., New York  
 IS THE  
 Sanest, Merriest Book of the Generation  
 "Nellie Revell is entitled to the affectionate interest of the entire world," says  
**CALVIN COOLIDGE,**  
 President of the United States  
 Cloth \$2.50  
 De Luxe Editions, autographed, \$10 and \$100  
 AT ALL BOOKSELLERS  
 or from J. P. Muller, General Secretary,  
 Nellie Revell Book Committee  
 220 West 42nd Street New York

**Youth-Ami Skin Peel**  
 A New Scientific Discovery  
 which painlessly and harmlessly replaces the old skin with a new and removes all Surface Blemishes, Pimples, Blackheads, Discolorations, Sunburns, Eczema, Acne, Birthmarks, etc. A non-acid, invisible liquid. Produces a healthy new skin, beautiful as a baby's. Results astounding. Booklet "The Magic of a New Skin" free in plain sealed envelope.  
 Youth-Ami Laboratories, Dept. KB, 30 E. 20th St., New York

**Make Your Eyes Attractive**  
 Train them so they will open and sparkle naturally. Dull eyes are a sign of weakness. Eye strain makes them small and squinty.

**OPTOCALISTHENIX**  
 makes them stronger, larger and brighter—one week's practice will prove it. Keep your eyes young. Send us one dollar today and we will send you our complete outfit, charges prepaid, with full instructions.  
**THE ROSALIND CO.,** Box 1144, Philadelphia, Pa.

**WANTED—Railway Mail Clerks**  
 \$1600 to \$2300 Year. Every second week off—full pay. Common education sufficient. Write IMMEDIATELY for free list of Government positions now open to men and women and schedule showing dates and places of coming examinations in your locality.  
**FRANKLIN INSTITUTE,** Dept. K257, ROCHESTER, N. Y.

**Get Rid of Your FAT**  
 Free Trial Treatment  
 Sent on request. Ask for my "pay-when-reduced" offer. I have successfully reduced thousands of persons, often at the rate of a pound a day, without diet or exercise. Let me send you proof at my expense.  
**DR. R. NEWMAN,** Licensed Physician.  
 State of New York, 286 Fifth Ave., N. Y., Desk M-29

**Superfluous HAIR all GONE**  
 Forever removed by the Mahler Method which kills the hair root without pain or injuries to the skin in the privacy of your own home  
 Send today 3 stamps for Free Booklet  
**D. J. MAHLER CO.,** 76-B Mahler Park, Providence, R. I.

## A Boy of Flanders (Continued from page 59)

dog's barking must soon arouse the household. To her relieved surprise he was as concerned as she over the fate of the boy out in the driving snow. "We must let Petrasche take up the scent," he said reassuringly. "Verhaect and I will follow and find the lad, never fear. Go back to bed, little Alois—your mother will wait up and minister to the child—"

With tears rolling down his cheeks only to freeze there; with great shuddering sobs wracking his little frame, Nello struggled onward thru the bitter cold. Homeless, penniless, friendless, he was going out alone to die. His heart was broken by its losses, his spirit gone, nothing, nothing was left. What did it matter what became of him? He staggered on blindly almost numb with cold. After a while it seemed that all physical feeling had left him. Instinctively his feet found the well-worn path back to the Cathedral. Antwerp was blanketed with snow, its outlines almost obliterated. No one was abroad on such a night, only a boy, such a little boy, whose soul already seemed to have passed on.

Almost without volition of his own, certainly without reason, Nello entered the dim silent place. Cold, too, chill and cold and so big, so dark, so awe-inspiring to a humble heart. But Nello felt neither fear nor cold now. His numb body and number senses came to rest before the great canvas dropped to the cold marble steps, fell face down. . . . "Oh, You Man on the Cross" . . . he whispered, half-unconscious. . . . "Will You take me . . . now. . . ."

There a chastened and contrite man found him, led thither by the loyal Petrasche. The boy's eyes were closed and he was cold . . . so cold and still . . . still as death. Baas Cogez lifted the little figure up in his arms and chafed the hands, forced a drop of something fiery hot between blue lips, listened breathlessly for some response . . . ah . . . a feeble heart-beat . . . he had not been too late!

Alois had for once in her life disobeyed her father and waited up. She and Marie most tenderly ministered to the boy who was slowly reviving under the warmth and care. When he at last opened his eyes, Baas Cogez was the first to speak.

"You are a brave boy," he said. "I feel that I have wronged you. I should like to make it up to you."

"Oh, father!" cried Alois.

"Good husband!" exclaimed Marie.

But Nello could not speak for happiness. He bowed his head and wept and Petrasche licked away his tears.



## Freckles GROW WORSE

The longer you wait, the more you will regret. Nothing ruins one's appearance like freckles.

Start using Stillman's Freckle Cream now, and remove them! Double action—not only are your freckles dissolved away, but your skin is whitened, refined and beautified. Guaranteed to remove freckles, or your money refunded. Most widely used preparation in the world for this purpose. Snowy white, delicately perfumed, a pleasure to use. Two sizes, 50c and \$1 at all druggists.

Write for "Beauty Parlor Secrets" and read what your particular type needs to look best. Full of beauty treatments, make-up hints, etc. If you buy \$3 worth Stillman toilet articles in 1924, we will present you with beautiful, large size bottle perfume free! Send for booklet now.

## Stillman's Freckle cream

double action Removes Freckles  
 Whitens the Skin

Write for  
**"Beauty Parlor Secrets"**

**THE STILLMAN CO.,**  
 13 Rosemary Lane, Aurora, Ill.  
 Please send me "Beauty Parlor Secrets" and details of your perfume offer.

Name.....

Address.....

## In the July CLASSIC

### Imported Romeos

Do you like 'em American made—lovers we mean? An article by Dorothy Donnell on whether foreign lovers are crowding our domestic product off the screen will help you to decide.

### The Kid Grows Up

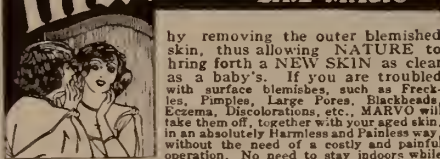
Charlie Chaplin has chosen a new leading lady—Lita Gray, the big-eyed little girl who was one of the kids in "The Kid." Lita has now reached the Apple Blossom Age—hence the honor.

### A Family Affair

An article about the Bennetts—Richard, his brilliant better half, and their two lovely daughters—all celebrities of Klieg and footlights.

### Pictorial of Stage and Screen On the News-stands June 12

## Marvo BRINGS BEAUTY LIKE MAGIC



by removing the outer blemished skin, thus allowing NATURE to bring forth a NEW SKIN as clear as a baby's. If you are troubled with surface blemishes, such as Freckles, Pimples, Large Pores, Blackheads, Eczema, Discolorations, etc., MARVO will take them off, together with your aged skin, in an absolutely Harmless and Painless way without the need of a costly and painful operation. No need to stay indoors while using MARVO. The genuine MARVO is colorless, pleasant to use and guaranteed to contain no injurious acids. Wonderful results proven. Write at once for FREE Marvo Beauty Book, which contains full particulars.

**Marvo Beauty Laboratories,** 1658 Broadway, Dept. 286, N. Y.



## Flashes from the Eastern Stars

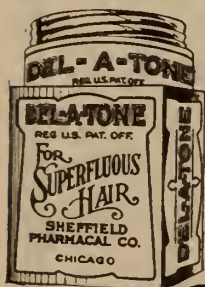
(Continued from page 53)



### Today's Fashion

demands low cut gowns and waists of the sheerest materials, revealing arms and shoulders. This makes Del-a-tone a toilet necessity for all dainty women.

## DEL-A-TONE



is a scientific preparation made for the purpose of removing hair, easily, safely and quickly.

Beauty specialists use Del-a-tone because it leaves the skin clear, firm and perfectly smooth.

Del-a-tone is easiest and best to apply—simple directions with every jar.

At Any Drug or Department Store

## REDUCE YOUR BUST

Make your figure attractive. Put on my Feather Weight Bust Reducer, and you can measure the reduction at once. You will be amazed at the remarkable change. If you are not satisfied send it back by return mail and I will return your money at once.



### SEND NO MONEY

Just send your bust measurement and I will send a reducer in a plain wrapper. Pay the postman \$3.50, plus a few cents postage. If you prefer, send \$3.50 and I will pay the postage. No C. O. D. to Canada. Order Now!

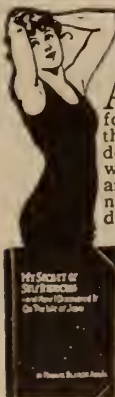
MME. ANNETTE, Dept. 46  
30 N. Michigan Ave. Chicago, Ill.

You can be quickly cured, if you

## STAMMER

Send 10 cents for 288-page book on Stammering and Stuttering, "Its Cause and Cure." It tells how I cured myself after stammering 20 yrs. B. N. Bogue, 7707 Bogue Bldg., 1147 N. Ill. St., Indianapolis

## DON'T BE FAT



Reduce Quickly -- Easily -- without Drugs, Diet or Exercise, by Method Discovered in the Orient by a Prominent Opera Star

A PRIMADONNA of international reputation has a remarkable message for fat people. When increasing weight threatened her career and health, she desperately tried every known remedy without success, until in far away Java, an old priest showed her how the Javanese women retain their youthful slenderness. She reduced 34 pounds in 30 days and at once felt stronger, healthier and ten years younger.

### Write for This Free Book

It contains some amazing facts that are vitally interesting to those who want to reduce. You needn't be fat—and you needn't drug, starve or weaken yourself in reducing. There are a limited number of these books. Mail the coupon, or if you prefer, just send your name and address on a post card.

Blanche Arral, Inc., Dept. 84-E  
500 Fifth Avenue, New York City

Without cost or obligation on my part, send me your booklet "MY SECRET OF SELF REDUCING"

Name \_\_\_\_\_

Address \_\_\_\_\_

Hays, overlord of the film industry, has had his contract renewed as president by the Motion Picture Producers and Distributors of America, Inc. "The three-year contract entered into with Mr. Will H. Hayes on March 5, 1922, and which still has a year to run, has been renewed and extended for a further period of three years, until March, 1928."

\* \* \* Eugene O'Neill's new play "Welded," in which Doris Keane and Jacob Ben-Ami appeared and his much discussed "All God's Chillun Got Wings" will be shortly published by Boni & Liveright in one volume. The proof sheets are already off the press and the book will be out in a few weeks. \* \* \* Orville Caldwell, who plays The Knight in "The Miracle," has been chosen by Elmer Clifton to play the leading male rôle in his next Fox picture, "Crossed Wires." Mr. Caldwell is a very busy man nowadays, between work on the stage and motion-picture productions, plus regular sittings for the Duchess of Rutland, mother of Lady Diana Manners, who is painting a portrait of him. \* \* \*

Captain Nungesser, world-famous French Ace, who arrived in New York recently, was a visitor the other day at the Long Island Studio of Famous Players. He was entertained by Mr. and Mrs. Rodolph Valentino, whom he met during their recent European trip. While at the studio, Captain Nungesser also met Captain Lingwood, a Canadian army officer, who has been decorated many times and who is now playing in "Monsieur Beaucaire." \* \* \*

Justine Johnstone is to play the lead in a production of "Polly Preferred" to be put on soon in London. \* \* \*

Jacob Ben-Ami is once more within the shelter of the Theatre Guild and will play as per contract the nameless One in Ernst Toller's "Man and Masses." \* \* \*

Fred Niblo is the latest director to decide on making a picture abroad. Mr. Niblo will sail the first part of June to make "The Red Lily" in Brittany and Paris. Ramon Novarro will have the leading rôle. \* \* \* Members of the original "Florodora" sextette and those of the Shubert revival several seasons ago have been invited to see the latest incarnation of the sextette in "Vogues" at the Shubert Theater

by those hardy survivors, Marcella and Beatrice Swanson. \* \* \*

George Hackathorne will return to New York sometime in May and then, if production plans permit, will sail for Europe. Since Fate has cast him in so many European rôles in his stage and screen career, he has decided to tour the British Isles and the Continent, browse in the vicinity of Thrums as he did on the screen when playing "The Little Minister" and visit the Prater, Vienna's Coney Island, the scene of his screen sacrifices in "Merry Go Round." \* \* \*

Allan Connor has been engaged to play the title-rôle in "Alexander Hamilton," one of the current "Chronicles of America" series. At the same time he is also playing the part of the boy soldier who stopped the mutiny in another of the historical series, "Yorktown." Mr. Connor has recently been on the stage in Charles Frohman's "The Best People." \* \* \*

William B. Brush, producer, of Hollywood and Miami, Florida, will be in New York for about two weeks before proceeding on his way to Florida, where the under water sequences will be shot for the screen adaptation of Charles Kingsley's famous classic, "The Water Babies." With Mr. Brush is Elinor Fair, who has been signed to play the dual feminine rôle. \* \* \*

The members of the "Outward Bound" company took their Sunday off and gave the drama for the benefit of the prisoners in Sing Sing. As these men get only three or four entertainments a year, the event is greatly appreciated by the men. William Harris, Jr., has furnished two of the four plays this year. \* \* \*

David Belasco has decided to close all his productions on tour and the Belasco Theater in New York because of the unsettled condition of the American theater. Here is his statement:

"The Theater is not a shop.

"It represents an art.

"No manager worthy of the name goes into it for money.

"We all die poor.

"But the Theater goes on.

"Others come to take our places and we must think of them. No matter what the consequences, I dare not be called a shirker twenty years from today.

"There is only a handful of managers in the world, while the vast army of actors grows yearly.



# MAH JONG

## Learn This Fascinating Game in a Few Minutes

Do you know how and when to "pong" — and when to "chow," and what the "winds" stand for, and how to go "Mah Jong"? Do you know what "characters" are? and "tiles"? and "Dragons" and "Bamboos" and "Circles"?

Sounds mysterious and complicated—but it is not. Mah Jong is a wonderfully interesting game that you and your family and friends should enjoy. It combines the pleasures of all games. It is truly the "game of games."

Mr. Eugene V. Brewster, publisher of Motion Picture Magazine, Classic and Beauty, is the author of a book that will unfold this game to you. Go to your news-stand or book store today, and purchase a copy of

# MAH JONG

## Simplified and One Hundred Winning Points

By EUGENE V. BREWSTER

This handsome little book (red, green and yellow dragon cover) will teach you in a few minutes fully to understand Mah Jong. It explains the meanings of expressions used, customs, pieces, how to score, and gives you "One Hundred Winning Points" that will positively help you to win. You can easily become an expert player with this book as your guide.

On sale at news-stands  
and good book stores

PRICE, 25 CENTS

(Ninety-five)

But sanity and common justice must prevail in the end.

"A man cannot tell what he will do until he is face to face with a momentous and humiliating problem; but—

"The Theater is the love of my life.

"Every day that dawns I work in it and continue far into the night.

"If I have given nothing more to the Theater than my undying affection, at least I have had the honor to bear many hardships and struggles because of it.

"I will not lift my hand against it now—at any cost." \* \* \*

An excellent cast will appear in support of George Arliss in his next photoplay, "\$20 a Week," produced by Distinctive Pictures Corporation. Taylor Holmes, Edith Roberts, Ronald Colman, who won fame almost overnight by his remarkable work in "The White Sister"; Ivan Simpson, remembered as the cockney valet to the Rajah in "The Green Goddess," and little Joseph Donohue, age five, whom Arliss selected from a flock of some fifty children. \* \* \*

Table etiquette at the time of Louis XV of France was far simpler in some respects and yet more drastic in others than that of today, it was discovered recently by Rodolph Valentino, Bebe Daniels, Lowell Sherman, Paulette Duval and a dozen other players while making a supper scene for "Monsieur Beaucaire."

Your fingers were your guide in those days, according to the research done by Rene Hubert of Paris for this particular scene in the picture. When a lady reached for food on a plate with her fingers, there was always a butler behind her with a bowl of water and a towel for her use. After each course the bowl and towel were passed. At all court dinners five or more soups were served, but the King's taster chose the soup for him, and everybody at the table had the same kind, discarding all the rest. When the King started to eat a course, everyone at the table did the same, and if the King did not like the food and stopped eating, everybody did likewise. One of the drastic rules made it imperative that everyone drink wine when the King did and stop drinking only when he stopped. For abstemious persons of the court this evidently proved a hardship, but at least they could choose their own wine, for at each plate was a wine card and each guest could have his favorite.

But sanity and common justice must prevail in the end.

"A man cannot tell what he will do until he is face to face with a momentous and humiliating problem; but—

"The Theater is the love of my life.

"Every day that dawns I work in it and continue far into the night.

"If I have given nothing more to the Theater than my undying affection, at least I have had the honor to bear many hardships and struggles because of it.

"I will not lift my hand against it now—at any cost." \* \* \*

An excellent cast will appear in support of George Arliss in his next photoplay, "\$20 a Week," produced by Distinctive Pictures Corporation. Taylor Holmes, Edith Roberts, Ronald Colman, who won fame almost overnight by his remarkable work in "The White Sister"; Ivan Simpson, remembered as the cockney valet to the Rajah in "The Green Goddess," and little Joseph Donohue, age five, whom Arliss selected from a flock of some fifty children. \* \* \*

Table etiquette at the time of Louis XV of France was far simpler in some respects and yet more drastic in others than that of today, it was discovered recently by Rodolph Valentino, Bebe Daniels, Lowell Sherman, Paulette Duval and a dozen other players while making a supper scene for "Monsieur Beaucaire."

Your fingers were your guide in those days, according to the research done by Rene Hubert of Paris for this particular scene in the picture. When a lady reached for food on a plate with her fingers, there was always a butler behind her with a bowl of water and a towel for her use. After each course the bowl and towel were passed. At all court dinners five or more soups were served, but the King's taster chose the soup for him, and everybody at the table had the same kind, discarding all the rest. When the King started to eat a course, everyone at the table did the same, and if the King did not like the food and stopped eating, everybody did likewise. One of the drastic rules made it imperative that everyone drink wine when the King did and stop drinking only when he stopped. For abstemious persons of the court this evidently proved a hardship, but at least they could choose their own wine, for at each plate was a wine card and each guest could have his favorite.



Here it is —  
a quick, pleasant way  
to remove hair!

A Cream! Smooth, cool, harmless.  
And as easy to use as powdering  
your nose

JUST imagine it! A refined cream that removes hair -- gently and pleasantly as a true toilet accessory should. No harshness, no mixing. Nothing to melt. Merely press from the tube and apply as you would a favorite cold cream.

Then after a few minutes rinse it off with ordinary water. The unsightly hair goes with it. And the skin is left cool, refreshed, free from odor, whitened and as smooth as satin.

This new cream is called Pryde. And now for the first time may be obtained in sealed tubes, at the modest price of 50c. At toilet goods counters. Or send in the coupon below.

Harsh or expensive methods,  
now unnecessary!



The safe, pleasant way to remove hair, and why, is fully explained in "What Every Woman Should Know."

See Coupon below.

Pryde cream is a toilet luxury free from the discouragements of old time hair removers. Gentlewomen welcome it, as shown by its instant acceptance everywhere.

It is so simple. So direct. And experience proves Pryde by far the most satisfactory way.

Authorities indorse and recommend it. For they know that just as the nails are groomed as their growth requires it, so should hair be removed as required by its growth.

It matters not how much one may pay, nor how much time may be required, no method can do more than remove hair. Pryde does that. But with the most welcome advantage, that it does it quickly, pleasantly, all at one time -- and at a cost that is nominal.

Youthful charm  
unblemished...



Pryde means so much. Yet it costs so little. Obtain it from your Department Store or Druggist. Or send the Coupon for a tube in plain wrapper, postpaid. Pryde is guaranteed

MAIL THIS

PRYDE PHARMACAL CO. C 624  
201 Broadway, Hannibal, Mo.  
For the enclosed 50c send PRYDE under  
guarantee of satisfaction or refund, to

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City & State \_\_\_\_\_  
"What Every Woman Should Know".  
Complimentary copy included with each order.





## BANISH YOUR FAT!

*Noted Doctor's Prescription Offers  
Safe, Easy Way to Reduce*

THERE is no longer any excuse for carrying around a burden of dangerous, unsightly fat when it is so easy to reduce with comfort and safety. No woman who values health and happiness can afford to ignore the accumulation of fat, for sooner or later she will pay the penalties of sickness, bodily discomforts, waning beauty and loss of charm.

### A Remarkable Discovery

Thanks to the remarkable discovery of Dr. R. L. Graham, famous stomach specialist, it is now possible to reduce quickly and safely, without drugs, creams, diet or exercise. Dr. Graham found that yeast-producing alcohol in the stomach results in obesity, anemia, rheumatism and diabetes. Years of study enabled him to perfect a remedy that would check fat at its source and quickly reduce surplus fat without injury to any vital organ in the body. He avoided the depleting effects of starving, excessive exercise, weakening baths and electricity and produced the simple, harmless remedy known as Neutroids.

### 100,000 People Have Used It

Neutroids, Dr. Graham's famous prescription, has been used by more than 100,000 people who wanted to reduce to normal weight and health. "How wonderful it feels to be slender at last!" is the testimony of thousands of grateful people whose letters are on file at the Graham Sanitarium, Newark, N. J. What Neutroids has done for them it can do for you. Just as yeast preparations are taken by those who desire to gain flesh, so Neutroids are prescribed for those who want to lose it. Neutroids are guaranteed to contain no thyroid or habit-forming drugs. They are absolutely harmless, pleasant to take and highly effective.

### Personal Consultation Free

Dr. Graham himself, or a member of the Graham Sanitarium staff will gladly answer personal inquiries from people who wish to take advantage of Neutroids in order to reduce with ease and safety. You may feel free to write in confidence at any time. This offer is made only to those who send for a two weeks treatment of Neutroids, using the coupon below. Send no money—mail the coupon today.

**The Graham Sanitarium, Inc.**  
Dept. 213--215 Central Ave., Newark, N. J.

Send me 2 weeks' treatment of Dr. Graham's Neutroids, which entitles me to free personal mail advice and free booklet on Obesity. I will deposit \$2. (plus postage) with postman on arrival of Neutroids in plain package. It is understood that my money will be refunded if I do not get a satisfactory reduction from this treatment.

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

## LEARN

# Movie Acting!

A fascinating profession that pays big. Would you like to know if you are adapted to this work? Send 10c for our Twelve-Hour Talent-Tester or Key to Movie Acting Aptitude, and find whether or not you are suited to take up Movie Acting. A novel, instructive and valuable work. Send dime or stamps today. A large, interesting, illustrated Booklet on Movie Acting included FREE! FILM INFORMATION BUREAU, Sta. N., Jackson, Mich.

## MAKE MONEY AT HOME

YOU CAN make \$1 to \$2 an hour writing show cards at home in your spare time. Quickly and easily learned by our new simple method. No canvassing or soliciting. We show you how, guarantee you work at home no matter where you live and pay you cash each week. Full particulars and booklet free. Write to-day.  
**AMERICAN SHOW CARD SYSTEM LTD.**  
Authorized and Fully Paid Capital, \$1,000,000  
207 Adams Bldg. Toronto, Canada

## The Celluloid Critic

(Continued from page 89)

JAMES CRUZE is proving himself with each successive picture one of the most completely competent directors in this art-business. "The Covered Wagon," of undying fame, and many others have attested to his ability. Now comes "The Fighting Coward" (Paramount) which, with the exception of a rather slow and stagey first reel, ranks with the best of this director's work. It is an adaptation of a story by Booth Tarkington—which served—and not so well—upon the stage under the title of "Magnolia." It had "picture" written all over it—and Cruze, taking advantage of the camera's range—and his own good sense of humor (not forgetting the dramatic values)—has made a thoroughgoing delight of it. It pops every moment with action—and there is deftly embroidered satire to balance it with mirth.

Cruze takes us into the South, along the Mississippi, suh, and shows us a cowardly young man who didn't quite understand what all this "Southern chivalry" was about. How he learns what it means and establishes a reputation for himself as a quick-trigger artist, forms one of the most original and charming stories ever filmed. Cullen Landis gives a highly spirited study of the young "kil-lah," and Ernest Torrence renders him invaluable assistance in the mellow rôle of an aged and time-worn river boat gambler. A finely balanced cast supports them.

UNLIKE his brother Cecil, William de Mille does not go in for prodigal expenditures in fashioning his pictures. His "Ice-bound" (Paramount), a grim study of revolt against puritanical standards, is projected without any catering to spectacular trimmings and trappings. William gets right down to rock-bottom in establishing good, sound drama. His pictures may not appeal to the eye—but anyone endowed with half a heart will find in them substantial truths and realities. He is one of the few directors capable of recording small-town reaction towards the larger things of life. And he makes this one (an adaptation of a prize play) ring with humanities. He doesn't digress from his theme. There before you is a cross-section of New England farm life—with a frigid atmosphere which refuses to thaw. It is grim, somewhat morbid in theme, but it is logical and frank. And peering thru the windows of this home, we see revolt and romance in conflict.

It is a drab little study, treated



## REDUCE YOUR ANKLES

### IN 10 SECONDS WITH NEW KIND OF ANKLET

And Now: A wonderful new scientific rubber anklet that improves the appearance of your ankles immediately and reduces them almost instantly. The instant you put on the new anklet the bulky fat on the ankle seems to vanish and then with every step you make this new kind of anklet gently massages away the disfiguring, useless fat. You don't have to wait until the fat is gone in order to have the ankles appear slim and dainty.

**Ankles Actually Look Thin While Getting Thin**

Lenor Anklets are far different from the ordinary rubber anklet now on the market. They do not merely draw in the flesh, they actually take off the fat and reduce swelling gently but surely. No drugs or creams. No strips to bind. Made of pure rubber especially designed for reducing purposes and worn under the stocking comfortably without detection. Slip on and off like a glove. Send \$2.95 and we will send Lenor Ankle Reducers in plain package subject to your inspection. Give size of ankle and calf.

**\$2.95**

**LENOR MFG. CO., Dept. B.G.-6, 503 Fifth Ave., N. Y. C.**

## PERSONAL STATIONERY

200 SHEETS and \$1.00  
100 ENVELOPES

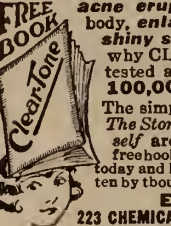
Printed with Your Name and Address

Clear, white bond paper, with envelopes to match. Your name and address printed in beautiful, rich blue ink, on both paper and envelopes, and sent to you postpaid, for only \$1.00. (West of Denver and outside of U. S. \$1.10.) If inconvenient to send the money, we will ship C. O. D. Write name and address plainly. Money returned if you are not more than satisfied. Order today!

**ELITE STATIONERY CO.,**  
5097 Main Street, Smethport, Pa.

## PIMPLY SKIN made WELL

When a few applications of this wonder working lotion has cleared faces of pimples, blackheads, acne eruptions on the face or body, enlarged pores, oily or shiny skin, you can realize why CLEAR-TONE has been tested and approved in over 100,000 Test Cases.



**FREE BOOK**  
Clear-Tone

The simplicity of the treatment. The Story of How I Cured Myself are all explained in my free booklet. Write for your copy today and learn of the results gotten by thousands of men and women.

**E. S. GIVENS**  
223 CHEMICAL BLDG. KANSAS CITY, MO.

## Develops Busts Amazingly Quick and Easy!



Just what every woman has been waiting for at a price everyone can afford.

**"BEAUTIBUST"**

for real bust and neck development. No pumps, vacuums, extreme exercising. No foolish or dangerous systems, but a real tried and very successful natural method that WILL be extremely pleasing and beneficial. You can't fail if you follow the simple instructions. Everything mailed (sealed) for only \$1.00. Do not miss this opportunity. It may not be repeated.

**BEAUTIBUST CO., 1014-ME LEXINGTON BLDG., BALTIMORE, MD.**

## BECOME A PROFESSIONAL PHOTOGRAPHER

**EARNING \$35 TO \$125 A WEEK**

Three to six months' course. Motion Picture, Commercial, Portraiture. Practical Instruction. Day or Evening Classes. Ask for Catalog No. 18.

**N. Y. INSTITUTE OF PHOTOGRAPHY**  
NEW YORK 141 W. 36th St. CHICAGO 630 So. Wabash Ave. BROOKLYN 505 State St.

## WRITE for the MOVIES

**PRODUCERS WANT IDEAS**  
for Motion Picture Plays  
Big prices paid on acceptance. Submit your ideas for immediate examination.  
**FREE BOOKLET**  
"From Photoplay Plot to the Screen," sent on request. Explains our service to writers.  
**EARLE PHOTOPLAY STUDIOS**  
Suite 607-T, Earle Building, New York



sympathetically—so that its central figures become mellow. It features a family quarrel—and it is revealed with good understanding by the director and his central figures, Richard Dix, Lois Wilson and Alice Chapin—the latter playing a life-like mother who had drudged the years away on an isolated farm. No thrills here, but many realities—a picture as quiet and rugged as its setting.

WE have a favorite of the gallery gods in "Nellie, the Beautiful Cloak Model" (Goldwyn), written by Owen Davis, the same author of "Icebound," who has quieted down since he catered to thrillers. There's a great time in store for the boys and girls here. They will see the kind of stuff that appealed to their parents—when the oppressed heroine was saved by Claude after a series of tremendous obstacles had been placed in her path by a desperate villain or three. The picture packs all the necessary essentials for keeping the mind alert. You may chuckle over its old-fashioned hokum—but at the same time you will admit that it carries red meat.

Nellie is saved by less than a hair's breadth after flirting with death in a fire, an auto crash and the wheels of an elevated train. This is a picture of which the publicity experts write: "It packs a wallop in every scene." They are not so far wrong after all. It's too far-fetched to be real, but one isn't looking at life here—one is looking at a glorification of heroism and virtue. It is not so competently played by Claire Windsor.

#### BUTTERFLY IN THE SLUMS

By JOHN HANLON

*On Hester Street today I saw a butterfly,  
Its white wings dingy grey, go blundering  
by.*

Kidnapped by cruel breeze from Jersey  
shallows  
Where crowding rushes squeeze the rosy  
mallows,  
Poor little butterfly, wind-stolen, lonely,  
Seeking its native sky but finding only  
Drab windows smudged with soot, aggressive  
sparrows  
And speckled, spoiling fruit on battered  
barrows,  
Where wretched children play in littered  
gutters  
And half-dressed women stay by upstairs  
shutters.  
(The lark is here unknown, singing or  
soaring,  
Only the monotone of L trains roaring);  
Poor torn-winged butterfly, no use in fly-  
ing,  
You cannot reach the sky, broken and  
dying!

*I saw a butterfly today on Hester Street;  
I heard a puzzled slum child say, "Mom,  
what ees eet?"*

(Ninety-seven)

## O. K. AS "BEST MAN" But JUST How GOOD Are YOU?



STRONGFORT  
The Perfect Man

UNFITNESS for marriage is the most humiliating thing in life. It stings like a lash to see your friends stride masculinely to the altar with their heart's beloved . . . to feel your own bachelor circle growing sparser, emptier, lonelier, until you perceive in yourself an outlaw of Nature, a flat, stale, incompetent specimen of man.

Yet what can you do? It would be sheer villainy to wed a pure and lovely girl whose mate you are physically unfit to be, of whose children you can never honestly become the father, whose hate and contempt would be upon your head as surely as you led her to the altar.

### Slipping, Slipping, Doomed?

You can only let yourself go

just so far . . . and then you're done for, squeezed dry, scrapped. Nature will stand for only so much defiance of her laws and when she punishes the penalty is a fearful one. . . . Sentenced to the doom of a companionless existence from youth unto the grave.

### But Here's the Cheerful Side of It

There is more power, more vitality, more come-back ability locked in that body of yours than you would ever dream of. All you have to do to become a healthy, virile and dynamic man is to release the forces of nature in you by the Master-Key of intelligent and non-experimental body culture.

Working always and altogether with natural means, I have salvaged countless ship-wrecked lives, and reinstated thousands of despairing souls in the man-power of the nation.

Don't for a moment think that  
I can't do the same for you

—CONFIDENTIAL—

#### FREE CONSULTATION COUPON

Lionel Strongfort, Dept. 1417, Newark, N.J., U.S.A.

Send me your marvellous 66 page illustrated book postpaid, and without cost or obligation to me. Also send information on subjects marked (X) below, without obligation.

...Colds	...Nervousness	...Youthful Errors
...Catarrh	...Constipation	...Vital Losses
...Too Fat	...Despondency	...Impotency
...Too Thin	...Prostate Troubles	...Vitality Restored
...Stomach Trouble	...Skin Disorders	...Muscular Development
...Flat Chest	...Debility	...Great Strength

Name \_\_\_\_\_

Age \_\_\_\_\_ Occupation \_\_\_\_\_

Street No. \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

### Health — Strength — Virility STRONGFORTISM with Scientific Muscularity

Colds, Catarrh, Obesity, Thinness, Nervousness, Constipation, Effects of Bad Habits and Wrong Living Methods, aftermath of Youthful Follies and Dissipated Energies—all these things yield swiftly to the revitalizing powers of STRONGFORTISM. Many a STRONGFORTIST is today living the full flowered life of wedded bliss who but a brief time ago was a futile failure at life, a weakling, an incompetent and a demi-man.

A BOOK TO READ IN JUNE. The man-building experiences of a crowded quarter century are set down in my extraordinary book, "Promotion and Conservation of Health, Strength and Mental Energy." No man who is engaged to be married, afraid to or unable to, should miss this vital work. I'll send it free (postpaid) on receipt of coupon.

### LIONEL STRONGFORT

Physical and Health Specialist for 25 Years  
Dept. 1417, Newark, N. J., U. S. A.

## Invest \$4000 in the New 4½% United States Treasury Savings Certificates

Through the semi-annual compounding of the interest, your investment will have grown in five years to

\$5000

Under the law, each member of a family, adult and minor, may hold up to \$5000 (maturity value) of each annual series.

Sold in registered form and issued in two names if desired, as for example, man and wife.

\$5000 cost \$4000

\$1000 cost \$800

\$100 cost \$80

\$25 cost \$20

Buy Treasury Savings Certificates at your post office or send to the Federal Reserve Bank of New York.

### United States Government Savings System

Second Federal Reserve District

120 Broadway, New York City

## SOUSA

tells you the secret of Success in Music in this Free Book. Send for your copy and details of FREE TRIAL, EASY PAYMENTS on any Conn instrument for band or orchestra. Acclaimed best by world-famous artists.

C. G. Conn, Ltd.  
654 Conn Building  
Elkhart, Indiana



## HAVE PRETTY FEET!

Wear dainty, stylish pumps

You needn't put up with the torture of Bunions a minute longer! My great discovery has banished the disgusting hump for thousands of grateful women. "Pretty-Feet" relieves, beautifies like magic!

**No More BUNIONS!**

"Pretty-Feet" is guaranteed to stop the pain instantly—to dissolve the bunion hump painlessly, pleasantly, harmlessly. No stain, no plasters. Easy to use. Has never failed, so I offer you a FREE TRIAL if you write at once!

SENT ON TRIAL! Simply say, "I want to try PRETTY FEET." No obligation, no risk. Tell your suffering friends. Communications confidential. Plain package. Write now! PROF. CONKLIN, World's Greatest Corn and Bunion Specialist, Dept. 110, 1901 Hervey St., Chicago



# The pledge of the printed word

FRIENDSHIPS in ancient days were formed by pledges of blood. Medieval knights won mutual aid by pledges of the sword. But modern business forms friends in every corner of the world through the pledge of the printed word.

Advertisements are pledges made especially for you . . . pledges that advertised goods you buy are exactly as claimed.

When you buy an advertised phonograph, you buy one of established workmanship and tone. It has been tested by thousands before you. Its dealers, sure of its worth, invite the testing of millions more.

What is not advertised may be worth buying. What is, must be!

Read the advertisements to know which goods are advertised.



*An advertiser's pledge can be redeemed only  
by your entire satisfaction*





## Now You Can Be Free of Hair!

**R**ECALL last summer. Those embarrassing moments when you wanted to look your best. Those critical glances of your friends. Those offending hairs on your arms and limbs.

Don't subject yourself to the same handicaps this summer. Others on the beach will be free of every tiny hair, for they have learned the secret and the magic of ZIP.

You can be one of the favorites during the coming warm days at the beach, at the dance, yes, even at your daily occupation, if you will take my advice now and destroy your objectionable hair before the heat of summer strengthens it again.

### Quick as a Wink

you can free yourself of superfluous hair. And remember you are not merely removing surface hair—you actually lift out the roots with the hairs, gently and painlessly, and in this way **destroy the growth**. The process seems almost miraculous, but my eighteen years of success in giving treatments with ZIP and the thousands of women who are now using it prove that ZIP is the **scientifically correct** way to destroy the growth.

### Lasting Results

Mere surface hair removers, (ordinary depilatories and pumice stone),

have the same action as singeing or shaving, throwing the strength back into the roots. With ZIP, however, you gently lift out the roots, leaving the skin soft and smooth, really adorable. Use ZIP once and you will never resort to ordinary depilatories.

*Madame Berthé*  
Specialist

562 Fifth Ave. (Entrance on 46th St.)  
New York

MAIL THIS COUPON TODAY

**FREE BOOK AND FREE SAMPLES**  
Massage Cream and Face Powder with my Compliments. Guaranteed not to grow hair

MADAME BERTHÉ, Specialist,  
Dept. 656, 562 Fifth Ave., New York.  
Please send me FREE samples of your Massage Cream and Face Powder, and your Free Book, "Beauty's Greatest Secret," in which leading actresses tell how to be beautiful by using ZIP. (PLEASE PRINT YOUR NAME.)

Name.....

Address.....

City and State.....

### Do You Perspire?

**AB-SCENT**  
COLORLESS!

Ideal Liquid Deodorant  
Remedies Excessive Perspiration  
Destroys Odors Harmlessly  
Attractive Bottle 50c  
All Good Stores or by Mail



Invisible

"Venida rules the waves"

Medium Brown

VENIDA

Self Conforming  
CAP-SHAPE  
NET

REAL HAIR  
For Women Who Care

## The Latest Coiffure

WHEN you desire a change from your bobbed hair, a Venida helps you to make it instantly. Thus the coiffure of the moment may be yours, and the satisfaction that comes with the knowledge that your hair is attractively arranged.

The Venida Hair Net is most economical because it is the best—it keeps your hair looking better and lasts longest.

2 for 25c

Cap and Fringe Shapes Single and Double Mesh  
Grey and White, 25c Each

The Rieser Co., Inc., New York



MOTION PICTURE

# CLASSIC

APRIL 25¢ COMBINED WITH BEAUTY



*Louise Fazenda*





# Lubin Paris

## LUBIN

*The World's Most Exclusive Parfumeur*

ONLY fastidious women, women who have been accustomed all their lives to the superlative—women who can afford to be exclusive—only such fortunate women as these are numbered among the users of Lubin perfumes.

For since the days of the Empress Josephine, when they first won the acceptance of the Continental aristocracy, Parfums Lubin have retained their charm by retaining their exclusiveness.

For Parfums Lubin are acknowledged the finest made in all France. The firm of Lubin is one of the rare French houses which manufactures in France only.

So quite naturally these are the most expensive perfumes in the world. For today that is the only way they can be kept from

becoming common. Everyone would like to have these scents—only a fortunate few may have them. Only in the most exclusive shops in America will they be found. A few of those specially selected are listed below. Or madame may write to us and we will refer her to one who sells LUBIN.

PARFUMS

POUDRES

EAVX  
DE  
COLOGNE

EAVX  
DE  
TOILETTE

LOTIONS

SAVONS

NEW YORK CITY  
B. Altman & Co.  
John Wanamaker  
Franklin Simon & Co.  
Lord & Taylor, Inc.  
Saks & Co., Inc.  
Stern Bros.  
Gimbel Brothers  
P. M. Everts  
Munsch, Protzman Co.  
John E. Thomas

BROOKLYN, N. Y.  
Abraham & Straus, Inc.

CHICAGO, ILL.  
Marshall Field & Co.  
J. F. Carnegie, Drake  
Hotel Pharmacy and  
Blackstone Hotel  
Pharmacy  
Atlantic Hotel Pharmacy  
Davis Dry Goods Co.

PHILADELPHIA, PA.  
Bonwit Teller & Co.  
The House of Wenger

BOSTON, MASS.  
C. Crawford Hollidge  
R. H. Stearns Company  
Melvin & Badger  
E. T. Slattery Company

CLEVELAND, OHIO  
The Halle Bros. Co.

ST. LOUIS, MO.  
The Famous—Barr Co.  
Silk, Baer & Fuller Dry  
Goods Co.  
Jefferson Hotel Drug  
Store Co.

LOS ANGELES, CALIF.  
J. W. Robinson Co.

KANSAS CITY, MO.  
Emery-Bird-Thayer Dry  
Goods Co.  
Fred Harvey's Union Sta-  
tion Drug Store

SAN FRANCISCO, CALIF.  
H. Liebes & Co.

ALLENTOWN, PA.—H. Leh & Co.

ASBURY PARK, N. J.  
Steinbach Co.

ATLANTA, GA.  
Franklin & Cox, Inc.

BEVERLY HILLS, CALIF.  
Beverly Hills Pharmacy

BINGHAMTON, N. Y.  
Hills, McLean & Haskins, Inc.

BIRMINGHAM, ALA.  
Augusta Friedman Shop, Inc.

BLOOMINGTON, ILL.  
Edw. C. Biasi

CHARLESTON, W. VA.  
Scott Bros.

CHATTANOOGA, TENN.  
D. B. Loveman Co.

CINCINNATI, O.  
The Lawton Co.

COLUMBIA, S. C.  
Bon Marché

COLUMBUS, OHIO  
The Morehouse-Martens Co.

DAVENPORT, IA.  
Carl E. Schlegel Drug  
Stores

DAYTON, OHIO  
The Rike-Kumler Co.

DES MOINES, IA.  
Harris-Emery Co.

FORT SMITH, ARK.  
Boston Store Dry Gds. Co.

FORT WAYNE, IND.  
Wolf & Dessauer Co.

FORT WORTH, TEX.  
Schermerhorn Co.

HARTFORD, CONN.  
Albert Steiger, Inc.

HOT SPRINGS, ARK.  
Colonial Drug Store

HUNTINGTON, W. VA.  
Fontain Drug Co.

JACKSONVILLE, FLA.  
Cohen Brothers

JOHNSTOWN, PA.  
Purity Drug Co.  
Shaffer-Davis Co.

JOPLIN, MO.  
The Christman Dry Goods Co.



KNOXVILLE, TENN.  
S. H. George and Sons

LITTLE ROCK, ARK.  
Bruce Ellis

MACON, GA.—Person's, Inc.

MINNEAPOLIS, MINN.  
L. S. Donaldson Co.

MUSKOGEE, OKLA.  
Durnell Dry Goods Co.

NEWARK, N. J.  
Anchor Drug Co.

NEW ORLEANS, LA.  
D. H. Holmes Co., Ltd.

OAKLAND, CALIF.  
H. C. Capwell Co.

OKLAHOMA CITY, OKLA.  
Kerr Dry Goods Co.  
Roach, the Druggist

OMAHA, NEB.  
Burgess Nash Company

PASADENA, CALIF.  
Crown Drug Co.

PINE BLUFF, ARK.  
Donathan's Drug Store

PORTLAND, ME.  
Porteous Mitchell &  
Braun Co.

RICHMOND, VA.  
Miller & Rhoades, Inc.

ROCK ISLAND, ILL.  
Carl E. Schlegel Drug Stores

SACRAMENTO, CALIF.  
Weinstock, Lubin & Co., Inc.

SALT LAKE CITY, UTAH  
Auerbach Company

SAN ANTONIO, TEX.—Wolff & Marx Co.

SAN BERNARDINO, CALIF.  
Central Drug Store

SAN DIEGO, CALIF.  
The Marston Co.

SANTA ANA, CALIF.  
White Cross Drug Co.

SANTA BARBARA, CALIF.—Diehls

SAVANNAH, GA.  
Solomons Company

SPRINGFIELD, ILL.—A. L. Crawford

TERRE HAUTE, IND.  
Root Dry Goods Co.

TOLEDO, OHIO  
La Salle and Koch Company

TOPEKA, KAN.—The Crosby Bros. Co.

WICHITA, KAN.—Tilford Drug Co.

CORSICANA, TEXAS  
Penland Drug Company, Inc.



# New Kind of Mask *Worn While You Sleep* Remakes Your Complexion!

A blemished complexion looks as smooth, soft and delicate as a rosebud after wearing this light, silken mask just a few nights! Acts to quickly revive the skin cells, smooth out tired lines, and clear away blemishes! Women are delighted when they see the remarkable change after just one night.

HERE'S something new and astonishing—a simple, silken mask that remakes your complexion almost overnight. Nothing quite like it has ever been known before; for this marvelous treatment is at work every minute while you sleep, purifying the pores and reviving the starved skin cells, making the skin soft, smooth, lovely. You wake up with a new complexion.

This wonderful new mask has been perfected, after long study and research, by Susanna Cocroft, world-famous as a health specialist. At the Susanna Cocroft Laboratories, experiments have proved that when used with the special Susanna Cocroft tissue tonic and nourishing cream, this amazing mask actually seems to remake your complexion while you sleep!

## No Trouble or Fuss Whatever

As soon as you apply the tissue tonic and cream, your complexion is started on the road to a new beauty. Their duty is to coax the impurities from your skin—the blemishes and blackheads—and give it new life and radiance. The sheer, soft, silken mask, which is adjusted over the

nourishing cream, not only prevents the cream from rubbing off, but stimulates circulation and acts to smooth away tired lines, and make the skin soft, glowing and elastic. All

night as you sleep, the tiny cells breathe through the magic mask, taking in treatment and giving off waste. Muscles are lifted and invigorated. Minute by minute the skin is cleansed, purified, freshened throughout the night, and the cumulative effect in the morning is a skin velvetlike in its smoothness, fresh, attractive, radiant!

## Clears—Whitens—and Beautifies the Skin

The new Susanna Cocroft Rejuvenating Face Mask does for your complexion what gloves and cold cream do for your hands overnight and much more. You know how soft and white your hands are in the morning after you have creamed them and slept with the gloves on. The new mask works on the same principle, but in addition the wonderful stimulating tonic and cream clean and freshen the face-pores, and revive and invigorate the poisoned skin cells, while the mask all night long gently but scientifically massages the face, acting to lift the muscles and smooth away lines as an expensive beauty operator does.

## Your Mirror Tells the Story

After wearing the Rejuvenating Face Mask overnight, you wake up feeling refreshed. You run your fingers over your cheeks—and you are amazed. Soft as the petals of a flower! Smooth! Your mirror tells the rest of the story—a complexion that is radiant and lovely. Remade overnight!



## Send for Full Information and Special Offer

An intensely interesting illustrated book called *The Overnight Way to a New Complexion* tells you all about the new Rejuvenating Face Mask and how it works—how it stimulates the cells, cleanses the pores, lifts sagging muscles, acts to smooth away tired lines and restore the youthful contour to cheeks, chin, throat. This handsome book is yours for the asking, and obligates you in no way whatever. Why don't you send for it today and find out all about this remarkable new mask that is remaking complexions overnight? Write today, and find out also about the special short-time package offer. Use this coupon. Thompson-Barlow Co., Inc., Dept. F-204, 130 West 31st Street, New York.

THOMPSON-BARLOW CO., INC.  
Dept. F-204, 130 West 31st Street, New York

I am interested. You may send me your free book, *The Overnight Way to a New Complexion*, telling all about the Susanna Cocroft Rejuvenating Face Mask and how it works, and also the details of your Special Package Offer. It is thoroughly understood that this is a request for free information only, and that it does not obligate me in any way whatever.

Name.....

Address.....

City.....State.....

### The Magic Overnight Mask

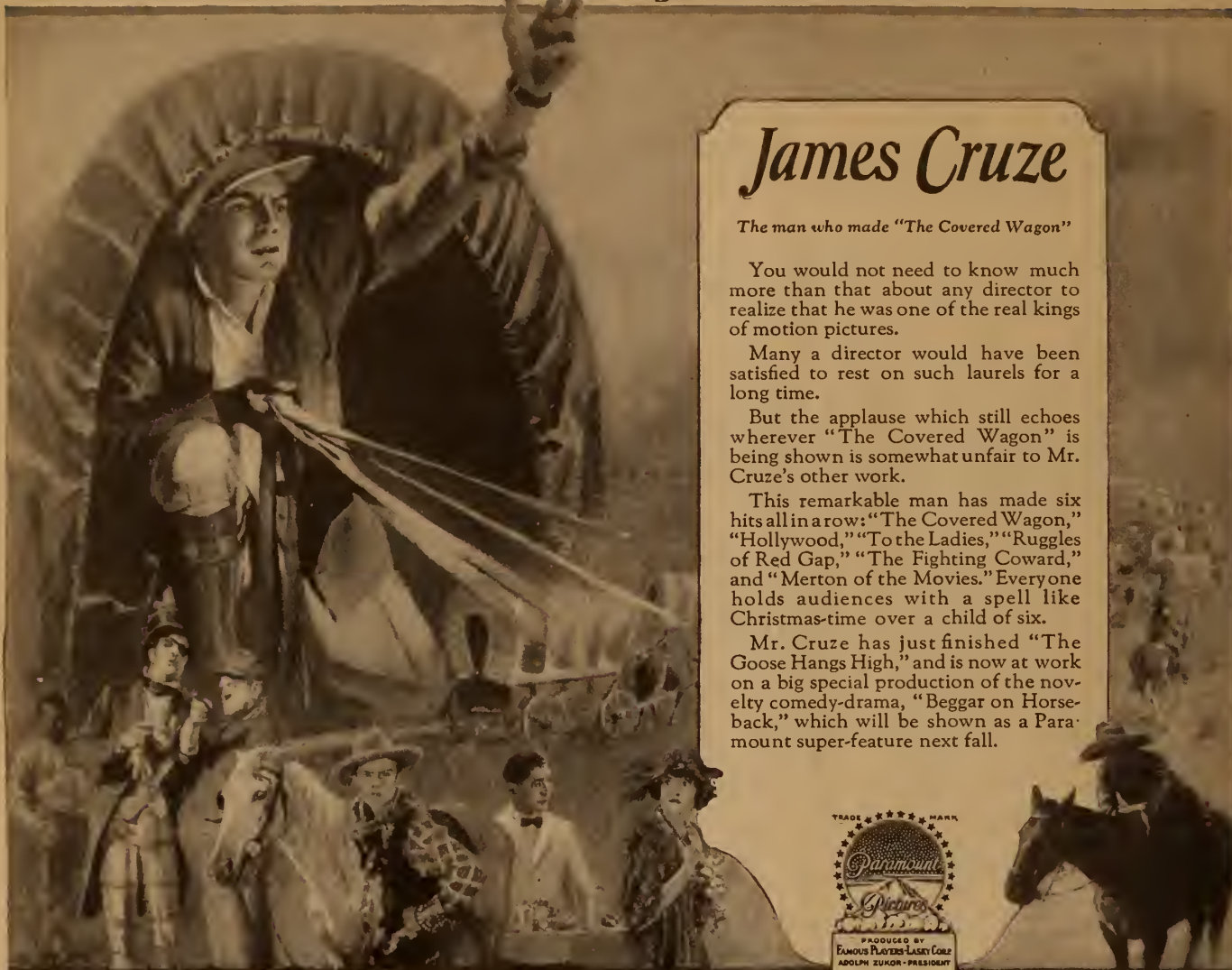
For:

- tired lines
- blackheads and blemishes
- sagging muscles
- flabbiness
- double chin
- sallowiness
- aging contour
- excessive dryness
- excessive oiliness

Mail the coupon today for the interesting details about this wonderful new mask.



# Personalities of Paramount



## James Cruze

The man who made "The Covered Wagon"

You would not need to know much more than that about any director to realize that he was one of the real kings of motion pictures.

Many a director would have been satisfied to rest on such laurels for a long time.

But the applause which still echoes wherever "The Covered Wagon" is being shown is somewhat unfair to Mr. Cruze's other work.

This remarkable man has made six hits all in a row: "The Covered Wagon," "Hollywood," "To the Ladies," "Ruggles of Red Gap," "The Fighting Coward," and "Merton of the Movies." Everyone holds audiences with a spell like Christmas-time over a child of six.

Mr. Cruze has just finished "The Goose Hangs High," and is now at work on a big special production of the novelty comedy-drama, "Beggar on Horseback," which will be shown as a Paramount super-feature next fall.



# Paramount Pictures

## Changing Conditions in the Film Industry

People used to refer to the movie game.

A game it was, fifteen years ago, and a gamble too, for producer, exhibitor and fan.

Everybody took a chance and often lost.

The motion picture industry of today is very different. Entertainment as a world-wide industry is in a class with Food, Housing, Transportation and other fundamentals of life.

As far as the best quality of Production is concerned, there exists a *standard*, and it is high because Paramount sets it.

As far as Distribution is concerned, Paramount Pictures are shown by the best theatres in almost every community in America.

As far as Demand is concerned, you tell that story yourself by your patronage.

Today, millions have excellent reason to know before they go that—

*"If it's a Paramount Picture it's the best show in town!"*



# MOTION PICTURE CLASSIC

Vol. XXI

APRIL, 1925

No. 2

## COVER PORTRAIT—LOUISE FAZENDA

Painted by Dahl from a photograph by Spurr

	PAGE
Classic's Gallery Of Players.....	11
Poverty Row, Where the Independents thrive.....	Dorothy Donnell 16
Fanning With the Fan Family, Chapter VI.....	18
A Study In Black and White—Mostly White.....	19
Louise Gives a Party, and invites.....	Harry Carr 20
The Two-A-Day, Classic's department of vaudeville.....	22
My Pep, and How I Keep It Up.....	Constance Talmadge 24
Horrors! Lon Chaney furnishes them.....	25
Three-A-Day Hearts, An original story.....	John Hanlon 27
What To Do Till the Director Comes.....	31
The Life Story Scenario Contest, The April winners.....	32
Hollywood Homes, No. XXVIII, Ben Alexander's.....	34
An Edison Enters, It's Robert Frazer.....	Jim Tully 36
The Theater That Started On a Shoe-String.....	B. F. Wilson 38
Carmel Myers, A new portrait study by d'Ora of Vienna.....	40
Babes In Hollywood, Two little lost Mexicans.....	Valerie Watrous 41
Maurice Chevalier, Classic's Gallery of Handsome Men No. XI.....	42
The Stage, Pictures from the Broadway hits.....	43
Helpful Hints and Artful Aids, To beauty.....	44
Beauty, To be or not to be for blondes.....	Dorothy Mackaill 45
Mr. Reid Goes To the Movies, Our Celluloid Critic.....	Laurence Reid 47
The Mode, Reflected from the screen.....	50
Iris In, Pertinent and impertinent screen chatter.....	H. W. Hanemann 51
Madame La Marquise de la Falaise de Coudray.....	52
Flashes From the Eastern Stars, Of the stage, on the screen.....	Caught by Allan Stinchcomb 53
The Great Divide, In short-story form.....	Margaret Mayfield 57
Letters To the Editor, From our readers.....	61
"Where Men Are Men!".....	62
The Hollywood Boulevardier Chats.....	Harry Carr 64
Thumbnail Sketches No. V, Alice Lake.....	68
The Movie Encyclopædia.....	By the Answer Man 72
Classic's Own Cross-Word Puzzle.....	76
My Greatest Movie Thrill, A new department.....	84

Subscription \$2.50 per year, in advance, including postage, in the United States, Cuba, Mexico and Philippine Islands. In Canada \$3.00; Foreign Countries \$3.50 per year. Single copies 25 cents postage prepaid. United States Government stamps accepted. Subscribers must notify us at once of any change in address, giving both old and new address.

**PUBLISHED MONTHLY BY BREWSTER PUBLICATIONS, INC., AT 18410 JAMAICA AVE., JAMAICA, N. Y.**

Entered at the Post Office at Jamaica, N. Y., as second-class matter, under the act of March 3rd, 1879. Printed in U. S. A.

Eugene V. Brewster, President and Editor-in-Chief; Duncan A. Dobie, Jr., Vice-President and Business Manager; George J. Tresham, Circulation Director; L. G. Conlon, Treasurer; E. M. Heinemann, Secretary.

**EXECUTIVE and EDITORIAL OFFICES, 175 DUFFIELD ST., BROOKLYN, N. Y.**

Copyright, 1925, by Brewster Publications, Inc., in the United States and Great Britain.

Susan Elizabeth Brady.....	Editor
F. M. Osborne.....	Managing Editor
Harry Carr.....	Western Editorial Representative
A. M. Hopfmüller.....	Art Director

CLASSIC comes out on the 12th of every month, MOTION PICTURE MAGAZINE the 1st, MOVIE THRILLERS the 15th

## Coming! Coming! Coming!

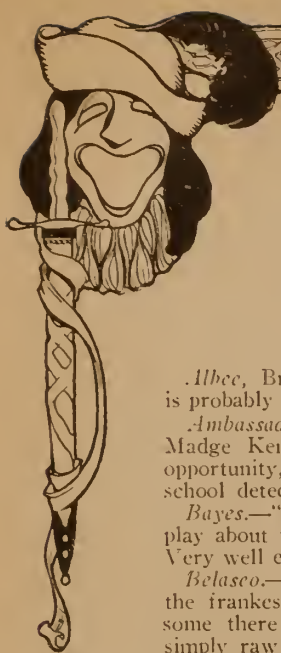
Lois Wilson on a brilliant emerald green background is CLASSIC's cover for May. They Made Them What They Are Today, a press-agent story by Dorothy Donnell. It's great. Dont miss it. It's in the May CLASSIC.

The Critical Code by Q. E. D. When a movie critic says one thing, nine times out of ten he means another. This is a delightfully witty exposé of movie critics by one of them. See May CLASSIC.

Jim Tully, Harry Carr, and the brilliant tho anonymous author of The Fan Family are all with us again in the May CLASSIC.

Remember, CLASSIC is "that different screen magazine."

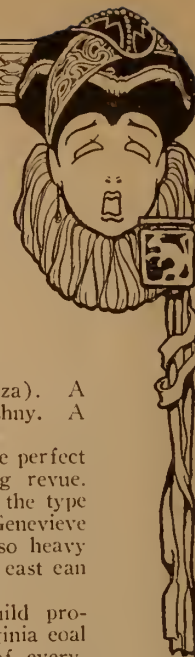




# Current Stage Plays

Tabloid Reviews by Marion Martone

(Readers in distant towns will do well to preserve this list for reference when these said and sung plays appear in their vicinity)



*Albee*, Brooklyn.—High class vaudeville in what is probably the finest theater in the world.—E. V. B.

*Ambassador*.—"Badges." A light crook play with Madge Kennedy, who fails to shine for lack of opportunity, and Gregory Kelly as a correspondence-school detective who wins many laughs.—E. V. B.

*Bayes*.—"My Son." A captivating, picturesque play about the Portuguese and others of Cape Cod. Very well cast.—E. V. B.

*Belasco*.—"The Harem." The frankest play of the frankest theatrical season in history. At least, some there are who would call it frank; others simply raw! Lenore Ulric as the "lady turkey" is deft and beguiling. The rest of the cast is undistinguished.

*Belmont*.—"Mrs. Partridge Presents." Blanche Bates in a delicious little comedy. Splendid cast, but Ruth Gordon easily carries off the honors.—E. V. B.

*Bijou*.—"Episode." Kathleen Macdonnell gives a forcefully dramatic performance of a wife who has committed adultery. Finely acted and filled with suspense.

*Booth*.—"The Guardsman." A corking good comedy in which Alfred Lunt and Lynn Fontanne do some clever acting.—E. V. B.

*Broadhurst*.—"The Depths." Jane Cowl gives an excellent performance in an ultra modern sex drama.

*Carroll*.—"Desire Under the Elms." A drama by Eugene O'Neill, with a tragic theme, filled with pity and terror. Excellent performances by Mary Morris, Walter Huston and Charles Ellis.

*Casino*.—"Artists and Models"—new edition. A revue containing much beauty, smartness and original humor.

*Century*.—"The Love Song." A gorgeous spectacle of an operetta with high class music, singing and ballet. Not in quarter of a century, if ever, has New York had anything quite as brilliant.—E. V. B.

*Chanin's Forty-sixth Street*.—"Is Zat So?" A comedy in which there is much merriment, slang and action. James Gleason and Robert Armstrong exhibiting a glorious prize-fight.

*Cherry Lane*.—"Loggerheads." Whitford Kane in a pleasant and well acted, typically Irish comedy.

*Comedy*.—"A Good Bad Woman." A rather crude and tiresome comedy giving Helen MacKeller no opportunities at all.

*Daly's*.—"White Cargo." Leon Gordon's vivid play about a young Englishman who succumbs to the wiles of a half-breed in the absence of white women on the west coast of Africa.

*Cort*.—"The Undereurrent." Presenting Harry Beresford as an old grouch, who finally becomes Pollyanna-ized and grants to the striking miners their full demands.—E. V. B.

*Elliott*.—"Dancing Mothers." An interesting play in four acts, woven around the sex attraction of a somewhat bored young man for wives and daughters.—E. V. B.

*Eltinge*.—"The Piker." Lionel Barrymore and Irene Fenwick in a most interesting and laughable crook play wherein he wants to be bad and cant.—E. V. B.

*Empire*.—"The Dove." Holbrook Blinn and Judith Anderson in a melodrama by Willard Mack. Review later.

*Forty-eighth Street*.—"Candida." A revival that outshines most of the contemporary drama. An intellectual feast of Shaw with Catherine Cornell portraying the wise, sweet, witty Candida in a manner utterly charming. The cast is all-star.

*Forty-fourth Street*.—"Betty Lee." It makes up in tunes, beauty, and dancing, what it lacks in plot and humor.

*Forty-ninth Street*.—"Chauve-Souris." Nikita Balieff and his Russian entertainers from Moscow. Russian vaudeville. Very different and entertaining.

*Frolic*.—"The Blue Bird" (Sceniaya Ptitsa). A Russian musical revue, with the great Yushny. A baby sister of the "Chauve-Souris."

*Fulton*.—"Puzzles of 1925." Elsie Janis, the perfect mimic, in her own continuously entertaining revue.

*Gaiety*.—"The Youngest." Henry Hull in the type of rôle he plays best, well supported by Genevieve Tobin. But the mechanics of the plot are so heavy and so painfully evident that not even a fine cast can put the play across.

*Garrick*.—"Processional." A Theatre Guild production dealing with a strike in a West Virginia coal mine. An impressionist drama made up of everything from jazz to tragedy. Uneven but with moments of great beauty.

*Globe*.—"The Grab Bag." A typical Ed Wynn (The Perfect Fool) show. Clean, smart and hilariously funny.

*Greenwich Village*.—"Patience." A Gilbert and Sullivan revival. A talented company in a charming light opera. Well worth going downtown to see.

*Hippodrome*.—Keith Vaudeville. A great big show of unusual excellence containing the usual spectacular vaudeville, music and chorus girls.—E. V. B.

*Hudson*.—"Out of Step." A comedy about the jazz craze which matches business against art. Entertaining, but crude at times.

*Imperial*.—"Rose-Marie." The loveliest musical drama of the last ten years. In the light opera class. Ravishing music, beautiful and original chorus, real plot, romantic scenes, excellent cast. Mary Ellis winsome to look at, delightful to hear. William Kent funnier than ever.

*Jolson's*.—"The Student Prince." The one musical comedy that no man, woman or child can afford to miss. Ilse Marvenga, the prima donna, sings like a nightingale.

*Klaw*.—"They Knew What They Wanted." The season's best beyond any question. Tears crowd close upon the heels of laughter and *vice versa*. Superbly acted by Pauline Lord, with her husky sweet voice, and Richard Bennett as the endearing "wop," Tony.

*Liberty*.—"Lady, Be Good," with the dancing Astaires, is a delightfully amusing and tuneful musical comedy. The fascinating Adele Astaire proves she's as good at clowning as at dancing. A perfect show right thru to the finish.

*Little*.—"Pigs." The adventures of a youth (Wallace Ford) who invests his money in pigs. A typical John Golden production which introduces a charming young actress, Nydia Westman.

*Lyceum*.—"Ladies of the Evening." A sordid play with a sex theme. James Kirkwood and Edna Hibbard and others are in the cast.

*Martin Beck*.—"Cape Smoke." James Rennie and Ruth Shepley in a mystery play of the African veldt.

*Henry Miller's*.—"Quarantine." Somewhat risque perhaps, but nevertheless about the best comedy that has come to New York in years.—E. V. B.

*Morosco*.—"The Firebrand" is a comedy with Joseph Schildkraut. It is highly entertaining, very humorous, and borders on a bedroom farce of which, the original Benvenuto Cellini would approve, we are sure. Frank Morgan as the Duke is clever and Florence Mason is the beautiful model.

*Music Box*.—"Music Box Revue." Nothing has been spared to make the fourth annual edition of Irving Berlin's revue more beautiful and spectacular than the previous ones. Many novelties, melodious numbers and comic sketches are excellently put over by a cast composed of the best of the revue stars.

*National*.—"Silence." A melodrama in which T. B. Warner plays the part of a

## Classic's Balanced Ration of the Drama

Rose-Marie  
Old English  
The Firebrand  
She Had to Know  
What Price Glory  
Desire Under the Elms  
They Knew What They Wanted



# Color of Life

**Y**OU use silverware and linen, hang up curtains and pictures, wear fabrics carefully cut and adorned—all for the purpose of coloring the drab facts of food, shelter and clothes.

Advertisements enable you to put this color into your life. They bring you news of improvements to quicken your pleasure, increase your efficiency, lessen your work—to feed your hours with every comfort and convenience men have thought out for you.

Read the advertisements. Their timely messages, their intimate lessons in economy, their assurance that advertised goods will please—help you color your life even more.

When you choose from advertised goods, you choose from the safest goods known. They are value-true.

Read the advertisements in these columns. By their guidance you can obtain the best today; economize for the best tomorrow.



*Advertising reduces the cost of products  
that add pleasure and comfort to living*



**10 Days Trial** **\$2 Brings You A Genuine DIAMOND**

**BAER BROS. CO. GUARANTEE**  
Absolute satisfaction or your money back.  
Only genuine blue white diamonds used. Legal guarantee bond with each ring.

**No. E25**  
Lady's wide top solitaire. Latest Style 18 K. white gold engraved pierced ring gives the blue white, perfect cut diamond extra brilliance and large appearance. Regular price \$85--special bargain price only \$62.50

**Lowest Prices**  
We import our diamonds in large quantities and can therefore sell at lowest prices. If you can equal our values anywhere for cash or credit, we will cheerfully refund your money.

**What Our Customers Say**  
Thousands of letters praise our exceptional values, liberal terms and prompt service. Let us prove it to you.

**10 Months to Pay**  
A few cents a day will pay for any of these genuine diamond rings. Simply send us \$2 today. We ship the ring you select. If it is not the most amazing bargain you ever purchased, return it to us within 10 days and we will refund your money. If satisfied, pay balance in ten equal monthly payments. You take no risk.

**Order Now**  
Only a limited number of these rings at special bargain prices shown here. Send your order today. No red tape—No delay.

**Free** Send for big catalog filled with bargains in diamonds, watches and jewelry from \$10 to \$1000. Cash or liberal credit terms. Wonderful values. **Write Dept. 425.**

**No. G25**  
Man's diamond 14 K. gold ring 18 K. white gold top. Special \$57.50

**No. H25**  
Five fine blue white diamonds set in 18 K. white gold engraved seamless wedding ring. Special \$30

**BAER BROS. CO.**  
6 MAIDEN LANE - NEW YORK

## Motion Picture CLASSIC

is the next oldest of the Brewster Publications. It is the handsomest of all motion picture magazines, and yet its price is the same as MOTION PICTURE MAGAZINE—\$2.50 a year, or 25c a copy. You will find it on the reading tables of the finest homes in the English-speaking world. Is it on yours? Ask your news-dealer to let you see a copy.

**Malvina CREAM** **Booklet FREE**

Don't cover up a poor complexion with rouge, paint and powder! Develop and preserve a clear, lovely skin. Bring out your natural beauty by using Malvina Cream. Lotion and Malvina Toilet Soap as perfected by

**PROF. J. HUBERT'S FAMOUS SECRET FORMULA**  
Malvina preparations have been in use over 50 years. Thousands of testimonials from women everywhere. For sale where toilet goods are sold. Write for free booklet. "She Won a Husband"—contains many beauty hints.

**Prof. J. Hubert, Dept. 745, Toledo, Ohio**

**Prices**  
Cream, 55c  
Lotion, 55c  
Soap, 30c  
\* All \$1.40  
Postpaid. Send Money-order.

petty gambler who, twenty years after he has deserted his girl and their unborn child, makes atonement. A murder is committed, and he takes the blame, thereby protecting the child, a daughter. A most satisfying murder-mystery play.

*New Amsterdam.*—"Follies," in which the American girl is again glorified in the characteristic Ziegfeld way. A lavish production.

*Palace.*—Keith Vaudeville. Always a good bill, and drawing more and more talent from the headliners of the regulars.

*Playhouse.*—"The Show-Off." A highly entertaining comedy of a typical American family, the daughter of which is in love with a vain and untrustworthy braggart, who is forever getting himself and those about him into all kinds of trouble.

*Plymouth.*—"What Price Glory." A tragic and bitter war drama filled with irony and real, human, probable players. Should be on everyone's list of "must" plays.

*Princess.*—"The Way of the World." Congreve's comedy of modes and manners of two centuries and a quarter back. It has an excellent cast and is brilliantly acted.

*Punch and Judy.*—"The Small Timers." A comedy about an unsophisticated and stage-struck boy and girl who run away and join a "small time" vaudeville company. Inexpert, but entertaining.

*Republic.*—"Abie's Irish Rose." An amusing study in temperaments of the Irish and the Jew, in which the irreconcilable is reconciled thru emotion.

*Ritz.*—"Old English." John Galsworthy's play in which George Arliss gives an excellent dramatic interpretation of an eighty-year-old officer of a navigation company. A rôle that only Mr. Arliss could do justice to.

*Shubert.*—"Othello." Shakespeare and Walter Hampden at their best. A really great production by a very great artist.—E. V. B.

*Times Square.*—"She Had to Know." An amusing dialogue in which Grace George and Bruce McRae give excellent comedy performances.

*Vanderbilt.*—"My Girl." A jazzy musical comedy with sprightly tunes and snappy lyrics, not to say anything about the high kicking.

*Wallack's.*—"Hell's Bells." A comedy by Barry Connors, which brings a lovable pair of Westerners to the East with amusing results.

*Winter Garden.*—"Big Boy." Al Jolson's new musical comedy, which no one should miss. There is a real horse race.

## New York's Motion Picture Theaters

*Capitol.*—First run feature pictures plus superb program. Symphony Orchestra. Beautiful theater. One and two week runs.

*Rivoli.*—First run feature pictures plus interesting and varied program. Weekly change.

*Rialto.*—First run feature pictures. News reel, comedies, dancing, music, etc. Program changes weekly.

*Strand.*—First run feature films plus program and good music. Weekly bill.

*Piccadilly.*—First run feature photoplays. Charming theater, original program. Weekly change.

*Colonial.*—First run feature films, weekly program.

*Cameo.*—First and second run photoplays, good music. One, two and three week runs.

*Loew's.*—First and second run photoplays. Daily program.

## Manufacturers, Distributors and Studios of Motion Pictures

### NEW YORK CITY

Advanced Motion Picture Corp., 1493 Broadway  
American Releasing Corp., 15 W. 44th Street  
Arrow Film Corp., 220 W. 42nd Street  
Associated Exhibitors, Inc., 35 W. 45th Street  
Ballin, Hugo, Productions, 366 Fifth Avenue  
C. C. Burr Prod., 135 W. 44th Street  
Community Motion Picture Bureau, 46 W. 24th Street  
Consolidated Film Corp., 80 Fifth Ave.  
Cosmopolitan Productions, 2478 Second Avenue  
Distinctive Prod., 366 Madison Avenue (Biograph Studios, 807 E. 175th Street)  
Educational Film Co., 729 Seventh Avenue  
Export & Import Film Co., 729 Seventh Avenue  
Famous Players-Lasky, 485 Fifth Avenue (Studio, 6th and Pierce Streets, Astoria, L. I.)  
Film Booking Offices, 723 Seventh Avenue  
Film Guild, 8 W. 40th Street  
Film Market, Inc., 563 Fifth Avenue  
First National Exhibitors, Inc., 383 Madison Avenue  
Fox Studios, Tenth Avenue and 55th Street  
Gaumont Co., Congress Avenue, Flushing, L. I.  
Goldwyn Pictures Corp., 469 Fifth Avenue  
Graphic Film Corp., 729 Seventh Avenue  
Griffith, D. W., Films, 1476 Broadway (Studio, Oriental Pt. Mamaroneck, N. Y.)  
Hodkinson, W. W., Film Corp., 469 Fifth Avenue  
Inspiration Pictures, 565 Fifth Avenue  
International Studios, 2478 Second Avenue  
Jans Pictures, 729 Seventh Avenue  
Jester Comedy Co., 220 W. 42nd Street  
Kenna Film Corp., 1639 Broadway  
Mastodon Films, 135 West 44th Street  
Metro Pictures, Loew Building, 1540 Broadway  
Moss, B. S., 1564 Broadway  
Outing Chester Pictures, 120 W. 41st Street  
Pathé Exchange, 35 West 45th Street  
Preferred Pictures, 1650 Broadway  
Prizma, Inc., 110 West 40th Street  
Pyramid Picture Corp., 150 W. 34th Street  
Ritz-Carlton Prod., 6 W. 48th Street  
Selznick Pictures, 729 Seventh Avenue  
Sunshine Films, Inc., 140 West 44th Street  
Talmadge Film Corp., 1540 Broadway  
Topics of the Day Film Co., 1562 Broadway  
Triangle Distributing Corp., 1459 Broadway  
Tully, Richard Walton, Prod., 1482 Broadway  
United Artists, 729 Seventh Avenue  
Universal Film Corp., 1600 Broadway  
Vitagraph Films, E. 16th Street and Locust Avenue, Brooklyn  
Warner Bros., 1600 Broadway  
West, Roland, Prod. Co., 236 W. 55th Street  
Whitman, Bennett, Prod., 537 Riverdale Avenue.



---

---

**APRIL**

# Motion Picture Magazine

**APRIL**

---

---

**IT'S ON SALE NOW**

## Read About the Beautiful Barbarian

**P**OLA NEGRI—The mysterious! The tragic! The lovable! The gay! Harry Carr probes the depths of this strange, exotic being, and brings to light the hidden truths and beauties of her nature in a sensational article, *The Mystery of Pola Negri*.

## Hail the New Sheik!

**T**HERE'S a new sheik in Hollywood—a handsome, genuine Latin Lover, with an aristocratic old name, but he insists upon using an American name for the films. You'll find his picture and his story—and both his names—on page 25.

## The Stars' Old Clothes

**W**HAT do the film stars do with their old clothes? Do they sell them? Do they keep them? Do they give them away to their relatives or their friends? To their fans or their servants? Read this fascinating article by Dorothy Calhoun.

---

**SURPRISES! THRILLS! ROMANCE!**

**All in the MAY Number**

**ON SALE APRIL 1st**

## The True Life and Love Story of Jack Gilbert

**In which he reveals startling facts for the first time**

**H**IS story reads like the wildest, most romantic and mysterious fiction. Until Jack was a grown man he never knew his own name. Suddenly a stranger appeared who proved to be his own father, and the secret of his identity was revealed in the strangest and most sensational fashion.



**T**HIS popular actor spent a desolate childhood, unwanted and neglected, at the mercy of cruel people. He forced himself to cry at his mother's funeral, but he was not sorry she died. He and his first wife nearly starved, and he tells of the poverty they endured, and of his rise to fame.

**C**OLLEEN MOORE'S picture is on the cover and Harry Carr gives you a snappy interview with her. You'll read about the amusing tricks and schemes by which people try to get into the movies. Also you will find a brand-new sort of cross-word puzzle, more fascinating than any you've ever seen.



"When I was a girl, my father who was a chemist, would allow me to use but one face powder—Lablache—because of its purity. I've liked it and used it always.

"MARY YOUNG"



**LABLACHE**

*The Face Powder of Quality*

AND

New Requisites for the Toilette

- New Dollar Box
- Powder Compact
- 2½ inches
- Extra Thin Purse Size
- Price, \$1.00
- Refill, 60c with puff
- Double Compact
- 2 inches
- Powder and Rouge
- Price, \$1.50
- Powder Refill, 50c with puff
- Triple Compact
- 2 inches
- Powder, Rouge and Lipstick
- Price, \$1.75
- Powder Refill, 50c with puff
- Three-in-one Refill
- \$1.00, with two puffs
- New
- Glove Rouge Vanity
- Orange, Medium, Dark
- Price, 50c
- Changeable Lipstick
- Suits any Complexion
- Price, 50c
- Hexagon
- Eyebrow Pencil
- Brown and Black
- Price, 35c

GENTLEWOMEN for generations have chosen *Lablache* Face Powder—first for its purity—then for its strangely wistful odour (a secret one). It is as caressingly soft as a melody. It adheres as unobtrusively as friendship.

Beautifully presented—purely Parisian in atmosphere and essence—*Lablache* Face Powder and *Lablache* accessories de toilette always satisfy one.

If your druggist or favor us direct, enclosing stamp and desire. Sample

PARIS

Requisites, write any requisites you want free on request.

et, BOSTON

# LABLACHE

THE CHOICE OF GENTLEWOMEN FOR THREE GENERATIONS



MOTION PICTURE

# CLASSIC

VOL. XXI

No. 2



Edwin Bower Hesser

## LEATRICE JOY

Returns to the screen in "The Dressmaker From Paris," for which we are properly grateful. There was a time when it was rumored she would never come back. This would indeed have been a screen calamity since she is one of the most vitally colorful stars in the cinema sky





Waxman

RODOLPHO ALFONZO RAFFAELLO PIERRE FILIBERT  
GUGLIELMI DI VALENTINA D'ANTONGUOLLA

Calls himself Rudolph Valentino for obvious reasons. He's Rudy for short, too. When we leave him out of CLASSIC for three or four months, we get all sorts of threatening letters demanding a picture or "we'll cancel our subscription." So, here he is in an exclusive pose for CLASSIC. The king of the screen is back in Hollywood, after many months away, making "Cobra," his first independent venture





Richee

### CONSTANCE BENNETT

Is the daughter of Richard Bennett, one of the ablest and most distinguished actors on the American stage. Not to be dimmed by reflected glory, Constance went to work and made a name for herself in "Cytheria." It was only a small part but it was not overlooked and her picture "graph" has been going up ever since. Her latest film is "My Wife and I"





Waxman

### MRS. WALLACE REID

Is a sort of cinema crusader, filled with strong purpose and high resolve. She has turned the last bitter unhappy years of her husband's life into a practical love for humanity. Her pictures are frankly of the sort known as propaganda, but they are animated by such a tremendous sincerity and honest intent that one can scarcely afford to miss them. The last is "Broken Laws"





W. F. Seely

### BRYANT WASHBURN

Decided not long ago to grow a little mustache. Fortunes have been made and lost on less. Anyway, it seems to have altered this gentleman's entire life. When he deserted the American screen a year or two ago, he was playing light comedy rôles and now that he's back again he's the "heavy." At least, he's villainized thru two pictures now, "The Parasite" and "Passionate Youth." We're glad to see him back with the Kleigs in any sort of rôle





## Poverty Row

Poverty Row is the land of the free producers, home of the brave-hearted, the independents, the states righters, the little 'uns

By DOROTHY DONNELL

"ON your left, Ladeez and Gentlemen, you see Poverty Row, the slums of the motion pictures!"

Thus the brazen-lunged spieler on the sight-seeing busses as they rumble along Sunset Boulevard filled with gaping tourists from the Middle West who have invested in the Hollywood trip in the fond hope of seeing something shocking.

A long row of shabby stucco buildings flaring with brave big names: the Waldorf, the Hercules, the Excelsior; glimpses of still others down sunny side streets; groups of cowboys and Indians standing aimlessly about the corners; a lunch cart under a pepper tree where they eat—when they eat, this is Poverty Row, land of the free producers, home of the brave-hearted, the independents, the states righters, the little 'uns.

Here are made the pictures which never see the gilt and marble inside of the first-run theaters with seventy-piece orchestras and dollar-and-a-half admission fees. The corner stones of Poverty Row might be engraved with this truth, fundamental as an utterance of Socrates:

there are more Dimes in the world than there are Dollars. It is for the dimes that they make pictures, for the little towns, the humble neighborhood theaters, the frontier nickelodeons.

There isn't much sex stuff in these pictures—sex is expensive—few gilded sins, or flames, embers or ashes of passion, the sets dont cost thirty thousand like those in the big studios (which dont cost thirty thousand either!) the stars aren't photographed at the breathless moment when they are about to eat their breakfast egg.

Some of them cant afford a breakfast egg. None of them can afford to be photographed and publicized. Fame costs money, and money is the one thing that Poverty Row has everything except and must try in every way to save which, as our friend Florian would say. Hollywood doesn't crane its neck to stare after them on the Boulevard but a million fans know them and watch for them. Here is many a mute inglorious Milton Sills, here are unsung Polas, Valentinos of oblivion. It is the place of Famous Unknowns. Many

Kornman



Above is David Horsley, the first independent producer, who fourteen years ago defied the trust which refused to admit the Centaur Films into its ranks. Left: Renaud Hoffman, once a title writer now a successful free-lance director. Right: Bud Barsky, the Henry Ford of motion pictures





national stars have stepped from these cramped little studios onto the big lots—Edward Everett Horton was discovered here, Fred Thompson worked in Harry Brown Westerns for states right's release.

These stars of Poverty Row can *act*—they have to act to make forty or fifty scenes an average day. After the camera is set, there is no time to stand around arguing whether the leading lady shall pout before she drops her eyes, or drop her eyes before pouting. They don't go on location and then shoot craps and do cross-word puzzles in the shade while the director sits in the automobile and reads the scenario to see what it is all about, and by mid-afternoon decides that they will have to use another location.

There is much real poverty on Poverty Row. Hither drift all the ex-ranchers, farmers, soda-water jerkers who having acted once before a camera are actors forevermore, and the Indians who have bitten the dust in a Western two-reeler and will go without biting anything else rather than do any other kind of work, hereafter. Here you will find the idealist who has sold his house and car in order to finish his picture, and the hungry-looking actor who is giving his services to a co-operative production.

They don't talk in millions down there, or, since time is money, in months. Making a picture is a matter of days. The speed record for a five-reel Western is three and a half days. The Bud Barsky Productions make a picture in a week, by the next week every item of expenditure is paid for, and by the third week it is on the screens of a thousand small theaters! And von Stroheim has spent two years on "Greed."

The big free-lance stars who sometimes drift—rather shamefacedly—down to Poverty Row for a day or two's work to "fill in" between feature pictures are dazed by the speed with which they are put thru an incredible number of scenes, eighty, a hundred in a day. Zip! Bang! Into this room and out that door.

To the telephone. Show surprise. Grief. Fear. You're in love with this girl. That letter says your mother is dead. Up those stairs now—out that door. That's all. Here's your money, good-by!

"I didn't have the slightest idea what the story was about," one famous actor moaned, as he staggered out of an independent studio at the end of a perfect one-day

contract in which he was to learn later to his dismay he was "Presented by Superba Films" as the star of the picture, "except that one of the other men in the cast was my enemy and I was supposed to glower at him whenever he appeared!"

Naturally, when a prominent actor whose salary is four hundred dollars a day is hired for a picture whose entire overhead for lights, film, sets, cast, laboratory, cannot exceed six thousand dollars (because that's all there is, there isn't any more), everything has to be arranged carefully beforehand so that every minute of his high-priced time is used.

But even without a "big name" on the expense account, the hundred-dollar-a-week-leading woman and the two-hundred-dollar-a-week star of Poverty Row do not spend two-thirds of their time sitting about waiting for something to happen in the other third. The picture is directed on paper first. The director knows what he is going to do and then he goes ahead and does it. Which seems like a simple rule and is certainly a golden one, and yet they haven't heard about it up on the Big Time lots where the other day a

famous director kept a five-thousand-dollar-a-day cast sitting about all afternoon trying to decide on an ending for the picture they were making!

A fitting selection for the orchestra to play at the beginning of a picture in many of the larger studios would be that old familiar classic, "We Don't Know Where We're Going But We're On Our Way."

It was the man they call the King of Poverty Row

who made the revolutionary discovery that more could be accomplished if there were no "time out" for temperament, or for the director to change his mind about the plot. Four years ago a youngster by the name of Phil Goldstone moved his equipment into a tiny building on Sunset—a desk, a chair and a second-hand safe to hold the money he expected to make by producing cheaper pictures than anyone was making or thought could be made.

This was the beginning of Poverty Row. Westerns had always been popular since the old days when the Bioscope shot them with Indians in sweaters and street-cars in the backgrounds. Very well, then, he would make Westerns. And instead of taking three weeks to make

(Continued on page 78)



These are some of the stars of Poverty Row who never get their pictures in a fan magazine. Above is a Frank Merrill poster. Below are Buddy Roosevelt, William Lowrey and Violet La Plante, Le Roy Scott Production players



Below: Kenneth McDonald and Fay Wray of the Bud Barsky Productions

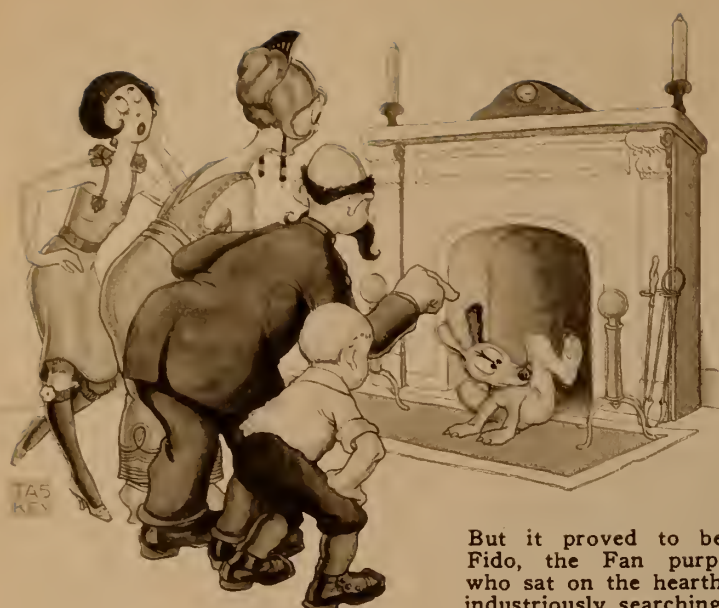


# Fanning With the Fan Family

Fido Fan, the Dog Star, Does His Stuff  
For the Honor of the Family

Illustrations by Taskey

## CHAPTER VI



THE Fans were not of those whose gray lives were gripped in the grim grasp of the Moloch, Poverty. (See "Sunshine of the Sewer," "Garbage Flamed," "Alley Love," etc.)

But neither were they those gilded butterflies of Wealth whose gay lives are given to the mad pursuit of Pleasure. (See "Idle Lives," "Hollow Existences," "Flaming Riches," etc.)

The movies had taught them these great fundamental truths: All is not gold that glitters—it is probably prop money. What does it profit a man if he gain the whole world and loses the heroine in the last reel? Heaven and the director will protect the working girl. When poverty comes in at the door, it means an embrace silhouetted against the window for the final scene.

Mom Fan knew the moment she laid eyes on the palatial drawing-room of the wealthy couple in "Cold Fires" that the only way they would ever be really happy would be to lose everything in Wall Street and go to live in a humble little flat on Third Avenue. (And So in Losing the Whole World they Had Found—Love.)

Flora Fan realized as soon as she read the caption in "Busted Vows," "She wanted a rich husband—she didn't care whose husband it was," that the beautiful heroine in the thousand-dollar lace wedding-veil was going to do some high-salaried suffering before she finally was divorced from the rich capitalist, married the handsome farmer, donned a simple gingham house gown, and Found Happiness At Last either in stirring a sauce-pan or washing little faces.

Being a true Fan, she knew, of course, that all Rich Men are fat, elderly, and inclined to be bald.

Frankie Fan, from such films as "Bars of Gold," knew the horrors of the Poor Little Rich Boy forced to wear velvet pants and keep his hands clean while he watched from the window of his country house (Nursie, If I Can Buy Everything I Want, Why Cant I Buy A Mother?) the barefoot country boy being Carr-essed by his white-haired Mother.

Nevertheless, tho they knew the hollowness of Riches, they were willing to Take a Chance on the misery that would follow their having a little more Tainted Money, Golden Lure, Withering Wealth—in short, they needed a little loose change.

It really looked as tho some member of the Fan Family would have to go to work.

"I might wire some director that I would accept a part in his next cast," Mom Fan suggested, "tho I haven't a

thing suitable to wear to an orgie if I were invited to one."

"That's Out!" Pop Fan said, "Not with all those sheiks I hear about in Hollywood. However, I might consider an offer to enter the films——"

"And get letters from strange women asking for a lock of your hair?" Mom Fan registered disapprobation as well as a correspondence school course in Movie Acting by Mail could have taught her, "You wont change Directors at your time of life!"

Flora Fan knew that if she became a movie star it meant sacrificing her future for a bungalow of only twenty-seven rooms, a motor of a mere sixty-horse power, and an income of scarcely more than three thousand a week. But she did not hesitate.

She shut her eyes, let her head fall back, and said with a gesture—(No. 7 Sacrifice) "I will become a movie star."

"Deleted by the Censors!" Said Pop and Mom Fan, for once synchronizing perfectly, "Think of the Temptations!"

"Lemme be a child Prodigal," begged Frankie Fan, "Unspoiled, fond of wholesome fun, a typical American boy."

But kind-hearted Mom Fan pointed out to him that he might be depriving poor little Jackie Coogan and Bennje Alexander of a livelihood.

Pop Fan read a piece from the evening paper telling of a man with an educated mongoose who rented him to films needing mongooses for five hundred a week.

But since they had no mongoose—not even an illiterate one—that suggestion was Cut Out.

(Continued on page 80)

The next night Fido personally conducted the burglar to the place where the silverware was hidden







Waxman

## A Study in Black and White—Mostly White

Olive Borden of the Hal Roach Comedies poses her saucy prettiest for CLASSIC. Olive is a Classic if we ever saw one!





Hoover

## Louise Gives A Party

By HARRY CARR

WHEN Louise Fazenda hangs out the signal for a party, you can brace your cosmic soul for an unusual experience.

It's just as well to be frank about it; as a rule Hollywood parties are a bore . . . like most other parties. But these Fazenda celebrations . . . well, I'll tell you about her last one.

Louise said we were to be at our newspaper desk at seven o'clock. She would meander along with some folks.

One of the folks was George Herriman who draws "Krazy Kat," and another was Pat Sullivan who draws "Felix," that other cat. And the other one was Tom McNamara, another famous newspaper artist.

"I just had to arrange a family reunion of those two cats," whispered Louise as we got into the automobiles.

Heaven only knows where we went. Louise drew up at last in front of a quaint little Mexican restaurant in the suburbs of Los Angeles. Louise has a talent for unearthing quaint and strange little cafés that nobody ever heard of, but which straightway proceed to get famous. I think this one will.

It was altogether charming. The faint pleasant odor of chili peppers said how-y-do to your nostrils as you

went in. All around the place were potteries, the like of which few Americans have ever seen. It is made by a tribe of Mexican Indians who squat in the ruins of an ancient and forgotten Aztec city. These potteries are copied from designs that were made by the artists of a vanished civilization—a civilization which was old and wise when Egypt was young and foolish. They have faithfully reproduced the letters of inscriptions graven in a language long since vanished from the ken of man.

The dinner was served by a lovely señorita, whose delicate hands and patrician features told of other days. Los Angeles is the home of hundreds of aristocratic Mexican families, driven out by the revolutions, eking out a living as best as they can, just like the fugitive dukes and grand duchesses of Russia.

The dinner was as quaint as the place. There was not a dish served but went back to the forgotten chefs of the old Aztec civilization. They call it Mexican cooking, but it is in reality pure Aztec—or Maya. There was a soup—albondiga—with little balls of meat floating around in it; tamales served in the husk, not tame little New York tamales—but real ones so hot with chili that they made your eyes bulge; roast chicken swimming in a maroon-



colored sauce—and this was really hot; Tom McNamara took one bite and requested someone to ring for the fire department; there were frijoles and quaint native salads; there were candies made of the extract of cactus leaves; pumpkin seeds roasted and salted; an odd succulent little acorn. Between whiles, if your palate still craved genial warmth, the beautiful señorita passed around a little dish of tiny chilis.

She asked in her sweet, lisping, sibilant English if any one had tasted chili piquins. We all had—all but Mr. and Mrs. Pat Sullivan, who are of the effete East. A chili piquin is a tiny red ball around the size of a very small pea. It is the essence of liquid fire. Charley Van Loan, the writer of short stories, once wrote of the chili piquin: Once upon a time a piquin fell out of a dish onto the table-cloth. It burned right thru the table-cloth and then thru the table and then thru the floor and went on seeking his ancestral home—the eternal fires under the earth.

"Well," said the señorita, "I hope you will like these. They are very nice but they are somewhat hotter than the chili piquin."

At this point, all but the educated palates retired in awe and confusion. Louise took one little bite and reached frantically for the water glass. "Do I understand you are going to eat those?" asked Louise, looking at Mr. Herriman and me.

"We are."

"Then good-by. Give my regards to all my friends you meet in Paradise."

They were, as the lady said, somewhat hotter than a chili piquin; but they had an indescribable and alluring flavor.

After the dinner was over, Louise said, "Now I have a little surprise for you. I'm going to take you all somewhere."

Mr. Herriman laughed and told a story about another little surprise party he had recently attended.

It was down in the artist quarter of Los Angeles—the California Greenwich Village. Just as Louise did, the host took all the guests out on a surprise excursion afterward. He wouldn't tell where. He just led the way. At the first corner, Mr. Herriman said they heard a revolver shot. A fugitive criminal ran past them, turning to fire at some pursuing policemen. While the little party of artists cowered behind the corner of a building, a duel took place. The criminal blazed away until his revolver was empty, then fell dead at their feet—riddled by bullets.

Some surprise!

"There won't be any duels in this one," promised Louise.

We motored for miles down thru the half-lighted streets. Finally we wound up in front of a little Mexican theater blazing with lurid posters. Louise blithely led the way in thru the smells and tobacco smoke to the benches where we sat down.

It was a tiny little stage. The actors were almost as tall as the scenery. And the scenery was outrageously funny. It was supposed to be a scene in a monastery. The walls were all made of brown butcher paper. The great cathedral lamp which hung down in the midst of the cloister was made out of cardboard



Witzel

Below and above are samples of the then and now Louise Fazenda. For years no one knew that she was really a pretty girl. Harry Carr says, "... she is the most intellectual and remarkable girl that ever touched this queer business of making motion pictures"



and swayed and kicked around merrily in the wind.

In the middle of one of the most tragic scenes, someone in the audience signalled to the handsome young Mexican sheik—the leading man. He left the "heavy" emoting to beat the band and came down to the footlights to receive a box of cigars from a loyal admirer. They shook hands and the sheik tucked the gift away under a table and went on with the tragedy.

Right in front of the footlights, in the center of the edge of the stage, was the curved box of the prompter. The prompter said each line out loud—at the top of his voice before the character repeated it. Most of us laughed, but Louise did not laugh. She listened to the fat heroine as sympathetically and respectfully as tho she had been Signora Duse.

All of these things I tell about because they are the measure of one of the most interesting characters of the screen—they are the measure of Louise Fazenda.

It's no use making any ifs or ands about it. To my mind, Louise is the most intellectual and remarkable girl that has ever touched this queer business of making motion pictures. She has the most interesting, unexpected and original mind with which I have ever come in contact.

While we were sitting in the theater I tried to interview Louise. I asked what her real ambition in life is.

(Continued on page 83)



# The Two- a-Day



Monroe

Below is Rich Hayes, "The Elongated Personification of Unconcerned Dexterity," and his valet. Mr. Hayes' specialty is bouncing balls. He bounces them all over the Keith circuit to the delight of all his audiences

Ruskin



Apeda

Above is Helen Eby Rock, a dashing young comédienne who dashes back and forth across the continent in the interests of vaudeville. Below is Betty Wheeler of Bért and Betty Wheeler in "Bits of Everything," to quote their billing—"a most satisfying potpourri which is cooked to the right turn and served to perfection"

Above is Ann Greenway, the singing comédienne, with Neville Fleeson, that popular composer of popular lyrics, who together present a vaudeville skit called "Samples." The melodies are by Al Von Tilzer. Below is De Lyle Alda, who sings and dances and plays a little imitation golf to please patrons of the two-a-day

Apeda



Apeda





News  
and  
Views  
of the  
Infinite  
Variety  
of the  
Drama



Earl Broady Studio

Above is Eleanor Durkin of James Burke and Eleanor Durkin, who offer "A Tête-à-Tête In Song." Below is Chic Sale, who is to the theater what the late James Whitcomb Riley was to literature

© Strauss Peyton



Hixon Studio

Above is Miss Patricola, sister of the "cyclonic hooper" Tom, in a cycle of character songs. Below is the one and only Houdini, whose power in getting out of things is the unsolved riddle of the universe



Lapin-Rogers

Above is Janet of France, whose Orpheum offering is a piquant musical playlet entitled "A Little Touch of Paris." Janet Martine is a real Parisienne with a fascinating accent and a personality that sparkles like the wine of her native country





# Beauty

## My Pep—And How I Keep It Up

By CONSTANCE TALMADGE

*Being the first of a continuing series of practical and helpful hints from film stars on the subject nearest a woman's heart*

THE one thing that seems to make my friends envious is my seemingly inexhaustible fund of energy. I never hear even my beaux say: "Connie, how wonderful you are looking to-night!" Or, "Connie, how beautiful your hair is," or "your eyes are like stars," and so on. No. The usual compliments that most young ladies receive in admiration from their friends, are never offered to me.

One and all have the same tribute to pay—and I get so accustomed to hearing, "Ye Gods! Where do you get so much pep?" that if I went out on a party and each and every person I spoke to failed to come across with this remark, I would immediately begin to think that I was on the verge of death!

And yet, I don't want you to think for one moment that I fail to appreciate this gift. Heavens! As long as they keep saying it, I know that I've got something that the most radiant beauty in the world would give her eye-teeth for.

I might safely say that this same "pep" is the foundation of my success on the screen—and my popularity off. Every one knows how difficult and nerve-racking the work of a movie star can be. Every girl knows that nine men out of ten want to take out the girl who more nearly resembles a dynamo than any other kind. And every girl who is taken out also knows that unless she can get some real enjoyment out of an evening with her beau, unless she loves to dance, and unless she has the energy to keep up the pace he sets, why she would have been much better off if she had stayed at home. The wear and tear of a dancing evening on a girl if she is tired, no matter how much in love with a man she may be, makes him hesitate about asking her out again. He wants a girl who will not only amuse him, but will also be amused every moment she spends in his society. It's the vanity of the brute! You can't change 'em!

There's no better way of keeping in trim than to dance. I would rather dance than eat, or make love, or work, or



Kenneth Alexander

do anything else in the world. Tripping the light fantastic does me more physical good than any tonic ever invented by a hard-up doctor. Dancing exercises every muscle in the body, and teaches control of the body as nothing else can.

Because I have danced so long and so often, I can make my body do anything I desire. I control it. It does not control me, as is the case with most other women.

I am constantly learning new dances. I have studied with the best teachers in the world, and I never seem to get tired of learning new steps.

I started out by mastering the two-step, the waltz, the one-step and fox-trot. Then I learned the maxixe and the tango. Then I learned the "Camel Walk," "The Chicago," "The Collegian," "The Sheik Tango" (my how I

loved learning that one!) and about a year ago, I devised my own fox-trot which I danced with Maurice. I know I can earn my living by dancing any time I may be forced to leave the screen.

I have now started in to learn the national and folk dances, as well as those of bygone years. I learned the minuett and the old English dances for my rôle in "The Goldfish," and a Chinese dance for "East is West." The number of national and folk dances that are at my disposal to learn appalls me, but I am making a brave start.

I don't spend all my time at dancing, however, altho you may easily gather this from my hectic enthusiasm on the subject. I love to exercise out of doors. I play tennis and golf whenever I get a chance. I enjoy a brisk country walk, and whenever a morning or afternoon off comes to me, I am out doing something.

I love driving my own car, and think that speed laws are the greatest provocation invented by man. I simply adore to put my foot on the accelerator, and see if the salesman who sold me the car and told me I could get eighty out of it, is a truthful man.

Both Norma and I do our daily dozen every morning  
(Continued on page 77)





# HORRORS!

From "The Phantom of the Opera"



Of course, you know who this terrifying apparition is. It couldn't be anyone else but Lon Chaney. That master of make-up has achieved another masterpiece



Chaney's flair is a peculiar one—he has given the screen a series of grotesques, monsters, freaks and atrocities absolutely unparalleled elsewhere



He originated this revolting mask especially for his latest picture, Universal's "The Phantom of the Opera," in which he stars with Mary Philbin and Norman Kerry. An odd lighting naturally enhances the horrible effect



It is no wonder poor little Mary Philbin registers fright so realistically in the center oval. She probably was scared to death. These are from among the first stills of the famous make-up to appear in print, since Mr. Chaney wanted to "surprise" his fans





## Clara Bow

From a photograph  
by W. F. Seely

You've heard about that "come-hither look," of course, but you probably never had the good luck to see it. Well, here it is. Little Miss Bow illustrates it rather well. People say the flapper is passing out, her day is done, and so forth, but don't you believe it. As long as Clara's irresistible flappers ornament the screen, there's no danger. Come on, boys! Three cheers for Clara! Long may she flap!



# Three - A - Day Hearts

By JOHN HANLON

*Illustrated by Douglas Ryan*

"SWEET patootie!" exclaimed Miss Myrtle Randolph of "Randolph and Ross—Just Two Baby Dolls and a Baby Grand." Will you lamp the goofy time-table of the ac's at the Clarion Theater."

She was reading a Sunday paper which contained an advertisement of the vaudeville theater from whose roster she and her partner would sing and simper thrice a day for the next seven days.

"My Gawd!" Miss Bebe Ross widened blue eyes in apprehension. "The bozos ain't got the gall to shove us on number two again."

"Nope, dear heart. But Lark Taylor's head-lined an' LaVerne an' Krump is closin' the show. Gee them bookin' agents are the pure goofs!"

"I dont give a damn who closes," Miss Ross was relieved, "so long's we dont play to a house with its hands fulla hatpins. But what's the dirt about Lark Taylor an' the other ac's? Drip it swift, dearie."

"Ain't you heard, kid?" Miss Randolph was charmed at this chance to spread scandal. "Before Lark Taylor went over on her own, she was in a three ac' with LaVerne. an' Krump. An' she was Frank LaVerne's wife. Yeh, honest-to-Gawd, with a ring 'n everything. . . ."

"She give him the air, eh? When she found she could draw more money alone?"

"Nope, he left her flatter'n a Ford joke at a supper show on the Pan time."

"Another frail?"

"Spouse so. But nobody dont know nuthin' definite. Gee, they ain't never been on a bill together before this, an' they say her routine is like his is. She'll kill his ac' dead even before the orchestra starts the introduction. An' I bet he'll try to do her dirt somehow, he's got a terrible temper. . . ."

LaVerne and Krump were snatching a light breakfast in a lunch wagon before the nine-o'clock rehearsal, which would consist chiefly of explaining their music cues to the orchestra leader of the Clarion Theater.

Frank LaVerne had been an acrobat for fifteen years, but he was still on the pleasant side of thirty. His slender but muscular body was beautifully built, as if some affectionate sculptor had shaped it from pliable clay. His face was not the face of an intellectual, but it was frank, ingratiating, altho a crisscross of bitter lines had stolen boyishness from his mouth.

A great contrast to him was Dave Krump, emaciated,

deformed, with gaunt face scarred by the claws of a circus lion that had cruelly slashed him. Nature and accident had molded him into the part of the clown which he played to gain a living; a grotesque creature, revolting, ridiculous, even without the white and carmine of his make-up.

"Say, Frank," Dave Krump muttered over his coffee. "Lark's on the Clarion bill."

"Huh!" A shudder shook the acrobat.

"She's toppin' the bill, even over Kraus and Rowland. . . ." the clown continued and his eyes did not leave the face of his comrade.

"Bet they'll be sore," Frank LaVerne said, with forced lightness, "bein' billed under a air ac'; but their ac's on'y hot air—gags that was dead before Anna Held was born."

"Be glad to see Lark, Frank?" The hunchback was suave, sympathetic, yet he was deliberately probing an unhealed wound.

"Gawd!" LaVerne's face grew black, his fists clenched.

"Say," Dave Krump murmured after a pause. "Accordin' to the bazo who catches new ac's for 'Variety,' Lark's lifted all your stunts—she'll kill us if she pulls them before we go on."



"Ain't you heard, kid?" Miss Randolph was charmed at this chance to spread scandal. ". . . Lark Taylor was Frank LaVerne's wife. Yeh, honest-to-Gawd, with a ring 'n everything"





Lark met Dave Krump at the stage door. "How . . . how is he, Dave?" she asked nervously. "Frank?" he growled. "Same as ever . . ."

Frank LaVerne struck the counter. There was nothing pleasant about his face now; it was bitter, cruel, sadistic. "Let her try to get away with it! What she done to me's done. But I wont stand for our ac' bein' crabbed by any of her dirty liftin'."

His eyes were nasty, vindictive, the eyes of a man whom it would be dangerous to cross.

Her mother had called her "Eliza," but her professional choice of "Lark" fitted her as closely as did her silken tights. She was petite, with masses of tawny gold hair, effervescent blue eyes, and the alert, nervous grace of a small bird was in all her movements.

There was one other birdlike quality about her, her voice—a clear and pure coloratura soprano, undertrained but none the less effective and lovely in its freshness.

It was this voice as well as her sunny and winsome personality that had lifted her from the undesired opening and closing positions allotted to "dumb" acts to head-line prominence in bills of the better small-time with the billing of:

LARK TAYLOR  
The Flying Nightingale  
Vaudeville's Prima Donna of the Trapeze

Lark met Dave Krump at the stage door of the Clarion

Theater before the Monday matinée. She had grown fond of the hunchback clown during the three years which she had trouped with him and Frank LaVerne and, altho she had broken the bonds of business and of matrimony with LaVerne, she had not failed to keep in touch with his partner.

"Dave!" She cried gladly and kissed him impulsively.

"Lark, girlie!" Her gladness was reciprocated. He patted her cheeks, her shoulders with his warped hands.

"How . . . how is he, Dave?" she asked nervously.

"Frank?" He growled. "Same as ever! Say, Lark, you know I wouldn't 'a' stuck with him after what he done to you, on'y, you understand . . . with me as I am. . . ." He shrank in a gesture of self-pity and self-disgust. "Well, it ain't easy for a joke like me to hook up with a new ac' . . ."

"Dave," she implored as if it were a question that constantly worried her. "Why . . . why did he give me the air? There wasn't no other dame, I know he loved me . . . and then—overnight!"

"That bozo never loved no one but himself, girlie. You was goin' bigger in the ac' than he was an' he got sore at you. But it wasn't your funeral. You're head-lined now an' we're still openin' an' closin' . . ."

"Yes." There was no triumph, no elation in her voice. "I'm head-lined now."

"Lark," he said sharply, reading the secret of her voice, her eyes. "You . . . you ain't still sweet on Frankie?"

"Yes, Dave," she whispered as she left him hurriedly, ashamed. "I reckon I am."

An hour later she did her act; her introductory song, her clever work upon the flying trapeze, and the finish in which she swung high over the audience, blonde hair streaming down, singing as she swung, only her toes keeping her from crashing to certain injury and probable death thirty feet below.

Her act was a riot, she took curtain after curtain. Twenty minutes later, after Kraus and Rowland had done their "bench act," the oleo curtain rose and revealed the aerial apparatus of LaVerne and Krump. There was the clatter of folding seats, the stamp of feet; the fatal "walk-out" had begun.

The overture for the first evening performance echoed, faintly bizarre, from the front of the house. Frank LaVerne sat alone in his dressing-room, shaving the hair from his chest and armpits, for he wore only the flimsiest of singlets above the purple tights which encased his shapely legs.

"Come in!" He curtly acknowledged a timorous knock on the door. "My Gawd!"

The door had opened, revealing Lark Taylor, wearing



a blue crêpe kimono that clung closely to her alluring figure, the masses of her golden hair tumbling about her shoulders.

"I wanted to see you, Frankie," she said quietly. "It doesn't seem right for us to be on the same bill an' not speak, after . . . after those years. . . ."

"You got your nerve!" he said, morose and cold. "S'pose you wanna gloat over the flop we done this afternoon. Well, you done it by liftin' everything I got."

"They're not your tricks, Frankie," she defended herself. "Circus folk done 'em years before you taught 'em to me."

"You're killin' my ac'. . . ." he accused again.

She looked at him and the blue eyes were bitter, "You didn't think nuthin' o' killin' my heart."

"Ha!" He flung up his head as if she had hit him. "For Gawd's sake, ring off of that stuff. What did you do to my heart? You! . . . Sweet an' pure little angel! An' all the time dirtier than . . ."

"Frankie! What are you ravin' about, boy?"

"Oh, you know well enough." He went on brokenly. "A fella ain't blind an' deaf in the show business, not if he's got kind friends to give him ears an' eyes. I was blind for a while . . . but I had kind friends. . . ."

"Frankie," she was calmer now, as if for the first time she had found something definite to contend with, "Frankie, please. . . ."

He did not heed her interruption, standing there a figure of tragic fury, his naked torso above the purple tights swelling as if rent by tempestuous, terrible passions. "I heard you was belly-achin' cause I walked out on you. without a word. . . . Well, I didn't tell you then, I didn't wanna see you. I knew if I seen you, I'd 'a' killed you. An' I didn't tell no one. I was ashamed for to let the world know that Tony Mitchell had swiped . . ."

"Frankie, there's been some awful mistake. Tony Mitchell didn't mean . . ."

"Huh!" he snorted at her and for a second she thought that his clenched fist would strike her. "Dont lie to me. damn you."

"Frankie, you're wrong," she implored. "Dead wrong! Honest to Gawd!"

"S that so?" He was calmer now, biting, scornful. "Well, I know what I'm talkin' about. There was folks saw you with him in Minneapolis . . . in his room . . . the dirty degenerate. . . ."

"You believed them! They was lyin'. You oughta know folk spill dirt about everyone in show business. . . ."

"No, I didn't jus' believe 'em. I found out for myself. I went to his boardin'-house, I seen the landlady an' she give me sumpin' the dame left—sumpin' that belonged to you. . . . An' I thought you wasn't like the rest of 'em, I married you. Gawd!"

He was leaning against the dressing-table now, tears streaming down his face. She came close to him, put his hands on his bare and heaving shoulders.

"I dont care what you found, I wasn't in his rooms. If it was anything of mine, it musta been a frame-up. . . . I've always loved you, Frankie, an' . . . an' you still love me . . . otherwise it wouldn't hurt you so much . . . still."

"Love you!" The tempest of passion gripped him again. "Christ, I hate you. Get out of here, for God's sake get out of here, before I beat you up. You——"

She struck him a sharp, stinging blow across the cheek.

"That's enough from you, Frankie," she said, and her voice was harsh and bitter now. "I've played square with you an' all I get is threats an' insults."

He roared aloud, lunged at her, but Dave Krump had entered the room, flung his broken body in the way. Lark Taylor fled into the corridor as Frank LaVerne, anger replaced by weakness, crumpled against the dressing-table.

In the next dressing-room the ear of Miss Myrtle Randolph was eagerly pressed against the partition, "Gawd, Bebe!" she reported to Miss Ross with triumphant optimism, "he's gonna kill her sure. I wouldn't 'a' missed this for the Palace!"

Behind the oleo drop Tragedy may stalk but only Mirth and Jollity may scamper before the footlight side. That night Lark Taylor entered as gaily, sang as blithely, and

"That's enough from you, Frankie," she said, and her voice was harsh and bitter now. "I've played square with you an' all I get is threats an' insults"





swung from her trapeze with as nonchalant daring as if her life had never held more than love and laughter.

The audience was delighted as all audiences were with Lark Taylor. Then the climax of the turn arrived. The stage darkened and the spotlight centered upon the trapeze. Hanging, head downwards, by one foot, Lark began to describe a lengthening arc over the heads of the audience, almost brushing their faces with her unloosed tresses. As she swung, she sang, trilling, birdlike, exultant.

Her song shattered into a shrill scream of terror as if the shadow of a hawk had fallen across the warbler. Shrieks fluttered from the audience, there was a heavy thud. One of the ropes of the trapeze had broken, hurling Lark Taylor thirty feet to the aisle of the theater.

A small panic was averted by the presence of mind of the orchestra leader and, four minutes later, Kraus and Rowland were doing their stuff before a nervous audience that was gradually forgetting the tragedy which it had witnessed.

The show must go on; such is the unwritten law of the theater. A vaudeville bill is as relentless as time, even death does not halt its progress.

But Lark Taylor was not dead, altho they did not yet know how near death she might be. They had carried her back stage, laid her on a couch in her dressing-room, still unconscious, pathetically crushed and crumpled, like a song-bird brought down by a gun, its plumage mud-stained and bloody.

The crowd of artists and stagehands that clustered around her was forcibly parted. Thru it came Frank LaVerne, unrestrainable and flung himself beside her.

"Kid . . . sweetie, oh, my God, whatever you done to me, I love you!"

Tears streaked his white chalk make-up. Perhaps she heard him, for her lips, all bruised and cut and bloody as they were, seemed to twist into a smile.

"LaVerne . . ." it was the brusque voice of the stage manager. "Where the hell are you? They're waitin' for you, they're playin' your music. . . ."

And Frank LaVerne with a last glance at the limp and broken figure, went up to the stage.

The show must go on.

The asbestos curtain had descended, the audience was shuffling out, and on the bare stage, a group of artists were discussing the accident.

Suddenly an exclamation burst from Myrtle Randolph. "Migawd! Look-a-here." She was examining the trapeze which had flung Lark into the aisle. "There's been dirt here. On'y one o' them strands broke, the others was cut!"

They crowded about her, peering, muttering, exclaiming. It was patent that what she had announced was true. Anyone who knew anything about ropes could see that one of the ropes that held the trapeze had been deliberately weakened.

"Who done it?" someone speculated.

"Who done it?" Miss Randolph was triumphant in having gained the center of the stage. She turned to where Frank LaVerne stood in the wings. "Who done it? Why, he done it. I heard him threaten her in the dressin'-room before the first show."

"You're nutty, woman," LaVerne answered her, but he was plainly unnerved.

"I heard him, too," chimed in Miss Bebe Ross, "an' he said he wanted to kill her two years ago. . . ."

The stage manager intervened.

"Say, somebody's lyin', I dont know who. . . . But it looks like a pretty serious thing—like murder. The ambulance driver said she probably wouldn't live to get to the hospital. In that case it will be murder!"

"Dead. She's not dead? No . . . no . . .!"

A cry of agony shrilled from the shadows where some set pieces were piled. It was Dave Krump crouched there against the wall, his distorted body quivering like an aspen. His hollow cheeks were as white as if he had still worn his make-up.

No one heeded him, no one except Frank LaVerne who, brushing by the others, hurled himself upon his partner and seized him with strong and ungentle hands.

"Dave—"

he said and his

voice was choked with excitement, "you took the big clasp knife from my pants pockets after the first show. I seen you but I didn't think nuthin' of it."

The hunchback said nothing, he seemed to have gained control of himself, but his mouth was working hideously, his fingers writhed like the legs of a wounded insect.

"Did you slash that rope, Dave?" Frank LaVerne was shaking him brutally. "Did you? Tell the truth now or I'll . . ."

The hunchback cried aloud in pain which increased,  
(Continued on page 73)



The show must go on; such is the unwritten law of the theater. A vaudeville bill is as relentless as time, even death does not halt its progress



# What to Do Till the Director Comes



Woodbury

Here is Viola Dana knitting her pretty brows, but it doesn't matter as long as she is also showing her pretty ankles. Below, Lila Lee finds hers easy guessing



Doris Kenyon has just guessed a five-letter word meaning more. It's about her salary. No wonder she smiles. Below, Alberta Vaughan stops to think



Milton Sills really is a three-letter word meaning dry fruit



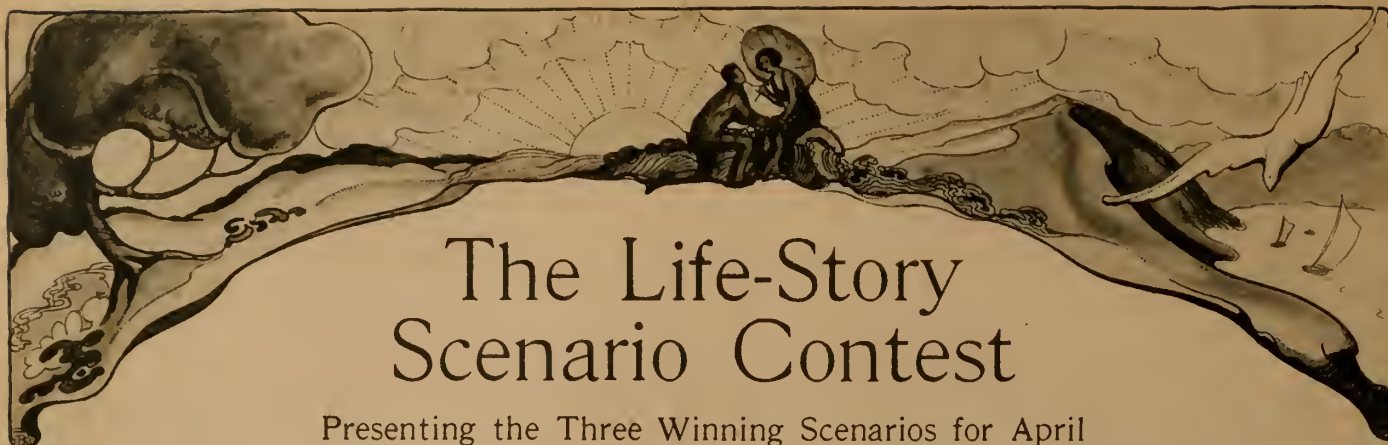
Fotograms

Some people—probably the censors—say crossword puzzling is a menace. But just what it menaces they don't say. It must be a godsend to movie stars, who used to spend half of their time waiting around on the set doing nothing



Left: Marjorie Daw has consulted four dictionaries, four encyclopedias, four almanacs, and twenty-four continuities, looking for a six-letter word that begins with "c" and ends with "a," that means moving picture. Perhaps you can help her





# The Life-Story Scenario Contest

Presenting the Three Winning Scenarios for April

*The Contest is now closed. The winner will be announced in the May CLASSIC*

## SCARLET

By Elizabeth Sherlock, Muskogee, Oklahoma—\$15.00

IN a Western town lives a young lawyer, James Deering, conspicuous in his criminal cases for leniency toward the erring woman, seemingly of the opinion that her standard of judgment should be the same as that of man.

Comes to this town Margaret Clayton, a guest of her widowed sister, Lucille Melburn, prominent socially. Margaret and Deering meet; ensues a whirlwind courtship. They are married but with slight questioning by Deering of Margaret's past, which runs thus: Margaret and Lucille orphaned at seventeen and nineteen years with very little means and limited education. Lucille marries, moves to this Western town, leaving Margaret to battle for herself in the city. She unsuccessfully tries to write, then becomes stenographer to a wealthy man, John Grayson, who suggests the easiest way. For three years, she lives as his mistress, but grows to hate this existence; after many stormy scenes, she breaks from his influence and finds work again. At this period, Lucille Melburn, now widowed, asks Margaret to visit her.

Margaret touches casually on her past to Lucille and Deering, the latter continually making spectacular strides in his profession, Margaret desires to do something to keep up with him intellectually, so tries writing again. In three months she has written a story of her own life. "Scarlet" she calls it, using a *nom de plume*. The book creates a furore. Deering pronounces it wonderful, but when Margaret asks what he would do in case his wife had lived that sort of life, he hesitates, "that would be different." Thereby she knows his magnanimity toward woman is a sham to gain public favor and she fears he will discover the identity of the author.

At this point, the man of the past appears, the man who had made scarlet three years of life. Grayson and Deering meet in a business way. Social amenities follow. Grayson and Margaret appear as strangers when introduced.

At a dinner "Scarlet" is discussed. Margaret knows the story is so thinly veiled, Grayson cannot but guess she is the writer. His love for her is not dead as is his conscience. A moment alone and he tells her, if she will not be the same to him, he will disclose to Deering the why and wherefore of "Scarlet."

She defies him, saying she knows her husband would be as magnanimous toward her, if he knew, as he was in the cases of other women, for instance, one whom he had just defended for killing her lover, a case in which she, Margaret, had shown such keen interest. Deering himself had wondered a bit.

These rebuffs mean nothing to Grayson, who thinking Deering out of town, goes to his house one evening.

Deering appears just in time to cut in on a lurid scene with Margaret, ostensibly in Grayson's arms. At bay, Grayson's only defense is to tell Deering that Margaret is the author of "Scarlet" and that it is her life. He tells him to use his fine arguments to save his wife's soul even as he had saved a woman from the scaffold the other day.

All this and more; Deering so dazed, he does not notice Grayson's exit. He and Margaret alone face each other with the world-old problem. He takes "Scarlet" from a table, looks at it and tosses it aside. To Margaret this action is indicative of the damage done by Grayson.

She goes to her room, starts packing. Some of the clothes are very tiny. Deering does not see her in the morning. When he returns at night, the house is empty. Better so, time to think things over.

Margaret and her maid go to a village in southern C, seeking quietude. She becomes interested in a girl of about fourteen—Virginia by name—who brings her vegetables and butter. The girl lives with her grandmother on the outskirts of the village.

Visiting them one day, Margaret learns their story: A daughter beautiful as this Virginia, a young man from the city on a summer vacation, a promise of marriage, a temporary absence, no return. Follows the birth of Virginia and the death of the young mother. Pitifully told, this story brings sympathy from Margaret, also a faint remembrance of hearing mention made by Deering of a vacation spent here years ago. The grandmother produces a picture of Virginia's mother and one of Deering. Margaret had laughed at one like it in an old album. She goes home heart-broken and maddened at the injustice toward herself.

Weeks pass; Deering discovers where Margaret is staying, but not until one night while searching in her room for something and finding an unfinished baby garment, does he decide to go to her.

She shows no happiness at his unheralded arrival, but rather confronts him with the lifelong misery his wrongdoing has caused these poor people.

Not until he makes reparation to this girl, in material ways at least, will she again live with him. Deering is stunned and ashamed. He begs Margaret to come back for the sake of their old love, and because of the little new life, and agrees to any demand she makes. They have played the game of life unfortunately, but at last find happiness in the great joy of forgiving.

## THE HERMIT

By Mrs. Anna Riedl, New York City—\$10.00

THE engaged Lotte Wallner and Walter Brand made a trip to a mountain in the Swiss Alps. Loving to climb the most difficult parts, they were overcome by a violent snowstorm and lost their way. Walter had his gun with  
(Continued on page 82)



The pictures on this page were taken in and around the camp of Arapaho Indians that was loaned to Paramount by the U. S. Government for the filming of Zane Grey's "The Thundering Herd"



Another great phase of America in the making—and perhaps the most interesting—will be exploited in this picture. Besides the Indians, the stars are Jack Holt and Lois Wilson



## Lo, the Poor Indian!



Indians interpreting the title of the picture in their sign language: left, Thundering; right, Buffalo

Chief Goes In Lodge and Charley White Man, a white boy who was captured and brought up by the Indians



A group of Arapaho braves before their teepees



Above: Charley White Man with Colonel T. J. McCoy, who has charge of the Indians and who has an important rôle in the film. Right: Three famous (maybe!) movie stars



Above: Chief Bad Teeth and his squaw, who make their screen début in "The Thundering Herd." These "extras" are all from the Government Reservation in Wyoming





## Hollywood Homes—NO. XXVIII

Is  
Little  
Ben  
Alexander's  
House

Below is a corner of  
the living-room, and  
you bet it's not al-  
ways so orderly



Above: A pleas-  
ant detail of the  
hallway in Ben's  
house



Above: A  
charming old-  
fashioned "sofa"  
in the living-  
room



At the top of the  
page is the exterior,  
which is reputed to  
be a perfect type  
of Spanish bung-  
low. Ben has  
plenty of backyard  
to play in, too

The living-room is  
done in shades of  
taupe and ame-  
thyst, tho probably  
if Ben had had  
anything to do  
with it, it would  
have been red





This is Ben's own bedroom, and don't miss the tennis racket



The sunshiny breakfast-room off the patio

Left is the master of the house (we hope Ben's mother and father don't see this) on his own front door-step. Below, and right, details of his mother's room



At the bottom of the page is the grassy patio with the door opening into the breakfast-room pictured above. A comfortable home—just right for a boy, we think





# An Edison Enters

• By JIM TULLY

ROBERT FRAZER was talking to me, and he said, "I have often heard screen actresses called dumb. Many times I believe that this so-called dumbness can be traced to the fact that it is dangerous to talk too much. For an actress to betray her innermost thoughts is dangerous." I had heard that Bob was an inventor and one of the foremost authorities on radios in the film business.

After Bob got thru with the above paragraph, I said to Bob, I says, "Bob, let's see your radios, I hear you're good on them." Bob is smart and he took me right away to his workroom. It's lined with screws and nuts and special superhetrodynes and coils and specifications and all manner of whatfors and whatstheuses, and Bob said right away, he says, "I can talk to Brooklyn on that one over there, Jim." and I spoke up Irish-like and says, "Who the hell wants to talk to Brooklyn," and Bob says, "If you don't shut up I'll talk about women again," and at that I kept quiet and heard everything there is to know about radios.

For really Frazer knows as much about radios as Edward Radio himself. Personally, I'm not for them. I started out to like them once and bought one and turned it on when several girls were around who did not want to betray their innermost thoughts for fear of cracking the glasses, and the thing started to spiel out William Tiresome Bryan's funeral oration over the body of Charles Darwin.

But this article is about Robert Frazer, who really is an actor of no mean ability—and who has—rarest of film mortals . . . a keen sense of humor.

Once, according to Robert, a gentleman high in the film industry took hold of his coat lapel in a heated discussion about art. Instantly, the hard struggle of this magnificent captain of industry's youth rose before him; when he worked from early morn to late at night, the needle forever plying to the tune of, "Stitch, stitch, stitch, on thy cold gray stones, O shirt"—and he exclaimed passionately—all art forgotten—"Bobby, Bobby . . . goodness

gracious . . . it's such a poor buttonhole you have!" The crows-feet of artistic endeavor again walked about the producer's eyes, and he went on—"But as I was saying . . . Art ain't for the masses—what the hell do you think money's for?" and Robert took the part--and bought another radio.

Bob has been on stage and screen for seventeen years.

He played in road shows for some time and as a result has been left stranded in every State in the Union but Oklahoma. It was a territory then.

Once he was stranded down among the whiskers of Illinois. By this time Bob was an expert at being stranded, so he realized he would have to get his clothes out of the hotel. Accordingly he removed his necktie and collar and

nailed the trunk to the floor. The proprietor, hearing the noise—paid no attention. Bob lowered his clothes out of the window into an alley, walked out the front door just in time to see a youthful hobo walking out of the alley with the collar and tie. Heartbroken, his front all gone, Bob walked to the next town and secured a job washing windows.

After washing many windows over and over, he secured enough money to get him back to the old

home town of Boston. In Boston he met the manager of the stranded Illinois company. That gentleman proved to him beyond a doubt that all the board bills had been paid two weeks in advance and that Pola Negri's future leading man had been a little rash in

leaving so much unused hash in the country hotel. Bob immediately wired the local after-dinner speaker of the Illinois town for his trunk. That tavern hostler wired back collect: "Your trunk's nailed to the floor and they aint nary a hammer in town. Congratulations."

After some years of hand-to-mouth existence, Bob got a job playing in a prolog of a motion picture. For this work he received fifteen dollars a week. We next find him in New York playing in a stock company. He played fifty-two weeks in a year—and the bills changed twice a week. At the end of this period, Bob, being an actor, found himself broke. He watched friends flit by him on Broadway . . . he touched hunger again . . . an old

(Continued on page 90)

Robert Frazer as himself



C. H. Monroe



In his workshop at home

In "The Mine With the Iron Door"







### A Chinese Serenade

This charming study is a by-product, so to speak, of "East of Suez." It was shot by a cameraman between scenes and is properly included in CLASSIC's Fine Arts and the Movies series. The lady in silhouette, altho you'd never guess it, is Pola Negri



# The Theater That Started On A Shoe-String

By B. F. WILSON

TEN years ago one evening, a small group of young art-hopefuls were assembled, as was their custom, in their favorite meeting-place, the back room of The Washington Square Book Shop down on Macdougall Street. The room was, needless to say, a comfortable one where the two young proprietors, Charles and Albert Boni, offered welcome to their poor but talented friends.

After disposing of the fundamental principles of art, literature, socialism, life and similar small matters, their conversation turned this particular night upon the dreadful commercial condition of the theater, several members of the group having strong ideas on the subject, inasmuch as they had been victims of this condition for some time past.

"Let's give a play ourselves," suggested a strong adversary of procrastination, "right now."

"Fine!" shouted the others as one man.

"What shall it be?" demanded Philip Moeller, a writer, painter and musician of generally unsuspected talent.

"Close your eyes, Sam, and pull one down from the shelf," suggested young Robert Edmund Jones, and Samuel Eliot, grandson of Charles W. Eliot, proceeded to comply with the bright suggestion and showed to the gathering Dunsany's "The Glittering Way."

With a great deal of enthusiasm, the now thoroly interested embryonic Thespians proceeded with their task.

Mr. Jones proved his genius by immediately making stage properties, such as wands, out of wrapping paper, and using the large window in the rear of the room for a



Murray



*Pictured above is the board of directors of the Theatre Guild . . . the theater that started on a shoe-string and is now after ten years, in Broadway parlance, "sitting pretty." Left to right, they are: Philip Moeller, Laurence Langner, Lee Simonson and Maurice Wertheim. Helen Westley is seated with Theresa Helburn beside her. Below is a sketch of their beautiful new theater now under construction and, incidentally, heavily oversubscribed.*

background. Philip Moeller beneath the smothering folds of a cloak, became a realistic rock. The ten cents which was the cost of the wrapping paper was returned to the Boni Brothers by charging the same for admission to a lodger who lived overhead, and who upon hearing the noise and confusion, demanded to witness the performance.

She, together with Helen Westley, who was a member in high standing of the group, were the first audience that

the Theatre Guild ever had.

When the play had been produced, and the cast, glowing with pride at their own ability and success, proceeded to hold the customary post-mortem, it was unanimously agreed that their genius must not be allowed to die. They would go on, giving more and more plays, and the iron-clad policy of the organization was to throw a bomb into the hearts of other and farther-up-town-producers. For The Washington Square Players, as they named themselves, were to become world-wide famous

because of their strict attention to the development of art in the theater, and the discouragement of anything which smacked in any way of commercialism.

Their plays were to be by the great writers of the world whose work appealed to the intellect and not to the box-office.

Despite the fine glow of artistic zeal, it soon became apparent, however, that nothing could be done in a noteworthy manner without the help of that much despised article, money, and the struggle of the players

in their impoverished condition, presented a most interesting study in comic-pathos. Some one member of the

(Continued on page 86)





Abbé, Paris

### Marguerite Namara

Is the lady Messrs. Shubert dragged away from her operatic laurels in France to sing in their "The Love Song." Then something happened that has not been wholly revealed to the public, and she isn't singing in that operetta. Whoever is at fault, the Messrs. Shubert have made most gentlemanly amends by having authors, artists, musicians, and so on, devise another opera for her which they will present as soon as it has been completed





Carmel Myers

Posed exclusively for CLASSIC by the  
great Viennese photographer, d'Ora



# Babes In Hollywood

By VALERIE WATROUS

THERE are fairy rings being woven in Hollywood. There are witches, too. Minna and Marion DeLara, two unsophisticated little girls from Mexico City, have found one. They have discovered that not all the witches are old and hobble along with the help of a cane. One has golden curls and a smile to which all the world has paid tribute. She is called "Our Mary."

I don't know if there are men fairies. Certainly George Fawcett, past-master of stage and screen, doesn't look like one. But to Minna and Marion DeLara he embodies all the virtues, the wisdom and the magic of a Merlin. There may be greater luck than to have George Fawcett as a guide, philosopher and friend, but just this minute I can't think what it could be.

And talking about luck, just imagine what it would mean to any eighteen-year-old girl and her twenty-year-old sister to hear Mary Pickford say: "From my experience, and what I've seen of these girls, I believe they will go far in pictures." That's what she said of these young Argonauts adventuring on the treacherous wastes of Movieland.

Do you wonder they were paralyzed when the cameraman took their pictures with Mary's arms about them? Can you think of a more delirious ecstasy than to touch the finger-tips of the adorée who has always been worshiped from afar?

They are ravishingly lovely, these DeLara daughters; they are Irish, too. It flashes thru the dark quality of their Spanish beauty. They are proud, too, but sweetly gracious as is usual with those of distinguished ancestry.

Their grandfather was Francis Marion Cockrell, United States Senator from Missouri. I think that he came from the "auld sod," and William J. Cockrell, his

son, was a bit of a wanderer himself; then he met and married the Señorita DeLara and settled down in Mexico City.

Now planning revolutions has always been one of the pretty pastimes of the Irish. In this sport they stand second to none save the Mexicans. With a Celtic father and an imperious Spanish-Mexican mother, what would you expect of Minna and Marion DeLara but a high-handed revolt? And when two such adorable girls, not yet out of their teens, determined to go to Hollywood, what could a soft-hearted Irish father do? He capitulated, of course.

So they came to Los Angeles under the protecting care of their brave young brother, a six-foot stalwart lad who reluctantly admits his age as... fifteen years and one month!

When they arrived they went to a hotel. With their best grand manner they told the clerk they wanted a suite... with baths. They got it. Next day they discovered it was costing them twenty-five dollars a day. Horrified at such a charge, they rushed out and engaged a room as inferior as the other was splendid.

By the third day the mad whirl of downtown Los Angeles had so terrified them that they were ready to go home. They dashed out to Hollywood to find George Fawcett, their father's friend. Now he might not have been interested, or he might have forgotten the friendship of many years ago, but that wasn't the luck of the DeLara girls.

Mrs. Fawcett took them to her heart. She found them an apartment, and life in Movieland began. She did not realize that these children knew nothing of cooking. It didn't occur to her that they never had seen a gas stove.

(Continued on page 89)



Photos by Hasbrook



Above are Minna and Marion DeLara with their idol, their patron saint, their adorée—in other words, Mary Pickford. Left, is Minna and right, is Marion. If you're not too old for fairy stories, read this one







Abbé, Paris

## Maurice Chevalier

### CLASSIC'S GALLERY OF HANDSOME MEN NO. XI

Ladies and gentlemen! Allow us to present the film idol of Paris, the Valentino—Ben Lyon—Novarro—Menjou—Dick Barthelmess of the French screen! The fickle Parisiennes have adored him now for months, where weeks of adoring the same thing in a record for them. The good or bad news, depending upon your sex, is that he is coming over here. He has "a way" with him, you may be sure. We really should have put this picture opposite Clara Bow's to see what would happen!





Apeda



White

Above is the Arabian Nights number from "Betty Lee," a new and popular musical comedy. Below are James Rennie and Ruth Sheply in "Cape Smoke." Center: Alan Brooks, Irene Fenwick and Lionel Barrymore in "The Piker"

## The Stage

White

Above: A scene from "Mrs Partridge Presents." Left to right: Charles Waldron, Ruth Gordon, Sylvia Field, Blanche Bates and Edward Emery, Jr. Below are Marjorie Crossland and James Gleason in that roaring farce, "Is Zat So?"



White



Below: Allan Prior and ladies of the court in "The Love Song"



De Mirjian



White



# Beauty's

## Helpful Hints and Artful Aids



Sylvia Breamer eats peanuts to reduce. Sylvia is strong for the lamb chops-pineapple-peanuts diet to melt away pounds

WHETHER you are one of those who think that soap and water is a great boon to the complexion, or one of those who are equally sure that no complexion can stand up under washing, there is one point on which all can agree. Every bit of make-up should be removed before going to bed at night. The pores must have a chance to breathe, and nature must have time to eliminate various impurities. Paint and powder undoubtedly do stop up the pores, and unless the skin is free of them sometimes the complexion is bound to suffer. So, regardless of the method you use—soap and water or cold-cream or almond oil—be sure to get at the job and do it thoroly.

If you are anxious to have a clear complexion, you must stop eating pickles, pastry, lobster à la Newburg, and all other rich foods, and begin developing a liking for simpler things. Here is a diet for the girl who wants a clear skin and is anxious to keep it free from

Here is little "Miss Atlanta," a Southern beauty contest winner that Warner Brothers have taken under their wing. She's only sixteen and prefers dogs to men



pimples and other unsightly blemishes: well-broiled chops, baked potatoes, green vegetables, custards, plain soups, etc. Such things as French pastry, chowchow and candy are the things a woman must *not* eat if she wants her skin to be free from eruptions. To make pimples a thing of the past, eliminate fats, sweets and starches so far as possible.

ALTHO a smile is supposed to go a long, long way, a well-known American beauty never smiles because she is convinced that smiling causes wrinkles. We should be grateful that most women are hard to convince. What an awful place the world would be without smiling women. Wrinkles are not caused by smiling unless, of course, one smiles every minute, which is hardly possible. Perhaps this is what they call "the smile that wont come off."

THERE used to be a general belief that cold-cream would cause hair to grow on the face. But on second thought it is fairly obvious that if anyone produced a cream that really would grow hair, the first thing that they would do would be to wash off the cold-cream label, paste on a sign reading "Hair Tonic" and make a fortune overnight. It's pretty hard to make hair appear where it doesn't want to grow; just as it is a hard matter to stop it growing where there are hair roots for it to start from. So if



Here's Peggy Wood starting a new fad—it is drinking maté, the native tea of the Argentine. The famous Firpo first brought the fad here and claims it gives strength to mind and muscle. He should know!

you find hair growing on your upper lip, dont blame it on the cold-cream you have been using.

The best—and incidentally the simplest—rules for health and beauty, consist of seven little words, one right after the other. Here they are: Fresh air (plenty), green vegetables (lots), exercise (regularly), rest (enough), work (much), play (a little), a clear conscience.



# Beauty

To Be Or Not to Be

For Blondes,

For

Blondes Lead a Hard

Life, Says

DOROTHY MACKAILL

Dorothy Mackaill, who is in New York to play the lead in "Chickie," has one of the loveliest blonde heads on the screen. Her hair is as fine and soft as a baby's and as yellow and shining as old Chinese gold. It is an attribute she does not neglect, naturally, and she tells here how she keeps its sheen and quality



Keystone Photo Service

THERE isn't a doubt in the world but that we blondes have a bad reputation. If any damage is done and one of our golden-haired sisterhood happens to be around, she's sure to get the blame; whether it's a broken heart or just a broken date. Anyone with light hair is considered devastating but not dependable.

And for these reasons, of course, most women envy us. They think we're blessed of the gods; that all we have to do is to toss our shining heads in an imperious manner and the world will tumble at our feet. On the whole, they decide that we have a soft life.

But that's all they know about it. If the truth is to be put down here in black and white, I for one am here to say that the life of a blonde is one of constant vigilance if she is to preserve the beauty which thus sets her apart from other women.

Usually, soft, white skin goes with golden hair. And such skin is prey to a thousand troubles to which the hardy brunette is never subjected—freckles, burns, blotches, chapping and scores of other plagues of the delicate skin.

Nor do the blonde's troubles end with her skin. There's her hair. If it is not cared for properly, it will lose the golden sheen which is its chief charm, and the "springiness" which makes for the fluffy coiffure will vanish. In the end it will become like so much colorless straw.

Now after wrestling for a number of years with the difficulties which confront the blonde, I feel that I can speak with a good deal of authority on this subject.

Let's start at the top and work down. Take the hair first. If you have naturally rather coarse hair, your problem will be half solved, for the coarser the hair, the easier it is to arrange it and keep it in place. However, this is very rare, for most of us of the golden tresses have extremely fine hair.

Naturally, no hard and fast rule can be laid down for the care and treatment of the scalp, for every head of hair is just a little bit different from every other head of hair. So, whatever I say here will have to be modified to fit the individual case. There are certain of your beauty problems which you and you alone can solve. However, you can, to a certain extent, profit by the advice and experience of others.

If your scalp is naturally inclined to have an abundance of oil, it will be necessary for you to wash it at least once a week, for there is nothing so unsightly as yellow hair which is stained and darkened with oil. If the oil is extremely excessive, it is advisable to sift a little bit of powdered orris-root thru the hair every three days. It is inadvisable to wash the hair oftener than every seven days as too frequent shampoos cause the scalp to crack and dry. If, on the other hand, your scalp is excessively dry, it will be necessary to stimulate an extra supply of oil by massaging it gently every night for about five or ten minutes.

Personally, I have a rather normal scalp. It is neither too dry or too oily and I find that a good shampoo every ten days keeps my hair fluffy, clean and shining.

The details of the shampoo are very important. The first thing I do is to work up a heavy lather with some pure soap. There are several on the market. This cuts the oil and takes away most of the dust and dirt. Then I rinse it and give it a second lathering, followed by plentiful rinsing in three or four waters.

But just plain water is not sufficient thoroly to remove all of the soap, for regardless of how many times you rinse, there will always remain a soap curd clinging to the hair. This cannot be rinsed off unless some other means is used.

(Continued on page 96)





Bragaglia, Rome

## The Roman

Ramon Novarro, as Ben Hur the citizen of Rome, poses exclusively for CLASSIC



# Mr. Reid Goes To The Movies

Our Celluloid Critic Reviews For This Issue the  
Following Pictures, the Best of Which Is  
"Peter Pan"

*Peter Pan, Excuse Me, Dick Turpin, Fifth Avenue Models, Miss Bluebeard, Capital Punishment, The Lady, A Thief In Paradise, The Redeeming Sin, The Dixie Handicap, The Narrow Street, So Big, The Lighthouse by the Sea, Tomorrow's Love, A Man Must Live*

**Peter Pan.** Famous Players-Lasky. Cast: Betty Bronson, Ernest Torrence, Cyril Chadwick, Virginia Brown Faire, Anna May Wong, Esther Ralston, George Ali, Mary Brian, Philippe de Lacey, Jack Murphy.

At last "Peter Pan" lives in the films and Sir James M. Barrie builds his castles on the screen! Peter breathes in the buoyant and captivating person of Betty Bronson, whose work here entitles her to a permanent place in the theatrical pedigree of this dainty and charming play. All that there is of boyish abandon and the bubbling spirit of youth finds expression in Miss Bronson's eloquent yet unaffected performance. Herbert Brenon, the director, has accomplished the difficult task of making a literal translation of the Barrie play. He draws upon imagination to bring a dream to life upon the screen. The exploits of adventurous Peter in "Never, Never Land" form a tale of elusive charm for the grown-ups and a bold and stirring proxy pilgrimage for the children. It is a picture of pure delight. Directed by Herbert Brenon.

**The Lady.** Schenck-First National. Cast: Norma Talmadge, Wallace MacDonald, Brandon Hurst, Alf Goulding, Doris Lloyd, John Fox, Jr., Paulette Duval, Emily Fitzroy, John Herdman, Margaret Seddon, Myles McCarthy, George Hackathorne, Marc McDermott, Walter Long.

THIS adaptation of Martin Brown's play shows Norma Talmadge at her best, which is a way of saying that you will not recall many performances so impressive as this moving and tender depiction of a dancer deserted by her wealthy husband and parted from her son. She is discovered in a Paris café and a flashback serves to visualize the past, when she married an Englishman of social rank and was eventually deserted by him because of the opposition of his snobbish father. The rich pathos and appealing tenderness of the character are superbly accented by Miss Talmadge and she achieves a sympathy which makes the reunion with her son, the climax, a moment that will long be remembered by those who witness this extraordinarily fine screen drama. The local color is admirably managed and the cast is a most distinguished and interesting one. Directed by Frank Borzage.



Little Betty Bronson, the unknown quantity of the screen, proved herself an actress of unlimited possibilities by her sensitive and charming performance in "Peter Pan"

**So Big.** First National. Cast: Colleen Moore, Ben Lyon, John Bowers, Wallace Beery, Ford Sterling, Dot Farley, Jean Hersholt, Sam DeGrasse, Gladys Brockwell, Rosemary Theby, Phyllis Haver, Charlotte Merriam, Henry Herbert, Dorothy Brock, Frankie Darrow.

THE tragic little Selina of Edna Ferber's novel serves Colleen Moore as a part of greater dramatic pretensions than any hitherto essayed by this popular screen personality. Miss Moore seizes upon all of the concretely dramatic incidents in an assured and reassuring manner, giving evidence that her histrionic range is not restricted to "flapper rôles."

The poignancy and charm of the book enlighten the film, tho some of its deeper significance has been lost. The translation is faithful to a degree. Every sincere effort has been made to accomplish a worthwhile and important screen drama and the reward to the producers is a work which is certain to evoke a warm appreciation from the discriminating picture patrons. Directed by Charles Brabin.

**A Man Must Live.** Famous Players-Lasky. Cast: Richard Dix, Jacqueline Logan, George Nash, Edna Murphy, Charles Beyer, Dorothy Walters, William Ricciardi, Arthur Housman, Lucius Henderson, Jane Jennings.

IN general outlines this adaptation of I. A. R. Wylie's "Jungle Law" resembles "Manhattan." It stresses action and builds up to a climax of some melodramatic sweep. However, it is not so constant in its dramatic vigor and lacks some of the sparkle of "Manhattan." But we do not believe the lack of incident sufficient to hold the action at an even pace will seriously mar the enjoyment which will be found in the offering by those who became Richard Dix fans on the strength of his earlier starring vehicle. The hero's straitened circumstances after leaving the army force him to take employment on a scandal sheet. He finds he is being used to get copy about the brother of his own light o' love, and then a battle royal occurs, with the hero coming off triumphant. The picture, as is all too often the case, does not measure up to the ability of the star. Directed by Paul Sloane.





Left: Norma Talmadge in "The Lady." Right: Tom Mix and Kathleen Meyers and player in "Dick Turpin." Below: Lou Tellegen and Alla Nazimova in "The Redeeming Sin." Lower left: Aileen Pringle and Ronald Colman in "A Thief In Paradise." Lower right: Norman Kerry, Mary Philbin and Joseph Swickard in "Fifth Avenue Models"



**Miss Bluebeard.** Famous Players-Lasky. Cast: Bebe Daniels, Robert Frazer, Kenneth MacKenna, Raymond Griffith, Lawrence D'Orsay, Diana Kane, Martha Madison, Florence Billings, Ivan Simpson

A MIRTHFUL and wholly enjoyable farce-comedy has been fashioned from the material which served Irene Bordoni so well on the speaking stage. Bebe Daniels is starred, but the bulk of the acting opportunities fall in other directions. Raymond Griffith, whose pantomime of a cat is one of the most uproarious bits we have seen in many a day, scores as the outstanding member of the company. It is an extravagant tale about a French actress who, thru a technicality, finds herself married to two men. Occasion is provided for a number of luxurious settings and the atmosphere thruout is bright and pleasant. The director has wisely set the action at a slapstick pace with the result that there is movement and excitement in the air. It is a highly diverting picture. Directed by Frank Tuttle.

**Capital Punishment.** Schulberg-Preferred. Cast: Eddie Phillips, Alec Francis, Edith Yorke, Joseph Kilgour, George Nichols, John Prince, Elliott Dexter, George Hackathorn, Clara Bow, Margaret Livingston, Robert Ellis, Mary Carr, Fred Warren, Wade Boteler.



ANY play which can so effectively overcome the handicap of propaganda as does this forceful melodrama must be considered a little out of the ordinary. Considered as propaganda, it may add weight to the sentiment against capital punishment or it may not. More important is the fact that the picture attains many moments of dramatic suspense and presents some vivid characterizations. A prolog shows a governor arriving too late

with a pardon for the condemned man. The main play repeats the formula of having an innocent man condemned to death, but he is saved in a last minute manner thru the confession by the guilty one. It is crass melodrama, but sustains the interest and even becomes gripping in moments. Directed by James P. Hogan.

**The Dixie Handicap.** Metro-Goldwyn. Cast: Claire Windsor, Frank Keenan, Lloyd Hughes, John Sainpolis, Otis Harlan, Joseph Morrison, Otto Hoffman, Edward Martindel, Ruth King, William Quirk, James Quinn, Loyal Underwood.

THE racing story has not gone thru any variations with the passing years. This new expression of a Kentucky thorobred that lifts a mortgage from a home and brings a snug fortune to his impoverished owner, is cut from familiar cloth. Where it is



Pat O'Malley and Agnes Ayres in "Tomorrow's Love"







Left: Matt Moore, Dorothy Devore and player in "The Narrow Street." Right: Colleen Moore and John Bowers in "So Big." Below: Clara Bow, Mary Carr, George Hackathorne and Elliott Dexter in "Capital Punishment." Lower left: William Powell and Richard Dix in "Too Many Kisses." Lower right: Claire Windsor and Lloyd Hughes in "The Dixie Handicap"



different is in the absence of that convenient scene depicting the heroine wearing the colors and riding the horse to victory.

The director has seized the chance of dressing up the ancient hokum. In other words he has discovered that such a story can project humor. By giving it these new trimmings he has made the picture enjoyable. It contains some capital incident, a thrill or two—and one of these cameo character sketches of the Kentuckian, sub—played by Frank Keenan. Directed by Reginald Barker.



clouds. And all is well. The picture is not overburdened with sentiment, nor is there any struggling to invest it with heavy theatrics. It is acted with conviction by the cast—and directed with sufficient stress upon the humanities. Directed by Svend Gade.

**Excuse Me.** Metro-Goldwyn. Cast: Norma Shearer, Conrad Nagel, Renée Adorée, Walter Hiers, John Boles, Bert Roach, William V. Mong, Edith Yorke, Eugene Cameron, Fred Kelsey.

**Fifth Avenue Models.** Universal. Cast: Mary Philbin, Norman Kerry, Joseph Swickard, William Conklin, Rosemary Theby, Rose Dione, Robert Brower, Helen Lynch, Betty Francisco, Jean Hersholt, Mike Donlin.

THIS is no fashion parade, much as the title may indicate it. The picture has merely had one of those "box-office" names tacked on it to lure the customers. But once in their seats the spectators will not get an eyeful of sex appeal. It isn't that kind of story. Instead, it tells a tale of heart interest—featuring a girl who defends her honor and whose dismissal from the shop brings tragedy upon her. Then along happens the inevitable Prince Charming or the Cinderella Man—or what you will. He scatters the

RUPERT HUGHES' famous farce of the stage makes a truly hilarious picture—one comparable to the funny contributions of Keaton and Lloyd. It travels along at top speed, releasing continuous laughs as the elopers find themselves in one tight fix after another aboard the train. From a wrecked taxi to a quarantined minister's home they dash to have the marital knot tied until aboard the Limited they settle down in a drawing-room to thresh out their troubles. It's a picture kept alert with bright gags—which are neatly balanced with romantic interludes. There's a quarrel—and then there's a kiss. A thrilling finish, the only picturey touch, brings peace. A smart group of players are assembled here—with Bert Roach stealing the honors with his portrayal of  
(Continued on page 97)



Buster Collier and Rintin-Tin in "The Light-house By the Sea"





# The Mode

Reflected From the Screen—Presenting Some Late Palm Beach Arrivals



Above is Jocelyn Lee, one of the twelve beautiful models in "The Dressmaker of Paris," in a gown of hand-blocked crêpe in shades of copper yellow, orange and gold. The cape which is lined to match the straight-line frock is of black satin

Here is Jacqueline Logan in a smart quilted white cord silk, trimmed in red duvetyne. The coat is trimmed with wool embroidery and the small scoop hat is white-lined with red to match the frock. Skirts, you will notice, may be any length you like them

Murray



Above is May Allison in a charming light-weight taffeta evening wrap in fuchsia shades. Left is Agnes Ayres in an all-white combination of broadcloth and crêpe chiffon. Right is Elsie Lawson in a Bendel creation of the popular white Kasha with white fox. The white felt hat was also fashioned for her by Bendel





# TRIP

Decoration by  
Paulette Du Val

WE know a certain dumb flapper who thinks the name of Syd Chaplin's new film should be "Charley's Brother," instead of "Charley's Aunt."

✦ ✦ ✦

It still remains for some psychologist to explain the close relation of Charley's feet to his eccentric course down the rose-strewn path of conjugal felicity. And perhaps his next picture (if any) will bear the obvious box-office title of "Wandering Feet," or "Charley's Passions."

✦ ✦ ✦

Gloria Swanson is now a Marquise. And it is rumored, that with the usual movie lavishness, the next vehicle of Mme. La Marquise will be "Seven Marquises to Baldpate." Gloria will play all seven.

✦ ✦ ✦

Our eight-minute Brooklyn friend tells us he has every intention of taking in Shaw's "Canada." "As I make it out," he says, "'Canada' must be one of them zippy rum-runnin' Border plays, full of North-Western Mounted Police dogs."

✦ ✦ ✦

It was still another Brooklynite—"somebody's stenog" who with her friend stood gazing in the window of a jewelry store. The display was the manufacture of platinum wedding-rings: first the blanks then the washers stamped from the blanks, then the washers rubbed up, and so on to the gleaming, alluring finished product.

"So that," said the friend, "is the way ya make platnim weddin'-rings."

"Ta h——!" answered the girl. "Whynt they show us how ya get 'em!"

✦ ✦ ✦

It is understood that Miss Doris Deane thinks sufficiently well of Fatty Arbuckle to marry him. Mr. Arbuckle is stirred almost to tears by such touching confidence.

In other words, the faith that moves mountains.



by

H·W·HANEMANN

Vitagraph has split with the Motion Picture Producers and Distributors Association, Inc., and henceforth will proceed on its own.

The idea being that it has seen better Hays.

✦ ✦ ✦

It will, however, undoubtedly be of interest to see what Vitagraph will produce apart and away from the big combine.

Our statistical department is still suffering from Christmas hooch so we cannot sock you in the eye with exact figures, but offhand, it seems to us that there is an appalling percentage of worthless movies, particularly in comparison with the number of acceptable examples of the spoken drama. And that, even if we exclude revivals and include musical comedies and revues.

✦ ✦ ✦

On the other, or nigh hand, we attempted discussion with Robert Sherwood and he promptly told us to page ourself around the block. According to Mr. Sherwood, last year's movies displayed a far better effort than last year's plays. And against his opinion and experience our opinion is so much sounding brass or a tinkling cymbal.

So there you are, Dear Customers. If we haven't got what you want, at least we can send out and get it for you.

What Sherwood cant argue off, nevertheless, is the continued distortion of an excellent novel into an execrable movie. As a recent example, "The Golden Bed" is a warning. The book was a splendid novel with a logical, forceful development of character and circumstance. There was subtle humor in the book, and whimsy and the irony of reality. The bed was a work of art, of art perverted perhaps, but of a force sufficient to shape the character of its owner and to choke the beauty-starved man to whom it was too rich and too sudden a diet.

In the movies, "The Golden Bed" becomes a scenic artist's nightmare of tawdriness; the characters, the stock selfish wife and suffering husband, and the humor, the whimsy and irony the vulgarest and cheapest of subtitular facetiousness. And as if that were not sufficient insult, De Mille has added shots of a symbolic siren performing somewhat unhygienic operations upon her hair with a comb.





### Madame La Marquise de la Falaise de Coudray

Altho you'd never think it from the picture! Madame la Marquise, etc., before her marriage was a screen actress of some reputation. Here she is cast as Madame Sans-Gêne, which picture of the same title she has just completed.

Her name? Oh, yes, she was a Miss Gloria Swanson



# Flashes From the Eastern Stars

Of the Stage, On the Screen, Caught by

ALLAN STINCHCOMB

**G**LORIA SWANSON and her new husband, the Marquis de la Falaise de la Coudray, were met with the wildest enthusiasm on their return from Paris. Gloria had just finished working on "Madame Sans-Gêne"—but from all reports she didn't spend every minute at work. Aside from taking time off to be married, she spent an afternoon looking for a new hat. She bought forty others before she found the one she really wanted. \* \* \* Harold Livingston left Paris for a visit to New York awhile ago. He is well known abroad as a screen actor, but his reputation in America is purely literary. He is the author of two books and many short articles and stories. \* \* \* "Fifty-Fifty" is the first picture Hope Hampton has made since she starred in "The Price of a Party." She is co-starring with Lionel Barrymore, and she says it's good to hear the click of the camera again. \* \* \* Betty Blythe is in Berlin after spending less than a year at home. Having made one triumphal siege of the foreign studios, the temptation to do it again seems to have been too great to resist. \* \* \* In Milton Sills' new picture, "I Want My Man," he plays the part of a blind man. The question arose as to whether blind men smoke. Everyone in the cast thought not except Sills. Finally, they telephoned the superintendent of a New York institute for the blind. "Do blind men smoke?" Came back the answer, "Well, most people say they don't, but don't you believe it. Old Jake in the corner of the room is ninety years old and he smokes like a chimney." \* \* \* Ben Lyon, who generally plays the part of victim of the wiles of designing femininity, has burst forth at last in a real "he-man" rôle. In the new picture he is making, "The Pace That Thrills," Ben goes berserk at a prize-fight, fights a dozen or so policemen, and terrifies even his own producer by "doubling" for his double, and doing a few of the stunts that a picture star is supposed to do—but doesn't. \* \* \* "The Midnight Girl" is the third picture Wilfred Noy has directed in this country, the other two being "The Lost Chord" and "The Fast Pace." \* \* \* "Soul-Fire," the screen version of "Great Music," is starring Richard Barthelmess. The sets are made by Everett



Apeda

Above, left: Walter Adolphe Roberts, Edna Hibbert, Tony Moreno and Roberta Arnold all met the other day at Apeda's studio, so Tony treated the crowd to a free picture! Below: Dame Ellen Terry, England's oldest and best-loved actress



Keystone View

Above: The celebrated Russian dancer, Mikail Mordkin, and his family in America for the first time in twelve years



Keystone View



Left: The lovely star of "Dancing Mothers," Mary Young, gives a tea party in her home in Washington Square and obligingly stops the party to pose for the press photographer

J. T. Beals





Bachrach

Above: Madame Ference Molnar, wife of the author of "The Swan," Dimitri Buchowetzki, who directed it, and Frances Howard, who plays the lead



Above: Tommy Meighan and Lila Lee together on the screen once more and both looking pretty pleased about it

Right: Francis X. Bushman, Ramon Novarro and Kathleen Key put on a little "sob stuff" for the emotional Italians in the "Ben Hur" cast



Shinn, who also designed sets for "The Bright Shawl" and "The Fighting Blade." Mr. Shinn has had a varied and picturesque career, having been a designer of engines, a newspaper man, a playwright, an illustrator and a painter who is represented at the Metropolitan Museum of Art. \* \* \* **Carlotta Monterey**, who plays one of the leading rôles in "Soul-Fire," is a newcomer to the screen, but she has been an important figure behind the Broadway footlights for some seasons, in fact, ever since she came to New York from London, where she made her stage début. Miss Monterey ended a long and painful search for just the right type of leading lady for the first episode in "Soul-Fire." **Bessie Love** is in the picture too. \* \* \* **Flora Finch**, the famous comédienne who starred with John Bunny a decade or more ago, is proving to be just about the funniest person on earth when dressed as a modern flapper. **William de Mille's** production of "Men and Women" is the picture which is bringing her back for everybody's enjoyment. \* \* \* When **Rod La Rocque** went to Europe to play opposite **Gloria Swanson** in "The Coast of Folly," he announced that the reason he had left the stage for the pictures was so he could travel less and spend more time at home; since which time, he adds, he has traveled more and seen less of his home than ever. \* \* \* **Julanne Johnston** describes her latest starring vehicle, "The City of Temptation," as an international affair. The picture was made in Berlin and Constantinople. An American directed, while an Italian cameraman shot the picture. France contributed a ballet master and a Viennese designed the costumes. Two Prussian assistant directors brought up the rear guard and the cast included so many nationalities that Miss Johnston says the Tower of Babel must have been a dead silence by comparison. \* \* \* Eleven hundred natives of Miami, Florida, were employed in "The Cracker Jack," **Johnny Hines'** newest picture. The scenes in the picture are unique, as none of them have ever been filmed before. \* \* \* **William Almon Wolff**, well-known novelist and short-story writer, has been added to the staff of Paramount's Eastern scenario department. \* \* \* Next October the Theatre Guild will open The Theatre Guild School, under the direction of **Winifred Lenihan**. While all applicants will be accepted for the period of one month, at the end of that time eliminations will begin and this process will continue till, at the end of the course, only a few unusually talented students will remain. \* \* \* **William de Mille's** latest "find" is **Claire Adams**. Always seeking new and promising material for the screen, Mr. de Mille has sent many young people on their way to success. The first picture Miss Adams appeared in under his direction was "The Fast Set," and she will soon have the privilege of playing opposite **Richard Dix** in "Men and Women." \* \* \* A



© Keystone View

Above: **Mlle. Huguette Duflos**, star of the Comédie Française, wearing the celebrated **Thiers pearls** which recently sold in this country for several hundred thousand dollars



remarkable contract has been signed by **James M. Barrie**, whereby the **Charles Frohman Company** obtains full rights to twenty-two full-length and one-act plays written by the famous Scotch dramatist. The number and importance of these plays make the contract unique in stage history. \* \* \*

**Ann Pennington** made her first plunge into the movies in "Manhandled," with **Gloria Swanson**. After that she simply couldn't stay out. She made her second plunge in "A Kiss in the Dark," and from now on there's no telling what may happen. \* \* \*

Another actress who can't ignore the call of the camera is **Kathleen Kirkham**. She retired from the screen forever a short time ago, but she's back, playing one of the chief parts in "Sackcloth and Ashes." \* \* \*

**Jacqueline Logan** and **William Powell** are playing the leads in **Richard Harding Davis'** "White Mice." \* \* \*

"Bad Company," the first of the **St. Regis** pictures, proved to be one of the most important releases of **Associated Exhibitors** in a good while. Their next picture is an adaptation of **Mrs. A. M. Williamson's** novel, "The Million Dollar Doll." \* \* \*

**Roberta Arnold**, of "The First Year" fame, is doing a condensed version of **Anne Morrison's** play, "The Wild Westcotts," in the **Keith-Albee Theaters** under the direction of **Lewis and Gordon** who also produced the stage original. \* \* \*

There was a new **Albee Theater** opened early in the year in **Brooklyn**. It's just around the corner from our office, and is one of the finest of the new theaters. \* \* \*

**Victor Heerman** is the director of "Old Home Week," starring **Thomas Meighan**, and **George Ade** is the author. \* \* \*

**Frances Howard**, who plays the title-rôle in the screen production of "The Swan," is playing opposite **Richard Dix** in "Too Many Kisses." This movie was adapted from **John Monk Saunderson's** magazine story, "The Maker of Gestures," by **Paul Sloane**. \* \* \*

**Vannessi**, the dancer whose "Peacock Strut" was one of the outstanding features in "Innocent Eyes," and who succeeded **Mistinguette**, the French dancer, in that production, is playing an important rôle in "Sky-High," the new musical play, starring **Willie Howard**. \* \* \*

When **Doris Kenyon** came to **New York** to play opposite **Milton Sills** in "I Want My Man," which **Earl Hudson** produced for **First National**, she left her secretary to look after her fan mail—and forgot all about it. A month later it was re-shipped from **Hollywood**—a mail-truck heaped high with bags of letters, which were delivered unceremoniously at the 175th Street entrance to the studio. \* \* \*

**Anna Q. Nilsson** and **Ben Lyon** are playing the leads in "The Winds of Chance," an adaptation of **Rex Beach's** novel of the same name. **Frank Lloyd** is the director. \* \* \*

**Mary Hay** is playing leading lady to her husband, **Richard Barthelmess**, for first time in "New Toys," an Inspiration

(Continued on page 90)



© Keystone View

Above: **Larry Semon** and his bride, who was **Dorothy Dwan**. She's his leading lady from now on—on and off the screen



© Keystone View

Above: **George Arliss** as he looked when he arrived—monocle, gardenia, if that's what it is, and everything



© Keystone View

This is **Lillian Foster**, who became a stage star in three hours. The three hours were during her first night appearance in "Conscience"



Left: **Sidney Olcott** surrounded by too many cooks spoiling the broth. This is the cooking class that has a scene in his latest picture, "Salome of the Tenements"



# “Which Shall It Be?”



White



Apeda

When William Fox decided to produce the famous stage play “Lightnin’,” he was faced with one of the most puzzling problems of his career. Who should play the rôle on the screen that the late Frank Bacon made all but immortal on the stage? The stage run of this play, 1291 performances, has never been surpassed, altho they say “Abie’s Irish Rose” will eventually beat this mark. There were five road companies playing “Lightnin’” at the same time, four of the title-rôle players being pictured here, and each one of which stands a chance for the screen part. Which shall it be? Not even Mr. Fox knows yet

Upper left is Thomas Jefferson. Above is the late Frank Bacon, who created the original character. Lower left is Milton Nobles and below is John D. O’Hara. In the center is Percy Pollack. Every one of these men has demonstrated his ability to play the endearing old Bill Jones. Besides that, there are such screen possibilities as Theodore Roberts, Claude Gillingwater, George Fawcett, Alec B. Francis and others. Still another suggestion is Lloyd Bacon, the son of Frank. And besides that, there is Harry Beresford, who played the Old Soak, and Raymond Hitchcock. No wonder Mr. Fox is puzzled.

White







"Dont blame you, Shorty," said Dutch contemptuously, "a ornery buck of a dirt-eatin' Mojave'd pay more'n that for his squaw"

## The Great Divide

Written in Short-Story Form by MARGARET MAYFIELD

RUTH JORDAN stood in the doorway of the rude Western cabin gazing out into the night. In the moonlight the desert shone like an intensely colored jewel, covered with the uncouth shapes of giant cacti, dotted with bunches of gorgeous blooms. Afar off on the horizon she could make out dimly the vague shapes of her brother Philip, his wife Polly and Dr. Winthrop Newbury, a childhood sweetheart, riding into the night. As they disappeared from view, a feeling of fright invaded her bosom. She half wished that she had ridden with the others to the railroad to see Polly off on a visit, but her devotion to the ranch had forced her to stay. The men had taken French leave and but for her the place would have been completely deserted. Win would have undoubtedly stayed with her but the news of a man with a broken leg some distance away had made him leave her dutifully, if reluctantly. Ruth shivered slightly and somewhat hastily closed the door and barred it. In all that wild untamed country she looked like a slim New England tree blooming happily for all its rude transplanting. Dreamily

she began to prepare for bed, humming softly to herself as she brushed her smooth blonde hair until it shone. Her back was toward the window and she never saw the dark bearded face peering in at her. A sensation of disquiet made her heart throb, however, and she turned suddenly toward the window to find nothing there. Somewhat unsteadily she drew the curtains to and blew out the light. Standing trembling in the darkness, she heard above the familiar sounds of the night the murmur of rough voices. There was a lunge at the door which creaked mightily but withstood the onslaught until a battery of violent blows burst it open. Three men swaying drunkenly plunged into the room to face Ruth's leveled gun. The hammer clicked under her firm finger but the gun missed fire. The next instant the pistol was wrenched from her hand and she found herself struggling fiercely with a great ruffian. By a superhuman effort she slipped from his hot clutch and attempted to seize a pistol from a rack on the wall only to be stopped by a dirty, unkempt Mexican half-breed. Sick with horror, she broke loose

### THE GREAT DIVIDE

Fictionized by permission from Metro-Goldwyn, from the screen adaptation by Benjamin Glazer and Waldemar Young of the famous stage play by William Vaughan Moody. Directed by Reginald Barker.

The cast:

Ruth Jordan.....	Alice Terry
Stephen Ghent.....	Conway Tearle
"Dutch".....	Wallace Beery
Philip Jordan.....	Huntly Gordon
Dr. Winthrop Newbury.....	Allan Forrest
"Shorty".....	George Cooper
Polly Jordan.....	Zasu Pitts
Lon.....	Ford Sterling



from him and fled backwards to the chimney-piece where she stood panting, at bay. The third man, having lighted the lamp on the table, leaned motionless against it watching her with unfathomable eyes.

"What do you want here?" asked Ruth, striving to make her voice calm and natural.

The first man laughed loudly while he uncorked a flask and took a long pull at it.

"Did you hear that, Steve?" he asked, turning to the silent man at the table. "Have a drink." he went on, looking at Ruth, "and pull 'in your purty little claws, eh? Jolly time. No more fuss and fury."

For answer the New England girl grasped a knife in her hand but the Mexican wrested it from her and hugged her close to him. With a desperate strength she pushed him from her. The tall man named Steve remained gazing at her in a fascinated semi-stupor. Meanwhile, the Mexican drew some dice from his pocket and began to throw them on the table. Like a man walking in his sleep, Stephen Ghent took two steps toward the shrinking girl.

"Shake for her," cried the first man, whose name had long since vanished, and who went by the sobriquet of Dutch. "Come into the game, curse you, Steve. This is going to be a free for all, by God!"

"Save me, save me," begged Ruth thru stiff lips, looking at the advancing Ghent, "and I will make it up to you! Dont touch me! Listen! Save me from these others and I will pay you with my life."

Ghent stared at her, a dull wonder in his eyes, while his hands twitched.

"You mean you'll go along with me out of this? Stick to me—on the square?"

"Yes," said Ruth, in a tragic whisper.

"On the dead square?"

"Yes."

"You wont peach and spoil it?"

"No."

He paused and looked at her fixedly.

"Give me your hand on it!"

Bravely she held out her hand which he pressed hard between his. Then he looked at the others who had drawn their guns and were watching them suspiciously.

"Shorty and me's sittin' in this game," drawled Dutch, "and interested, eh, Shorty?"

The Mexican nodded eagerly. Ghent stood irresolute fingering the dice. Then he turned out the contents of his pockets and pushed a few bills toward the Mexican, since Dutch looked affronted at the mere suggestion. But Shorty turned his back on the little heap of bills and silver with a gesture of disgusted refusal.

"Dont blame you, Shorty," said Dutch contemptuously. "A onery buck of a dirt-eatin' Mojave'd pay more'n that for his squaw."

At his words Ruth covered her face with her hands and shrank back shuddering in horror.

"Well, it ain't much," said Ghent equably, "but here's a string of gold nuggets I guess is worth some money. Take it and clear out."

He unfastened the collar of his shirt and threw a chain of gold nuggets in the rough, strung on a leather thread on the table. In drunken anger Dutch half rose but Ghent held out his hand.

"We'll keep everything friendly between me and you. A square stand-up shoot and the best man takes her."

"Now you're talking," said Dutch, much mollified.

The Mexican grabbed the nuggets and bowed gracefully to Ruth and then left the room. Ghent motioned Dutch to leave also, ignoring his impudent wave of the hand to the girl. Left alone, Ruth stood beside the table,

gripping the edge with tensed fingers, her face white with agony. The sound of four pistol-shots made her start violently and the color mounted in a wave to her forehead. There ensued a long pause during which she heard dully the unquiet beats of her heart echoing loudly in her ears. Then the door swung slowly open and Ghent appeared on the threshold. With a faint cry she sank into the nearest chair.

"Is he dead?"

"No, but he'll stay in the coop for a while." —He stared at her hard—"Is this on the square?"

"I gave you my promise," said Ruth, in a low voice.

"Where are your folks?" he asked.

"My brother has gone out to the railroad," Ruth forced herself to reply thru steady lips.

"Write him a note," he commanded. "Fix it up anyway you like."

Ruth signs her freedom away at the justice's office at San Jacinto . . . and  
Steve takes home a bride . . .







By hard riding they reached San Jacinto at sun-up as Ghent had promised. And still he was treating her with a beautiful and bashful courtesy

"Tell me first what you mean to do with me."

"By hard riding we can reach San Jacinto before sun-up. Then we're off for the Cordilleras. I've got a claim tucked away in them hills that'll buy you the city of Frisco some day, if you have a mind to it."

Despite herself Ruth shivered and bit her quivering lips between her teeth. Steve stopped and stared at her again. Then he leaned across the table to her.

"I've lived hard and careless and lately I've been going down-hill pretty fast. But I haven't got so low yet but what I can tell one woman from another. I've seen what I've been looking the world over for, and never knew it. Say your promise holds and I'll go away now."

"Oh, yes, go, go!" cried Ruth hysterically. "Be merciful. You will not hold me to my cruel promise."

"And when I come back?" he asked slowly.

"Oh, go," she begged him pitifully.

"For good?"

"Yes."

"Do you mean that?"

"Yes, yes, ten thousand times!" her voice rose wildly. "You did yourself and me a hideous wrong by coming here. I was in a panic of fear. I snatched at the first thing I could. Oh, for God's pity, go away now and never come back. Don't you see there can never be anything between us but hatred, and misery and horror?"

His face hardened. "We'll see about that. Are you ready to start?" he asked abruptly. "Go and be quick about it."

In the face of his roughness she retreated hastily before him. To change to riding clothes was the work of a few minutes but still she lingered in her room, striving to still the trembling of her body. Then with head up and with lips compressed, she re-entered the living-room, cast a last glance about her and joined Ghent in the moonlight.

"You'll have to get a doctor," said Polly; "it may mean her life and that—of your child"





## II

Three months later Ruth sat before Ghent's adobe cabin weaving baskets in the last rays of the setting sun. She was thin and pale and there was a wistful droop to her lips that had not been there a few months before. Now and then her feverish fingers stopped their work and she cast a quick and apprehensive glance over her shoulder toward the open door behind her. But when Steve appeared at last on the threshold his step was so quiet that she never realized his presence until his hand on her shoulder made her start up, shaking nervously.

"I expected to find you out on the bluff," said Ghent softly. "One of the men told me you were there." And as she said nothing, he went on pleadingly, "haven't you one word of welcome for me, after five days?"

But Ruth averted her head and looked steadily down the cañon reddened by the last flash of the setting sun.

"I've something to tell you," she murmured at last.

"It's about this work you have been doing?" he asked.

"How did you know?" she looked startled and too late made an attempt to hide the basket.

"I heard about it from the hotel people in the valley. What made you do it? Have you wanted money?"

Speechless, she could only bend her head.

"I thought you had enough. I have often begged you to take more."

"It wasn't for myself," burst out Ruth passionately. "I wanted it to buy back the chain with which you bought me." Her trembling fingers drew the chain of

nuggets from her dress. As if the bright gold burnt her fingers, she held it out to him in loathing. "Take it and let me go free."

Reluctantly Ghent took the chain from her and let it run thru his fingers.

"Your price has risen," he said at last. "This is not enough." With a sudden gesture she was too slow to avoid he threw it about her slim neck and drew her to

him by it. "You are mine, do you hear? Now and forever."

But at sight of her whitening face he released her as suddenly as he had seized her. "I thought . . ." he began brokenly, "it seemed to me you had begun to care for me on our journey here?"

"That night," said Ruth slowly, clasping her hands tightly together, "when we rode away from the justice's office at San Jacinto and the sky began to brighten over the desert, my heart began to melt in spite of me. And when the next night and the next day passed and still you treated me with beautiful rough chivalry, I said to myself, 'He has heard my prayer to him. He knows what a girl's heart is.' It seemed as if you were leading me out of a world of little codes and customs into a great new world. —And then—and then—I woke and saw you standing in my tent door in the starlight! I knew before you spoke that we were lost."

Before he could answer her a man's voice interrupted them.

"Ruth!"

She turned toward the mountain path up which two men were climbing. At sight of them she ran to them and hurled herself into her brother's arms.

"At last I've found you," he said reproachfully, kissing her cheek with brotherly affection. "Win and I have had a hard time tracing you here."

Ruth motioned at Ghent.

"My husband," she said, unsteadily.

But Philip Jordan made no effort to meet Ghent's extended hand altho Winthrop took it momentarily in his.

"I'm going to take you away from here," said Philip, looking keenly from Ruth to Ghent. "I don't know by what ugly spell you have held her, but I wish to hear from her own lips that it is broken."

"No!" said Ghent, clenching his hands and staring pleadingly at Ruth.

"Yes," said Philip, measuring him with angry eyes.

(Continued on page 93)



"Can you forgive me?" she whispered. "You have taken the good of our life and grown strong. I have taken the vile and grown weak unto death . . . teach me to live . . . as you do"



# PULL DOWN

## LETTERS

### TO THE EDITOR

Everybody else is wondering exactly the same thing

DEAR EDITOR: I happened to see "East of Suez" tonight. I'm wondering why they cant give Pola Negri anything but rotten stories? Her entire ability is left out. I dont like to dig up her past success, but give her a part where she can use her versatility as an actress. There certainly are better stories than those we've seen her in lately. I've seen nothing yet that would equal her "Mme. Du Barry." So let's have her in a rôle befitting an actress who gave us the greatest portrayal of Du Barry.

A. M. KALLOY,  
Chicago, Ill.

Here is an interesting letter we are glad for the opportunity to publish

DEAR EDITOR: In Dorothy Donnell's article (February CLASSIC), "The Cross on the Foot-hill," she makes the bold statement: "In only two places in the world is there any organized attempt to enact the life of the lonely Man," etc., and then goes on to specify Oberammergau and "Wicked Hollywood."

I challenge that statement.

Here in Hudson County are located two towns, West Hoboken and the town of Union. In the former is produced "Veronica's Veil," and in the latter we have the "Passion Play."

When Anton Lang recently visited America he was taken to West Hoboken, where "Veronica's Veil"

was produced for him and his entourage. His praise was of the very highest character.

Dont you owe us a published apology?

Both of these productions enjoy an enviable reputation and have called forth praises from both high and low. They are attended by people from all over the U. S. A.

The world is large, but you will find West

Hoboken and Union Hill on the map (even tho they are only a dot).

Yours truly,  
WILLIAM BATES,  
Union, N. J.

All right, we will! Just give us time

DEAR EDITOR: I believe most people are tired of the pictures of motion picture stars. Why not give us a series of the Ziegfeld Follies girls, who are generally conceded to be both talented and beautiful? I for one would like very much to see you begin with them, using Noel Francis, a lovely girl and an excellent dancer, real soon, if not first; at all events let us have her picture some time.

I thank you.

L. V. GAYLE,  
San Antonio, Texas.

Lloyd Hughes will be CLASSIC'S Handsome Man, No. XII. It's a promise

DEAR EDITOR: In your Classic Gallery of Handsome Men, please make Lloyd Hughes the next. For the last nine months I have been buying CLASSIC with the hope of finding my favorite screen star's picture on that page.

Hoping you will take a hint—I am,  
Gratefully yours,  
BEATRICE V.,  
Tarrytown, N. Y.

Last, but not least!

DEAR EDITOR: I just love CLASSIC. I wish I could have one twice a month—but—please give us another picture of Valentino—a big one. And cant we have him on the cover? And Ramon Novarro, too? As Ben Hur, he would be wonderful.

But, anyway, CLASSIC is the prettiest picture book in the world. I mean it.

Admiringly yours,  
ELSIE SINGLETON,  
Mitchell, Nebraska.

#### WE WANT TO KNOW

What do you think of us: of CLASSIC, of the movies, of the stage, of the stars and starlets? Write us letters. We haven't room to print all of them, so we'll have to select those of greatest interest and provocativeness. In other words, we'll try to "start something." That's always interesting. But dont ask us questions. That's what we have an Answer Man for. (See page 70.) And if you want to see your letter in print make it short. Letters to this department, must be addressed: The Letter Box, CLASSIC, 175 Duffield Street, Brooklyn, N. Y. Sign your letter exactly as you want it printed.

THE EDITOR





Schellenberg

# “Where Men Are Men!”



Evans

The men on these pages are the reason why what is known in the trade as “Westerns” will never die out. As long as reels unwind and prairies roll, the everlasting romance of the great West will take shape on the screen. Above is Jack Hoxie, a Universal star. Below is Buck Jones, a Fox star



Freulich

Above is the Prince of them all, Bill Hart, the original good bad-man of the cinema. In the center is Harry Carey, and don't think for all that careless smile he wouldn't get the drop on you if necessary. Below is Bill Desmond, the serial king, in a Mexican interpretation of the cowboy. He's under the Universal banner

Spurr



Freulich



Stars  
of the Screen  
Who Have  
Made That  
Great Breed  
of He-Men,  
The Westerners,  
Famous  
All Over the  
World





The Wild,  
Wild West  
is Still  
Untamed  
in the  
Movies

Freulich



Above is Lefty Flynn, a gentleman cow-puncher for F. B. O. Sooner or later, they all have a try at this sort of thing. There's Conway Tearle in "The Great Divide," for instance

Twenty million fans love and admire this man and his famous horse, 'Tony. It's Tom Mix, of course, who works for Fox



Someone wrote in the other day and asked us to print a picture of Hoot Gibson, a Universal star, and here he is, smiling as usual

Evans



Above is George O'Brien (Fox), and left is Fred Thompson (F. B. O.)



Here is Jack Holt, who is rapidly becoming identified as a Westerner



# The Hollywood

Transcribed by



The stars and director of "Realization"

AND now Hollywood has a new plaything. It is a café where they do not have knives and forks; they serve only chicken which you eat with the feeding implements that Providence supplied you.

You get chicken in your eyebrows and all over your face and all over your hands until you have to stand with your fingers spraddled out like a little boy who has burglarized a molasses barrel. Probably it is a relief from the Hollywood dinners where you spend most of your time watching the hostess out of the corner of your eye to see which fork she is going to use.

The café belongs to Raymond McKee, a Sennett star. He calls it the "Zulu Hut." It has just a dirt floor and wooden board tables and is lighted by candles stuck in old beer bottles. He must be cleaning up a young fortune on it. It is jammed with picture people.

\* \* \*

Mr. McKee, by the way, had to make a decision this week between dramatic art and comedies. He had two big offers in these opposite directions. He pinned his faith to the comedies and has signed for a term of years with Sennett. He first leaped into fame in the whaling picture, "Down to the Sea in Ships," which was made in an old whaler sailing out of New Bedford.

\* \* \*

A very much astonished young man arrived in Hollywood from Sumatra last week. He is an editor of a Dutch fan magazine. The chief article of the edition he brought along was a black-bordered account of the death of Marion Davies. The first person he met in Hollywood was Marion herself.

\* \* \*

Terrible secret: there is said to be a scene in Miss Davies' forthcoming picture, "Zander the Great," which was directed by Charlie Chaplin. Miss Davies and Charlie are great pals and visit back and forth like admirals whose flagships are in the same port. It is said that she is trying to induce him to direct her next picture.

Left: George K. Arthur, "Kips," who played the boy in the much-discussed "The Salvation Hunters." Right: Alma Rubens in her own back yard in Hollywood



Grenbeaux



Neil Burns and Natalie Joyce in "Dandy Lions"





# Boulevardier Chats

HARRY CARR

Charlie, it seems, has other plans. He is going to make another big dramatic picture with Edna Purviance as the star.

Ever since the unpleasant affair of a shooting in her apartment, Miss Purviance has been on a vacation in Colorado. She came back a week or so ago. She says that she got acquainted with some tourists and went on a long trip with them. Only one suspected her identity. He was a good enough sport to keep it to himself.

\* \* \*

According to those who have seen him working, Lew Fields, the old Dutch comedian of Webber and Fields, is due to make the crashing dramatic sensation of the year in "Friendly Enemies." His emotional work in the big dramatic scenes had even the electricians in tears. No one was so astonished as Webber.

\* \* \*

Someone asked Mrs. Fields the other day some question about the old Webber and Fields shows in New York. She produced the astonishing information that, in the course of thirty years or so of married life, she had never been behind the scenes but once; that was when her husband was ill and they sent for her. She has been only once in the studio.

\* \* \*

Little Lucille Ricksen has been missed in the familiar haunts of Hollywood for some time. The other day a newspaper reporter unearthed her in a sick bed. For nearly a year, she has been critically ill as the result of a nervous breakdown. At the age of sixteen, she suddenly found herself one of the foremost emotional actresses of Hollywood. She was one of the few rare ones with enough pliance of mind and soul really to "give herself to" mimic emotions. She gave herself too many times to such emotional strains. The physician in charge has no prophecies to make—except to say that her progress toward recovery is disappointing. Burned out!

\* \* \*

Grace Darmond gave Hollywood a series of



Right: Mathilde Comont and Russell Powers as Swiss peasants in "Enticement." Left: Jackie Logan doesn't take any chances on her satin fur-trimmed bathing suit



Lilyan Tashman in "The Parasite"



Charles Ray and his best pal, Whiskers





Above: Four important people—left to right: Alf Goulding, Conrad Nagel, Norma Shearer and Walter Hiers, who have just finished "Excuse Me." Right: Claire Windsor being artificially aged for her latest picture, "The Square Peg." Below, Frank Lloyd, Will Rogers and a pal



Eleanor Boardman in her studio dressing-room, the decorations for which are her own design



electric shocks last week. The first was her announcement of her engagement to marry Lefty Flynn, the former football star. The soft confession was immediately followed by an indignant denial by Mr. Flynn. He said he hardly knew Miss Darmond. They had met while appearing in a musical show in Los Angeles. They had never even spoken of marriage, he said. To which he added a clincher. His recent divorce has not yet reached a final decree. To which Miss Darmond merely answered: "Hollywood may laugh at me; it is doing so now. But my Irish sense of humor will help heal the heartache. But how this shakes my faith in men!"

\* \* \*

The "writing extra" is a new development of Hollywood studio life. Several enterprising young men and women discovered that if you could once break a way into a studio, the rest wasn't so hard. And they observed that newspaper writers went right in. Whereupon a wild scramble for newspaper credentials has occurred. There are enough young amateur journalists writing for "my home-town paper" to fill the ranks of a regiment. The funniest are the foreigners. They turn up with all kinds of badges and letters from newspapers published everywhere from Java to Timbuctu. Some of them get away with it and some do not.

\* \* \*

Mary Pickford has opened her sheltering arms to a considerable part of the old Ince studio force. Ed. De B. Newman, the Ince business manager, Mr. Thomas, the publicity director, Henry Sharpe, the star Ince cameraman, and several other members of the old Ince forces have come over to Miss Pickford in a body.

\* \* \*

Cecil De Mille has bought the Ince studio and will make his pictures there as an independent producer, releasing thru the Associated Distributors.

Merrit J. Sibbald

No one, as yet, knows what his plans will be as a rival of the Famous Players-Lasky studio. A grand scramble for stars is expected, however. The contracts of Rod La Rocque, Leatrice Joy and several other De Mille "discoveries" are soon to expire at Lasky's. There is some question as to whether they will go with De Mille or stay with Lasky.

\* \* \*

Rod La Rocque is now in Europe. He has written back to Hollywood telling of a terrible voyage "across." He got into the middle of the frightful storm which did so much damage recently on the English coast.

(Continued on page 74)



# Bon Ton

## CORSETS

TRADE MARK



SYLVIA BREMER

*Now Starring in "Reckless Romance"*

"I'm never conscious of that 'stiff corseted feeling' when I wear a Bon Ton. It's so comfortable and wears so well, too."

SYLVIA BREMER

WOMEN who remain in the spotlight of fashion never neglect their figures. They are the leaders in the fine art of dressing well. These women select the Bon Ton model just suited to their need and let others envy the finished result. For Bon Ton Corsets combine corset comfort with a fashion foundation *sans reproche*.

In no other corset will be found finer materials or finer workmanship.

You'll find Bon Ton models for every figure—carried by all leading stores and specialty shops here and abroad—at prices any woman can easily afford.

ROYAL WORCESTER CORSET CO.

New York Chicago WORCESTER San Francisco London

*Let us send you our very clever booklet,  
"Told in Negligee"*

*The  
Bon Ton  
Round-U*

*This and  
other models  
in Bon Ton  
from \$3.50  
to \$25*







# Thumbnail Sketches

No. V—ALICE LAKE

Alice. She longs to make people laugh, but she needs must make them weep. It is nearly always the other way about.

It has been said of Alice Lake that "she is a joy to an author and a pleasure to a director," for she does one thing that youth almost never does, that is, tries to understand. She is quick, keen, alert and amenable to suggestion, another characteristic usually missing from youth's bright lexicon. She tackles a part with the determination and absorption of a midshipman in one of the hotly contested Army-Navy football games. She brings to it imagination, a wealth of latent emotion, and the radiance of buoyant youth.

Beside all these grand words, Alice is a good sport, as free and easy and unassuming as a child. She has recently gotten married and for the moment the husband in the case

*(Continued on page 90)*

Alice Lake is the reverse of the usual order—she is a natural born comédienne, but she must "emote" for a living. Below, with David Powell in "The Lost Chord," a Whitman Bennett production

SHE looks just like Viola Dana. She acts like her, seems like her, is like her.

But I have never seen Viola Dana in person and Alice Lake says that while everyone makes the same mistake, they are actually totally dissimilar. "If you could see us together," she said, "you'd laugh at the idea."

Anyway, I was in a state of total unpreparedness for Alice Lake. The only pictures we had of her in our files gave the impression of a large, rather mature, full-lipped blonde. The last photoplay I had seen her in was "The Deep Purple" and if she didn't look exactly blonde, she did look large and mature.

"But you're not Alice Lake." I kept insisting stupidly after the incredible introduction, "You're Viola Dana."

She laughed politely and I noticed that her mouth was small and red and delicately shaped. Her bobbed hair is black and curly, her figure slight, almost boyish. She is small, dainty, lively, magnetic. Her movements are quick, impulsive and indicative of a magnificent surplus energy. Laughter trembles on her lips, shines thru her eyes. She is gay, insouciant, devil-may-care, rare enough virtues in a woman.

And yet, strangely enough, she has always been cast in emotional rôles. She seems to have a gorgeous flair for comedy, but she must "emote." What is comedy for some folks is tragedy to





Watch Harold Lloyd, the famous Pathe star, in his great picture "Hot Water." How "crazy" he seems. Far from it! In private life and in his preparation for his successes he is one of the best read young men in America.



# What makes HAROLD LLOYD stand out from the crowd?



Just a few of the artists who own Dr. Eliot's Five-Foot Shelf of Books:

JUNE MATHIS  
CLAIRE WINDSOR  
WANDA HAWLEY  
HAROLD LLOYD  
"HOOT" GIBSON  
MAY McAVOY  
HENRY B. WALTHAL  
CONRAD NAGEL  
RODOLPH VALENTINO  
CONSTANCE TALMADGE  
HELEN FERGUSON  
RICHARD DIX  
MARY MILES MINTER  
RALPH GRAVES  
CLAIRE WEST  
JOHNNY WALKER  
CLARA KIMBALL YOUNG  
WILLIAM DESMOND  
MYRTLE STEDMAN  
W. F. RUSSELL



SEE HAROLD LLOYD in one of his big, wholesome, side-splitting comedies, and you will say: "Thousands of young men had as good a chance as he had. How has he become America's favorite? What is his secret?"

You will find the answer when you know what Harold Lloyd does in his spare time. Visit him and look at the books he reads!

In his private library, for one thing, is Dr. Eliot's Five-Foot Shelf of Books (The Harvard Classics).

Books of this kind, wisely selected, have made Lloyd's mind as agile as his body. Take stars like Rodolph Valentino, Constance Talmadge, May McAvoy, Clara Kimball Young. Was it by accident that they reached the heights they now occupy? What makes them stand out from the crowd?

The secret is this—they have spent their spare time in making themselves interesting people. In their libraries, too, you will find Dr. Eliot's Five-Foot Shelf of Books.

And they are only a few of the screen favorites who have discovered this great secret of personality. Glance through the names at the left!

Why not decide to-day to profit from your reading hours? Why not say: "From now on, I will give my mind a fair chance to grow. I will read only the books that will build me into a successful man or woman—the books that have proved their building power in other lives."

You can do it if you will. Your reading problem has been solved; the solution is contained in a free booklet that

every ambitious man and woman should own. It is called "Fifteen Minutes a Day" and it tells the whole story of

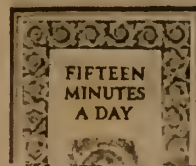
## DR. ELIOT'S FIVE-FOOT SHELF OF BOOKS

the most famous collection of literature in the world.

Let us send you a complimentary copy of this booklet, that tells how Dr. Eliot has put into his Five-Foot Shelf (The Harvard Classics) "the essentials of a liberal education," how he has so arranged it that even fifteen minutes a day are enough to give you the knowledge of literature and of life, the culture and thinking capacity which are the tools of success in life.

"For me," wrote one man who had sent in the coupon, "your little free book meant a big step forward, and it showed me besides the way to a vast new world of pleasure."

It is a valuable book, but it will cost you nothing. Send for it to-day.



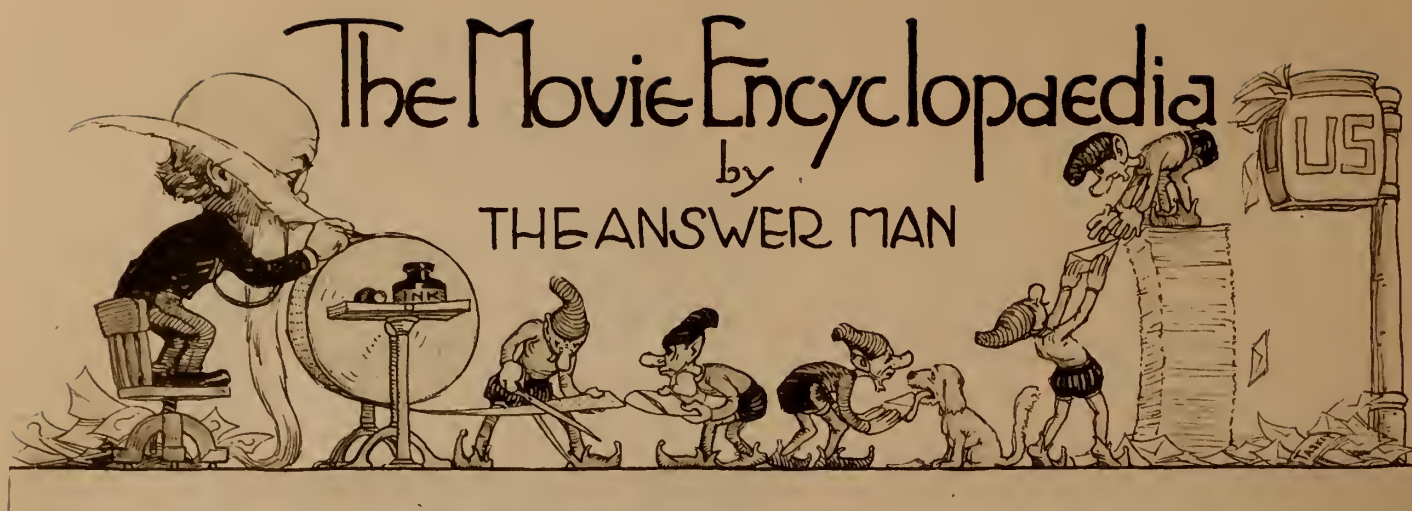
P. F. COLLIER & SON COMPANY  
250 Park Avenue, New York City

By mail free, send me the little guide-book to the most famous books in the world, describing Dr. Eliot's Five-Foot Shelf of Books (Harvard Classics), and containing the plan of reading recommended by Dr. Eliot of Harvard.

Name *(Mrs. Miss)* .....  
Address.....

3099 HCW





**JUSTAMERE TON.**—Welcome to the throne. So you are all for Glenn Hunter. He is twenty-five years old, and is playing on the stage right now. Viola Dana is playing opposite Ben Lyon in "The Necessary Evil."

**ANNA N.**—I should say I do wear rubber boots, who doesn't in this kind of weather? Rubber overshoes was the first article Charles Goodyear made when he thought he had perfected vulcanized rubber. It took twenty years of experimentation to find the proper adhesive, sulphur. Today the hard-rubber process has taken the place of bone, ivory and horn. Goodyear was born December 29, 1800, and died July 1, 1860. Lon Chaney is to play a dual rôle in "The Unholy Three" in which Matt Moore and Mae Busch play.

**EDNA.**—Well, you know, old heads will not suit young shoulders. Robert Ellis has the lead opposite Evelyn Brent in "Flawless Blood," for F. B. O. Yes, Thomas Meighan is married, but has no children. He is six feet and weighs 170 pounds.

**A. H. O.**—Well, no man is satisfied with his lot, unless it is a lot. Address Richard Dix at the Famous Players-Lasky Studio, Astoria, Long Island. He was born in St. Paul, Minnesota, in 1894, and played on the stage, and in stock for two and a half years before going into pictures. No, he is not married and is six feet, weighs 185 pounds. Brown hair and eyes.

**EDNA M.**—No, you dont need a pass to see motion pictures made. You need a "pull" and a mighty strong one. Rod La Rocque is six feet three; Richard Dix, six feet; and Thomas Meighan, six feet.

**M. E. P.**—Your questions are all about the stage players, whereas I deal only in motion pictures.

**CRICKET.**—Come, come, there are two things you should not worry about—things you can help and things you cant help. If you can help, do it; if you cant, dont worry about it. Tom Mix and Anne Cornwall are playing in "The Rainbow Trail." William Haines is playing opposite Dorothy Devore in "Fighting the Flames." Sure thing, write to me any time. I'm always here. Ben Lyon is twenty-four, five feet eleven, weighs 160 pounds: I'm sure his letter wasn't published with the idea you had in mind.

**MARION.**—Wyndham Standing in "The Isle of Conquest." No, Marion Davies is not married. Mildred Davis is the wife of Harold Lloyd. So you dont believe that I am an old man over eighty. Honest Injun! Corinne Griffith in "The Social Exile." This was formerly Ethel Barrymore's "Déclassée." Write me again.

**VIRGINIA H.**—Yes, it is true that Gloria Swanson married Marquis Jacques Henri de la Falaise de Coudray, on January 28. We hope she will be happy in her third venture.

**DOROTHY.**—Betty Compson was born March 18, 1897. Harold Lloyd's infant is going to play in a picture very soon. Yes, Bessie Love is playing in Richard Barthelmess' "Soul Fire." I have buttermilk every day, it's the best drink I know of.

**JESSIE K.**—Pola Negri was born January 3, 1897. She played in both "Passion" and in "Gypsy Love." Irene Rich, Beverly Bayne, and Bert Lytell in "Eve's Lover," for Warner.

**HELEN V.**—Warner Oland is not playing right now. I know Helen, but it is better to regret than to remember with regret. Flora Finch has been signed by William de Mille for one of the leads in Richard Dix's "Men and Women."

### HELLO, THERE!

Any screen questions you want answered today? That's what I'm here for. I know everything in that line—yes, sure—all you have to do is ask me. And as for movie news—well, I hear that before it happens. I can tell you when, where, why, who, how, and if, about the screen. I've been doing it for fourteen years and I'm a regular movie encyclopædia. Address your letters: The Movie Encyclopædia, CLASSIC, 175 Duffield Street, Brooklyn, N. Y. Sign your letter with the name you want printed. If you want an answer by mail or a list of studios, producers, etc., enclose a stamped, self-addressed envelope. If you want an immediate reply, or information requiring research you should enclose additional stamps or other small fee; otherwise all inquiries must wait their turn. Come on now, let's go!

THE ANSWER MAN.

**M. E. Mc.**—Well, right now George Arliss is playing in "Old English" on the stage in New York. Anna Q. Nilsson and Ben Lyon are playing in "Winds of Chance."

**ELLEN G.**—Rod La Rocque has black hair and brown eyes. He is six feet three, and that is his right name. He was born in Chicago. The Dead Sea in Palestine is the lowest lake in the world. It is 1300 feet below the sea-level, its length is about 50 miles, and its water is intensely salt. Clara Bow is playing opposite Monte Blue in his next picture.

**STRUZK.**—George O'Hara is with F. B. O. Trixie Friganza, better known in vaudeville, has signed to play Pola Negri's mother in "The Charmer." Jacqueline Logan's next picture will be "The White Mice."

**PEGGY.**—Of course I have a long beard. It keeps me nice and warm. Nita Naldi is one of the tallest actresses. Owen Moore, Madge Bellamy, Lilyan Tashman and Mary Carr have the leads in "The Parasite."

**MARIA G.**—How philosophical. Well, Plato was a Greek philosopher and the disciple of Socrates. He held that the human soul has always existed and that an idea is an eternal thought of the divine mind. He was born in 428 B. C. and died in 347 B. C. Cant tell you very much about John Barrymore, except that he is married, and has a daughter.

**FRECKLES.**—Your letter was very interesting, and I hope you write me again. Yes, you should see "Fashions for Men." Lewis Stone, Percy Marmont, Alma Rubens, Eileen Percy and Raymond Griffith are all in it. No, I dont mind answering questions. They keep me busy anyway.

**B. SALA.**—Right now, Mary Hay is in Bermuda. I envy her. It was pretty cold here last month. Henry Walthall and Lilyan Tashman and Edward Peil have the leads in "Thirst."

**KITTY.**—Tom Mix was born January 6, 1880. James Kirkwood was born February 22, 1883. Viola Flugrath is Viola Dana's real name. Doris Kenyon in "The Half Way Girl." Well, when the outlook is not good, try the uplook.

**THE GANG.**—Hello Gang! Mrs. Daisy Canfield is Mrs. Moreno. Richard Dix was born July 18, 1894. Douglas Fairbanks, Jr., is playing in "The Air Mail." Yes, Marjorie Daw is playing right along. Her next picture will be "Haunted Hands," with Bill Tilden, the tennis champion.

**AL K. H.**—No, I cant give you the personal addresses of the players. Jack Pickford with Nazimova in "My Son." Bebe Daniels is at the Famous Players Studio, 1520 Vine Street, Los Angeles, California.

**M. E. C.**—Shirley Mason is with Fox. Alice Calhoun is playing in "Pampered Youth," the screen version of Booth Tarkington's "The Magnificent Ambersons."

**PEGGS.**—Pauline Garon was born September 9, 1901, and she is also playing in "My Son." She is five feet and weighs 104. Hoot Gibson is thirty-five. Mary Astor in "Enticement."

**A REAL BLONDE.**—Charles Jones is with Fox. Victor Varconi is with Famous Players. After all, it is better to be kittenish than cattish.

**ASTRI.**—So, you think Ian Keith is wonderful. Well, you're not the only one. He is six feet, and is married. Clara Bow and Raymond McKee are playing in "Free to Love." Yes, I

(Continued on page 72)



# EARN EXTRA MONEY IN SPARE TIME AT HOME



Mrs. G. M. Choate, of Mississippi, at work in her spare time, surrounded by checks such as we send our workers.

## What Steber Checks Have Done For Others They Can Do For You



Miss Mary Hitzeroth, of New York, wanted independence and found it! Constantly afraid of losing her position, she started Steber spare time work and liked it so well that she soon devoted her entire time to it. She now has no fear of losing her job. Her recent letter tells us, "I am now independent and have a sure income. I feel well fixed for years to come. Your treatment is fair and square and I have found you a mighty fine concern to deal with."

Miss Leona Fritz, of Kentucky, says that she cannot get along without this work and advises any woman who desires to earn more money to try the Steber plan. It took Miss Fritz only a few minutes to master our simple instructions and she is now most enthusiastic about the work.



Leger Verner, of Massachusetts, was making only \$15.00 a week when he got in touch with us. He had four children to support and owed a doctor bill of \$200.00. Within an hour after he received our instructions, he knitted his first pair of socks from the free yarn we furnished and sold them for \$1.25. It was the foundation of his present comfortable situation, for he wrote us that within five months he was happy and out of debt.

It took just twenty minutes for Mrs. W. C. Sapp, of Georgia, to make her first pair of socks. "I have made as many as 1 1/2 dozen in just a few hours," she writes, "and am getting a new hat, dress and slippers and other things that I could not buy if I was out working for your company. I hardly miss the time I spend knitting."



Myron Green, of New York State, is another Steber spare-time booster. He lives on a farm and besides attending to twenty cows a day, he has found time to earn as much as \$3.00 in a day from us. A recent letter tells us that he bought a car which he could not have had if he had not so occupied his spare time.

Copies of letters from any of the above Steber workers will be sent upon request. What they have done, you, too, should be able to do. Take their advice, don't delay. Act now! Sign Your Declaration of INDEPENDENCE Today!

**SEND IT NOW!**

## Let Us Send You Checks Like These —Under Our Five-Year Absolute Guaranteed Contract!

If you wish to be financially independent, if you want money of your own, or if you are willing to help your family have more of the comforts of life—do some work for us, in your spare time, sitting in your easy chair at home. Earn checks like those shown above.

Thousands of men and women are helping us by doing light, fascinating work at home, and getting good pay for it, under our five-year guaranteed contract. With Steber pay-checks they can now have many extra comforts and luxuries that they had been longing for.

### We Must Have More Workers

But we need you, too. With Steber checks you can become independent; you can buy not only furniture and clothes and other substantial necessities, but if you will save your money, you can have some of the luxuries of life. Steber checks can help you buy a home, educate the children, travel some, or even have a car!

### Easily Learned Spare Time Work

Adam Vrabel learned this work in fifteen minutes. Mrs. Tostesen, of Chicago, has her own business. Hundreds have done as well, some even better. Read a few of their experiences and see for yourself.

Our contract is simple and straightforward—a real guarantee. We give you full instructions for knitting at home, and we buy all the standard work you send us for five years. We guarantee a fixed price for this work and furnish the yarn free, replacing pound for pound all the yarn you send us in standard homeknit hosiery. The work is done on our Steber High Speed Family Knitting Machines.

### Spare Time Work; No Canvassing

Some Steber earners work only a few minutes a day, others work full time. Earnings vary from the rate of three to forty dollars a week—or even

more. You have no slave-driving boss to hold you to time clock hours. You work when you please, as you please and at home in an easy chair. We guarantee to pay you for all the work you do according to our instructions.

### Reliable House; Sure Pay

Our organization is 32 years successful, an old reliable house, given highest credit rating by BRADSTREET'S, DUN'S and all banks. You are sure of your pay.

We cannot tell the full story here. You must get all details in our free folder. Read the letters people write us in gratitude. Let us make your home happy, too. The folder is free for the price of postage. It tells the whole story, giving actual letters from Steber boosters. Get it and read it.

### Get Particulars Without Obligation

Every day means that much time and money lost. The coupon can pave your way to independence just as quickly as you send it. It has helped thousands and it should help you. Clip it, fill it in and send it today. Do it Now!

**THE STEBER MACHINE CO.,**  
521 Steber Building, Utica, N. Y.

THE STEBER MACHINE CO.,  
575 Steber Bldg., Utica, N. Y.

### VALUABLE COUPON

Gentlemen: Here's 2 cents to cover mailing cost of free particulars on how I can turn my spare time into money. It is understood that it does not obligate me in any way.

Send Free Folder to.....

Complete Address.....

NOTE.—If you wish to see a sample of the work that Steber earners do, just enclose fifty cents for complete samples of our regular \$1.00 guaranteed All Wool Health Hose. 2 pairs \$1.00. Satisfaction guaranteed, or money back.

**This Can Be YOUR Declaration of INDEPENDENCE! Sign It!**





## Make Your EYES Your Best Feature

Clear, bright, vivacious EYES add more real beauty to the face than any other feature. Of what avail are pearly teeth and a flowerlike skin if your EYES are dull and lifeless?

Daily cleansing with Murine will help make your EYES your most attractive feature. It keeps them free from irritating particles—encourages a clear, bright, healthy condition. Contains no belladonna or other harmful ingredients.

Our illustrated books on "Eye Care" or "Eye Beauty" are FREE on request.

The Murine Company  
Dept. 23, Chicago

# MURINE

FOR YOUR  
EYES



## Easy to Play Easy to Pay

### BUESCHER

**True-Tone  
Saxophone**

**BENNIE KRUEGER**  
Director Bennie Krueger and His Orchestra, Brunswick Records.

Easiest of all instruments to play and one of the most beautiful. Three first lessons sent free give you a quick easy start—in a few weeks you can be playing popular tunes. No teacher necessary. You can take your place in a band or orchestra in ninety days, if you so desire. Most popular instrument for dance orchestras, home entertainments, church, lodge and school. A Saxophone player is always popular socially and has many opportunities to earn money. Six Days' Trial and easy payments arranged. (100)

**Free Saxophone Book** Shows all models and gives first lesson chart; also pictures of famous professionals and orchestras. Just send your name for a copy. Mention any other instrument in which you may be interested.

**BUESCHER BAND INSTRUMENT CO.**  
Everything in Band and Orchestra Instruments  
653 BUESCHER BLOCK • ELKHART, INDIANA



## No Hair Offends Where Neet is Used

Science has finally solved the problem of removing hair pleasantly without discomfort to the skin or complexion. This with NEET, a mild and dainty cream. You merely spread it on and then rinse off with clear water. That's all; the hair will be gone and the skin left refreshingly cool, smooth and white! Old methods, the unwomanly razor and severe chemical preparations, have given way to this remarkable hair-removing cream which is the accepted method of well-groomed women everywhere. 50c at Drug and Department stores or by mail. Money back if it fails to please you. Buy now.

**HANNIBAL PHAR. CO., 601 OLIVE ST., ST. LOUIS, MO.**



"Art Invades the Screen," should be the heading. This pose by Margaret Morris and Gladden James was copied exactly from Millet's familiar and well-loved painting, "The Angelus." There is a motion picture being built around it

## The Movie Encyclopaedia

(Continued from page 70)

know Clara personally. Didn't we discover her?

**A NORWEGIAN.**—Welcome, the more the merrier. So you are all for Warner Baxter. He is five feet eleven, and has brown hair and brown eyes. He is married to Winifred Bryson.

**TRESA.**—I observe this difference between my readers; the men mourn most for what they have lost, the ladies for what they haven't got. Haven't any information on Manuel Granada. I enjoyed your letter immensely.

**ROSE Z.**—So, you like George O'Hara. That's right, write and tell me who you like and who you don't like. I enjoy hearing from all our CLASSIC readers, and you will cheer up a lonely old man of some eighty summers. Never mind how many winters.

**MR. AND MRS. W.**—Well, I am glad you took your husband's advice to write to me. Leatrice Joy was married to Jack Gilbert, but they are separating. Mary Hay and her husband, Richard Bathelme, are playing in "New Toys." Harold Lloyd is thirty-two. Herbert Rawlinson is married to Lorraine Abigail Long. Corinne Griffith was born in 1897. Why Priscilla Bonner is to play in "Drusilla With a Million." Mae Marsh in "In the Garden of Charity," which J. Stuart Blackton is making for Vitagraph.

**FRENCHY.**—The players you mentioned are not married. Anne Boleyn was the second wife of Henry the VIII and the mother of Queen Elizabeth. She became maid of honor to Queen Catherine and attracted the attention of Henry and later married him and became Queen. She was beheaded in 1536 for adultery and conspiracy. That will be about all.

**PATRICA.**—Kenneth Harlan and Florence Vidor in "The Virginians." Pauline Frederick was born in 1882, and Nazimova in 1881. Just pronounce it bee, bee. Nita Naldi is five feet nine.

**VEEDEE.**—Yes, I am here to answer questions, but giving advice is an unnecessary responsibility—and it is not

popular. Ralph Graves is with Mack Sennett Comedies. Betty Bronson is still with Famous Players. She is playing in "The Little French Girl." Lloyd Hughes is married to Gloria Hope.

**LOUISE E. B.**—Arthur Rankin is about twenty-two, you know, and he has brown eyes. Is that all for this evening?

**VIRGINIA.**—Yes, everyone who has seen "Peter Pan" likes it. Ivor Novello is playing on the stage in England. No, I don't know whether he wears a monocle, but I presume he knows how to.

**FRANCES S.**—Monte Blue is with Warner. Yes, it was on June 24, 1924, that Lieutenant F. Maughan of the United States Army Air Service flew in a Curtiss plane from Mineola, New York to San Francisco, California, a coast to coast flight of 2,850 miles in twenty-two hours. An average of 156.29 miles an hour. It marked the delivery in San Francisco of a New York daily newspaper on its publication date.

**DONALD M.**—You can reach Norma Talmadge at the United Studios, 5341 Melrose Avenue, Los Angeles, California.

**DOROTHY D.**—Your postal has been answered above.

**SKEEZIX.**—Valentino hid himself into a barber shop and had his beard removed. He is again the handsome Valentino. That is an old picture, sorry I can't help you. Blanche Sweet and Ronald Colman have the leads in "His Supreme Moment." Alma Rubens is playing opposite Percy Marmont in "The Clash."

**KITTIE.**—You want to know if I need a housekeeper. No, thanks, I manage very nicely in my little hall-room. It gets pretty cold now and then, but my fireplace, I mean my electric heater, does its duty pretty well. John Gilbert has been playing in pictures for the last five years.

**ERNESTINE B.**—Yes, I am the same old chap who answers the questions in *The Motion Picture Magazine*. Did you think we were twins? No, Ben Lyon is not married. William Collier was Max and

(Continued on page 77)



## Three-A-Day Hearts

(Continued from page 30)

became unendurable. "Yes," he moaned, and LaVerne flung him roughly to the floor, stood above him menacing.

"I didn't mean to kill her." The hunchback was hysterical, fear-crazed. "Honest to Gawd, I didn't, I must be crazy."

"Why did you?" Frank bent above him, relentless, fists like poised sledge-hammers.

"I . . . I loved her." Like a sob it broke from the groveling caricature. "I loved her from the first day she joined our ac'. But I didn't have no chance. My Mother's to blame, damn her; she brought me into the world a joke, not a man. Oh, Gawd, Frankie, I wanted Lark, but you got her. You was a man with a man's body. An' then you threw her down, but she wouldn't 'a took me even then—as I am. She is so beautiful, and me . . . !" The words trailed off into weeping.

"Why did you try to kill her. . . . ?" "I didn't mean to kill her. Honest to Gawd! I musta went crazy. I figured that if she fell . . . she might be hurt . . . just a little. She might be crippled . . . like me . . . Not so far out of reach . . . !"

"You toad!" snarled Frank LaVerne, and spat upon him, and then a light broke in his anger-blackened face, there was almost gladness in his voice as he cried, "Dave, it was you who spilled the beans about Lark an' Tony Mitchell . . . it was you who planted her handkerchief an' her vanity case with the landlady. Was that part of your game, Dave?" Again he held the hunchback in the torturing vise of his fists. "Was it? Tell me!"

But he needed no answer, the other's face had given it to him even before he spoke. He left the clown, moaning and writhing, upon the floor of the stage.

Still in the singlet, the purple tights, the white-chalk make-up, he ran from the theater and up the stage alley to the street.

Frank LaVerne sat beside Lark Taylor's cot. The ambulance interne had been pessimistic. Her injuries would not prove fatal. Two broken ribs, a right wrist fractured—that was the extent of them. Within two months the Flying Nightingale would be soaring, singing above her audiences again.

"Oh, Lark . . ." he muttered, eyes lowered. "Can you ever forgive me?"

With her unbandaged left arm she raised his hand to her lips.

RINCON \*

By WALTER ADOLPHE ROBERTS

I shall come here to dream when I am old,  
When love is cold I shall come here to die.

My heart has need of blue and green and gold.

I shall come here and watch the days unfold,

In beauty suave as the unchanging sky,  
Lulled by warm winds, by singing birds cajoled.

I shall come here at last when all is told,  
Of the brave tale whose worth I set so high.

I shall bring dreams when all things else are cold.

\* The shade of meaning in this Spanish title, "Rincón," cannot be rendered in English. It means, approximately, a nook or corner, remote from the rest of the world, and it implies beauty.—The Author.

## Send the Coupon

Maybe your teeth are gloriously clear, simply clouded with a film coat. Thousands have gleaming wonderful teeth without knowing it . . . you may be one. Make this remarkable test and find out.

# Gloriously Clear Teeth

Why you may already have them—  
and yet not realize it

Make this unique test. Find out what beauty  
is beneath the dingy film that clouds your teeth

**D**O you seriously want dazzlingly clear teeth?—teeth that add immeasurably to your personality and attractiveness?

You can have them, if you wish. That's been proved times without number. But not by continuing with old methods of cleansing and of brushing.

Modern science has discovered a new way. A radically different principle from old ways; and based on latest scientific findings. This offers you a test, free. Simply mail the coupon.

### How to gain them—quickly

There's a film on your teeth. Run your tongue across your teeth and you can feel it. *Beneath it are the pretty teeth you envy in others.* Ordinary methods won't successfully remove it.

That is why this test is offered. For when you remove that film, you'll be surprised at what you find. You may actually have beautiful teeth already—and yet not realize it. Find out!

### What that film is

Film is a viscous coat that is ever present, ever forming on your teeth.

Most tooth troubles now are traced to it. It clings to teeth, gets into crevices and stays. Germs by the millions breed in it. And they with tartar, are the chief cause of pyorrhea and decay.

That film, too, absorbs stains . . . stains from

food, from smoking, from various causes. And that is why your teeth look "off color."

You must remove it at least three times daily. And thus combat it constantly. Results in whiteness, in clearness and lustre are a revelation.

### New methods now remove it

Old-time dentifrices could not successfully fight that film. So most people had dingy teeth. And tooth troubles increased alarmingly.

Now new methods have been found. And embodied in a new type tooth paste called Pepsodent.

It acts to curdle the film, then harmlessly to remove it. No soap, no chalk; no harsh grit dangerous to enamel.

Foremost dental authority of the world now urges this modern way. People of some 50 different nations employ it. It marks a new era in tooth health and beauty.

Thus this new way is changing the tooth cleansing habits of the world.

It proves the folly of ugly teeth. It gives better protection against pyorrhea, of tooth troubles both in adults and in children.

Ten days' use will prove its benefits. And that 10 days is offered to you as a test. Why not make it then?—have prettier teeth, whiter teeth?

### Send the coupon

Mail the coupon now before you forget. You will thank us for what you find.

**FILM** the worst  
enemy to teeth

You can feel it with your tongue

**FREE** Mail this for  
10-Day Tube

THE PEPSODENT COMPANY,  
Dept. 605, 1104 S. Wabash Ave.,  
Chicago, Ill., U. S. A.

Send to

Name . . . . .

Address . . . . .

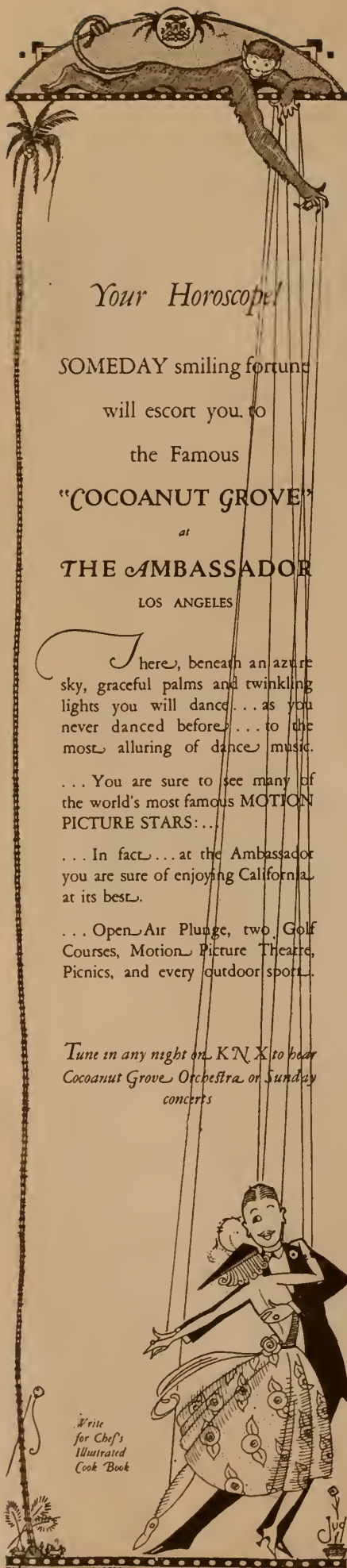
Only one tube to a family.

**Pepsodent** PAT. OFF.  
REG. U.S.

The New-Day Quality Dentifrice  
Endorsed by World's Dental Authorities

1764





## Your Horoscope!

SOMEDAY smiling fortune  
will escort you to  
the Famous  
"COCOANUT GROVE"

## THE AMBASSADOR

LOS ANGELES

Here, beneath an azure sky, graceful palms and twinkling lights you will dance... as you never danced before... to the most alluring of dance music.

... You are sure to see many of the world's most famous MOTION PICTURE STARS:...

... In fact... at the Ambassador you are sure of enjoying California at its best.

... Open-Air Plunge, two Golf Courses, Motion Picture Theatre, Picnics, and every outdoor sport.

Tune in any night on KNX to hear Coconut Grove Orchestra on Sunday concerts

## The Hollywood Boulevardier Chats

(Continued from page 66)

Harry Langdon who just signed up for four years more with Sennett has had the most remarkable fund of experience of any actor I have ever met in Hollywood. He has been with a medicine show, a circus clown, a cheap stock company, musical comedy, serious drama and finally became one of the biggest head-liners in vaudeville before coming to the screen. Oddly enough, in spite of this rough-and-tumble experience, Langdon's comedy comes dangerously near great acting. He has the same wistful quality as Chaplin.

Valentino's astute and energetic press-agent all but fainted one day last week, when he discovered, by accident, that Rudolph has one of the finest collections of old masters and other paintings in America. Very few persons in Hollywood knew anything about it until a famous art critic from Berlin—visiting in Los Angeles—asked if he might see the collection. And that's not the end of Rudy's accomplishments. He is a graduate with a diploma from one of the leading agricultural colleges in Italy.

Noah Beery is inflated with pride and excitement. For sixteen years he has been villaining around in pictures. He is always in screen fights and is always getting licked. He has now been cast for a picture—"Contraband," in which he actually wins a fight.

Louise Beaudet, who was a famous emotional star on the stage in the days of Clara Morris, Jeffries Lewis, James O'Neill, is doing small parts in Hollywood. She was in "Sally" with Colleen Moore.

Irene Dalton, a motion-picture actress, was arrested with Raymond Owens, on a charge of violating the Mann Act; but was discharged as not guilty. Miss Dalton's tears were so copious on the occasion of her release that she used up her own and the handkerchiefs of four friends.

Edwin Carewe, the director-producer, has announced his intention of marrying

little Mary Akin as soon as various formalities in the way of pending divorces are cleared up. Carewe is part Cherokee Indian and is one of the most interesting characters of the motion picture colony.

After changing her mind many times, Mary Pickford has written a story with Jack Cunningham which she is to begin screening at once—as soon as she can find a director. It is to be called "Annie Rooney." It will be very different from anything that Mary has ever done, being a literal, realistic story of the home life of a little Irish shop-girl with her whole family on her hands to support.

Douglas Fairbanks has already begun work on "Don Q," in which he will be the son of Zorro—of his old picture hit.

Antonio Corsi was the most famous artists' model in the world. He posed for most of the Prophets in the Boston Public Library and for many of the figures in the San Francisco Pan-American Exposition, and for thousands of other paintings. During the years, he had accumulated a very imposing and remarkable collection of famous costumes and mementoes. When he died recently in Los Angeles, he willed the entire collection to Bobbie Nye, a little motion-picture girl who has been kind to him. His two brothers and a sister are contesting the will.

John Bowers and several other motion-picture people were badly hurt in an automobile accident last week. They were on the way to Tia Juana in Bowers' car and they were not loafing. Attempting to take a sharp curve at high speed, the car turned over. Dave Smith, a director, S. J. Hawkins and C. H. Hawkins, producers, and Bowers were all hurt, the Hawkins brothers very seriously.

Twenty-five different people who said they were in the original "Merry Widow" company were tried by Eric von Stroheim

(Continued on page 88)

Leon Errol in his original rôle that he played on the stage so many seasons. This time it is in the picture "Sally"





FOR MAY, 1925

MOTION PICTURE  
**CLASSIC**

OUT APRIL 12

## High Lights in the Next Number of the "Different Screen Magazine"

The charm of Lois Wilson is as varied as the weather of an April day. Wistfully boyish and friendly at one moment; radiantly feminine the next—and no matter what her mood, always beautiful, always delightful, with an irresistible appeal in her large dark eyes. For the next cover of **CLASSIC** we have chosen a particularly beautiful picture of Miss Wilson



What do the stars do between scenes? What becomes of them during the hours and hours when they're waiting for the lights to be shifted and the stages set. Lois Wilson tells you of these intimate times in her own life—what she thinks, how she feels, in a fascinating article appearing in the next number of **CLASSIC**

Harry Carr is one of the best liked men in the motion picture world. He speaks with more authority than any other one person in the industry and his knowledge of stars and their stories is unequaled by any other movie writer. No movie fan should miss his Hollywood Boulevardier chats in this, as well as every other number of **CLASSIC**

### A Literary Hobo

Of course, you know Jim Tully! His new book, *Beggars of Life*, is one of the best sellers of the year. But did you know that he writes every month for **CLASSIC**? Watch for these stories of your favorite stars. In the next three numbers he will tell you about Warner Baxter, Virginia Valli and Wallace MacDonald. They are told with the charm and humor that make Mr. Tully one of the most popular writers of his day

### Have You Met the Fan Family?

This series of articles is the most brilliant satire of the screen that has ever appeared in a fan magazine. If you have missed them so far, start now to make up for lost time. There's a laugh in every line—it will cure the most chronic grouch in captivity. Send for back numbers.

### They Made Them What They Are Today

Who made whom? Why, the Press Agents and the stars! Dorothy Donnell has written the liveliest P. A. story you ever read. Millions of dollars are spent yearly on publicity, and the P. A. does the spending. Miss Donnell tells you just how he works and some of the unbelievable things he does to get publicity for his star.





# Be Careful

*Lest your breath offend*

In every close contact be sure of sweet breath. Many a cause may make it offensive. And a foul breath kills every charm.

Combat it, whether the cause is the mouth or stomach. You want a pure breath—a breath like spring.

A May Breath tablet instantly overcomes bad breath. It combats the odor of cigars or cigarettes. It acts to deodorize when the mouth or stomach is at fault.

Dainty people when they meet eat a tablet to be safe. Then they know that a spring-like breath greets those who talk with them.

Try this once and you will make this ideal way a habit.

## May Breath

A modern mouth wash in candy tablet form. Designed to deodorize the breath. Carry with you. In 15-cent and 25-cent boxes at all drug stores and drug departments.

May Breath is now on sale in Canada.

### GOOD FOR A 15c BOX

Fill in your name, then mail to address below for a 15c box of May Breath free.

Name.....

Address.....

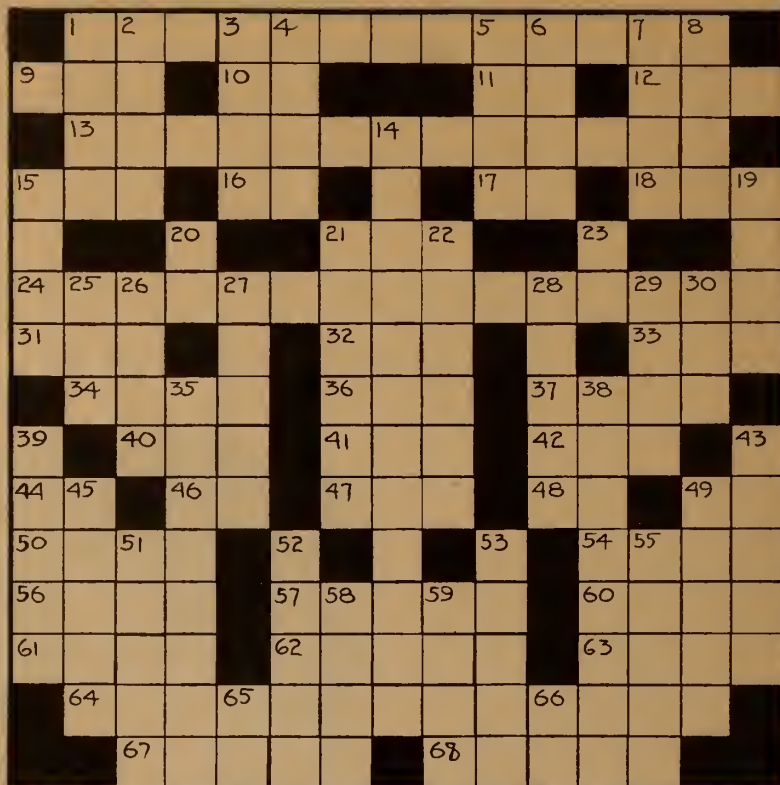
### MAY BREATH COMPANY

1104 So. Wabash Ave., Chicago

Canadian Branch: 191 George St., Toronto

Only one box to a family

M-163



## Classic's Own Cross-Word Puzzle

### HORIZONTAL

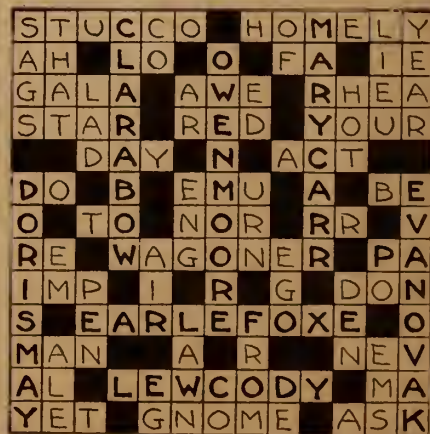
1. A FAMOUS MOVIE ACTRESS.
9. Exclamation of disgust.
10. Abb. for a thoroughfare.
11. Letters added to form comparative degree.
12. Railroads (abb.)
13. FAMOUS MOVIE ACTOR.
15. Prefix meaning "equal."
16. Suffix denoting agency.
17. Place for the seal (abb.)
18. Manuscripts (abb.)
21. The emmet.
24. A FAMOUS MOVIE ACTRESS.
31. Title of respect.
32. Kind of fish.
33. Anger.
34. Part of horse's harness.
36. Self.
37. Leisure.
40. Kind of ox.
41. Proceed swiftly.
42. A high mountain peak.
44. Indef. art.
46. Nova Scotia.
47. Perceive.
48. Note of the scale.
49. Abb. of name of a Western State.
50. Deficiency.
54. Small spike.
56. Land measure.
57. A sun-dried brick.
60. Detest.
61. German for three.
62. Satan.
63. Metric land measure (pl.)
64. FAMOUS MOVIE ACTRESS.
67. A number.
68. To glisten.

### VERTICAL

1. Statutes.
2. A Middle West State.
3. Island.
4. Move slightly.
5. Ardor.
6. Makes mistakes.
7. Band instrument.
8. Firearms.
14. FAMOUS MOVIE ACTOR.

15. Devils.
19. Father.
20. Exists.
21. Large bits.
22. Sovereign power.
23. Man's name.
25. Tune.
26. A card with three spots.
27. American League ball team.
28. Visionary.
29. Imperfect speech.
30. Before.
35. FAMOUS MOVIE STAR.
38. FAMOUS MOVIE ACTOR.
39. A table delicacy.
43. Indentations.
45. Mother of Pearl.
49. A slanting joint.
51. Ridge of a mountain.
52. Used to dish soup.
53. Word used in the Bible to denote a pause.
55. Man's name.
58. A part; share.
59. Small particles.
65. A suffix forming comparative degree.
66. You.

### Answer to last month's





## Beauty

### My Pep—And How I Keep It Up

(Continued from page 24)

before going to the studio. I studied these exercises for some time with Philadelphia Jack O'Brien, and flatter myself that I am pretty good at them.

I suppose that next to dancing, my greatest pleasure in keeping fit is my fencing. For more than six months I took daily lessons from Mr. Fred Cavens, the Belgian swordsman. This training came in handy, and altho it took me six weeks to learn how to fence for six seconds in "The Dangerous Maid," it was worth it, for everyone who saw me in that scene could sense that I was not jumping around like a jack-in-the-box, but that I knew what I was doing.

My sister Norma loves horseback riding, and often I accompany her on long cross-country trips. She also has in the garden of her Los Angeles home, a swimming pool, and as I am almost as crazy about swimming as I am about dancing, I spend a good deal of my spare time in this pool.

Altho I consider dieting as important to health as I do exercise, it is probably because I go in for the latter to such a great extent, that I don't have to worry about my food. I never overeat. My breakfast consists of fruit, coffee or chocolate and one roll. My lunch is a very light one, particularly when I am working on a picture. Two glasses of milk and a light salad is the usual course in the middle of the day. But at night, I eat anything I please because it is my one hearty meal. I never eat meat except at dinner, and usually I am pretty careful about balancing the amount of sweets, starches and so on even for this meal.

I am a great believer in cold water. I have a warm bath every morning, and a shower immediately afterwards, at first lukewarm, then ice-cold. I wash my face in cold water every morning as I consider it better than any of the million-odd beauty creams and lotions which women are lured into buying, by the cosmetic manufacturers. When I find a good cold-cream, I stick to it, and it would take a mighty strong argument to make me give it up for some other "perfectly marvelous" brand which my friends are always telling me about.

## The Movie Encyclopædia

(Continued from page 72)

Robert Agnew was Bobby in "Wine of Youth."

A LONG BRANCH FLAPPER.—Hello there! John Patrick is with Warner. George O'Brien is with Fox. Yes, I have heard that coffee grounds are good for rose-bushes.

ETHEL L.—That was Webster Campbell in "The Pleasure Seekers." No, Mary Eaton is a Follies Girl and not a picture player. Gareth Hughes is playing in "The Midnight Girl." Priscilla Dean in "The Crimson Runner."

BETTY H.—No, I don't do as much reading as I should, but you might read "The Green Hat," "The Little French Girl" and of course you have read "So Big." It is the art of mankind to polish the world, and everyone who works is scrubbing in some part. Betty Bronson is still with Famous Players.

BETTY COMPTON'S FAVORITE.—Yes, Elliott Dexter was born in Houston, Texas.

(Continued on page 87)

# Nestle "LANOIL" Home Outfit for Permanent Waving



THE Nestle LANOIL Home Outfit does its work quickly, safely and comfortably wherever it goes.

Sent Everywhere on  
THIRTY DAYS'  
FREE TRIAL

## An Outstanding Success



LET your straight hair be permanently wavy this Spring. Enjoy the relief and confidence which natural waves, curls and ringlets alone can give you. Sign your own Declaration of Independence from lifelong slavery to nightly crimpers and hot curling-irons. In other words, in your own home, let the eminent Mr. Charles Nestle's famous invention transform your hair—no matter how straight or stubborn—into waves, curls and ringlets that last ALL THE TIME, and look even prettier under the influence of perspiration, shampoos, bathing, dampness, etc.

### Mr. Nestle's Wonderful LANOIL Discovery

has enthusiastic endorsement from the world's leading scientists, hair dressers and beauty editors. In his two New York establishments several hundred women daily enjoy LANOIL waves. Professional LANOIL-wavers elsewhere give many thousands this wonderful treatment. But in private homes, even more than this is done by means of the dainty, reasonably-priced Outfit illustrated above, which works so simply, so quickly and so comfortably that mothers take pleasure in waving their children's hair, children their mother's; school girls, nurses and teachers club together to do this work, and even husbands have been known to take a hand in it!

### Interesting, Simple and Safe

is the Nestle LANOIL permanent waving process. You merely wet the hair with the sympathetic LANOIL lotion, wind it, strand by strand, on the Nestle mechanical curlers, slip the little heater over each curler for just seven minutes, remove, unwind and shampoo. And now the wonder grows—for the harder you rub, comb, wash or brush your soft waves and curls, the prettier do they become, because the gentle LANOIL steam has made your hair naturally wavy.

IT is thrilling to see your straight hair, whether long or bobbed, transformed quickly into charming, soft waves, curls and ringlets that curl of themselves!

Send for our free, interesting booklet.

### Each Nestle LANOIL Home Outfit Contains Free Trial Supplies

Our interesting booklet of further particulars is free, but so also is a trial of the Outfit itself. Send a postal, letter, or the coupon below, enclosing the \$15 purchase price, or let us forward C.O.D., and pay the postman when it arrives. Wave your hair with the free trial supplies. THEN, if you are not delighted and convinced that the Outfit does ALL we represent, return it any time within thirty days, and WE GUARANTEE to refund immediately every cent of the \$15 purchase price.

Do not delay. Could any offer be more generous? Send for your Outfit today, that you too may know the joy and comfort this dainty device has brought to many thousands since September, 1922, on this fair, free trial basis.

NESTLE LANOIL CO., LTD., Dept. SS  
Established 1905  
12 and 14 East 49th Street, New York City  
Just off Fifth Avenue

Fill in, tear off and mail coupon today

NESTLE LANOIL CO., LTD., Dept. SS  
12 & 14 East 49th St., New York, N. Y.  
Please send me the Nestle "LANOIL" Home Outfit for Permanent Waving. I understand that if, after using the Outfit and the free trial materials, I am not satisfied, I may return the Outfit any time within 30 days, and receive back every cent of its cost of \$15.  
☐ I enclose \$15 in check, money order, or bank draft as a deposit.  
☐ I enclose no money. Please send C. O. D.  
OR, check HERE.....if only FREE booklet of further particulars is desired. If your hair is white or very ash blond, mention it here.....  
(From foreign countries, send Sixteen Dollars, check, money order or cash equivalent in U. S. currency. Canadians may order from Raymond Harper, 416 Bloor Street W., Toronto, Canada, \$20 duty free.)

Name.....  
Street.....  
City.....State.....



# A Secret from Paris



## French Women Have Solved the Problem of Unpleasant Body Odors and Perspiration—No Paste, Salve or Lotion

ARE YOU ONE OF THE MANY WHO THINKS THAT ONLY DURING THE HOT SUMMER SHOULD PERSPIRATION AND BODY ODORS BE TAKEN CARE OF? Then, little do you realize that at all times, even during the coldest weather, most people, are subject to a certain amount of fetid perspiration and body odors. If you are thus afflicted, you may not be aware of it yourself, but it is nevertheless very real and unpleasant for those who come in contact with you and it becomes at times unbearable to be next to people who carry these fetid odors. Soap and water cannot alone relieve such conditions: It should be corrected with a good deodorant. REGARDLESS OF THE SEASON OF THE YEAR, "BON ODOR" should be used on arm pits and feet every day by everyone just as faithfully as one cleans teeth and nails.

"BON ODOR" IS THE LATEST CREATION FROM PARIS. IT HAS SOLVED AN ALMOST IMPOSSIBLE PROBLEM: TO INSTANTLY RELIEVE ALL UNPLEASANT ODORS WITHOUT CLOSING THE PORES, CAUSING SORES OR LIMPS OR DAMAGING THE FINEST LINGERIE LIKE SO MANY OTHER DEODORANTS ARE KNOWN TO DO. Not only was "BON ODOR" created for the elegants who care to appear and feel at her best always, but it has been found ABSOLUTELY INDISPENSABLE FOR EVERY WOMAN AT CERTAIN TIMES. "BON ODOR" is also recommended to use on babies and children to relieve chafing, pimples or eruptions. The Cne Parisienne turns to "BON ODOR" for so many different uses that a detailed and more intimate booklet has been written and will be sent ABSOLUTELY FREE OF CHARGE UPON REQUEST with interesting French beauty secrets used by Famous Actresses and well known beauties to keep young and attractive.

## Absolute Guarantee of Satisfaction or Money Refunded

"BON ODOR" contains no dangerous chemicals and will do everything that is claimed for it. Buy "BON ODOR"—try it and if you are not entirely pleased send back the unfinished box and your money will be REFUNDED WITHOUT QUESTION. This should prove to you beyond doubt the value of this incomparable product. Just try it and you will agree with the smart French women that never before have you used such a wonderful deodorant!

## Special Offer No. 9, \$2.00 Value for \$1.49

To introduce "BON ODOR," Paris' latest creation, two full size boxes, which sell for \$1.00 per box will be sent prepaid upon receipt of \$1.49—IF THIS COUPON IS ENCLOSED. This offer will not be honored by druggists who sell "BON ODOR" at the regular price of \$1.00 per box. For your future needs buy from your druggist. If he is out of "BON ODOR" he can get it from his wholesaler.

Scientific Research Laboratories, Dept. 9B, 350 W. 31st Street, N. Y. C.

Name.....

Address.....

**Maybelline**  
DARKENS and BEAUTIFIES EYELASHES and BROWS INSTANTLY, makes them appear naturally dark, long and luxuriant. Adds wonderful charm, beauty and expression to any face. Perfectly harmless. Used by millions of lovely women. BLACK or BROWN, obtainable in solid form or water-proof liquid. 75c at your dealer's or direct postpaid. MAYBELLINE CO. CHICAGO

**Art and Life**  
THE PICTURE MAGAZINE  
Art, Nature, The Body Beautiful, Mind Intellectual, Soul Influential. Animals, Birds, Art Prints, Cash contests and lessons, criticisms, cartoons and comies. Proclaims The Invisible Brotherhood. Can't describe—you must see it. Send NOW only \$1 for 6 mo. trial sub. O. K. or refund. No free samples. ART and LIFE, Dept. 2561, Kalamazoo, Mich.

# Poverty Row

(Continued from page 17)

them he would finish in eight days. Instead of shooting twice as many scenes as the script called for "in case they were needed," and sixty thousand feet of film to be cut down to five, he would cut the picture before it was taken. If he was going to use two hundred and fifty scenes in the final picture, he would not take two hundred and fifty-one.

"But it cant be done!" the buzzards clamored. "You cant make pictures that way!"

Phil Goldstone went ahead and made them that way. Nowadays even the biggest directors do it—when they have to. Jimmie Cruze once shot one hundred and twenty-eight scenes in a single day.

Going up and coming down—that's Poverty Row. It's where actors and directors and scenario writers make their start, and where they drift when they are thru. It is the haunt of young enthusiasts; visionaries like Josef von Sternberg, who made the symbolic film that everyone is talking about, "The Salvation Hunters"; business men who make good pictures because they sell better than poor ones, and know how to turn over investments whether in dry-goods, groceries or heroes and heroines; old-time directors who worked with Ince and Griffith; actors pushed out of the spotlight by newer stars and actors who have never acted yet, and of course the grafters who are always to be found wherever money is being spent and made.

These last have hurt the independent pictures more than anything else. To most people the words "motion pictures" clink like coin. The same trustful souls who buy oil stock, gold bricks and take violin lessons by mail come out to Hollywood with their savings and think to become movie magnates without knowing which end of the camera does the work. A wealthy young widow who arrived in town and announced that she was going to produce pictures recently was offered thirty-four different chances to lose her money! Fortunately, she had a level head, but most "angels" listen to the siren promises of the fly-by-night director and hand over their money, which he pockets, and then hastily cranking up his camera, covers five reels

of celluloid with anything and everything—or nothing, and piles them into the angel's arms, saying, "Here's your picture. It's all done—yep, finished. You've got a great picture there—wonderful!"

"But what do I do next?" asks the victim, clutching his tin can of film.

"Oh," says the "director" easily, "all you've got to do now is just sell it. That's all. Good-bye!"

Hundreds of tin cans lie gathering dust on the shelves in Poverty Row, filled with a curious hodgepodge that are not motion pictures and were never intended to be. Sometimes the disillusioned angel is able to sell his film for a few dollars to a company that handles misfit and second-hand pictures and will retitile his masterpiece—the titles being usually of the "Unhand that woman or I'll shoot" variety—more often than not it is left on his hands, an "orphan." Then he goes back to Iowa and abandons the movies, which he does not know, for hogs or potatoes, which he does know.

It is this sort of thing—which has nothing to do with independent picture production—that makes people wary about loaning money to perfectly honest enterprises. The small free-lance producer with nothing but an idea finds that he cannot get backing until he has a purchaser for his prospective film, and naturally enough the buyer thinks he would be a fool to rush in where angels fear to tread; the producer's case is like that of the man who got into Russia without a passport and was arrested and told he could not remain. He apologized and said he would leave at once. "Have you a passport to get out of Russia?" they asked. No, he hadn't. "Then you cant leave, either," they told him, and they gave him twenty-four hours to decide what he would do.

The Rockett boys, burning with young enthusiasm, spent harrowing months raising the money to make their "Dramatic Life of Abraham Lincoln." Time and time again they were forced to abandon work on the picture and go out to raise more funds. One night in San Francisco, Ray Rockett spoke to a group of business men for three hours and felt that he was

The California studios where the Independents rent stages for a day or an hour at a time. "The Salvation Hunters" was made here, the studio owner being willing to take a chance on getting his money if the picture made good







This is Reed Howes, the star of the Harry Brown Productions

carrying them with him—until one old fellow arose, said crossly, "Say, what's this all about anyhow? If you're after money, I'm thru!" and put on his hat and departed, followed by all the rest.

Here is a typical story of Poverty Row. A man who had worked to make other producers rich felt that he knew enough about the picture game to go out on his own. With a friend he rented space on an office door for the ambitious name of his firm in gilt letters and became a movie magnate. They found a good story, a comedy that made everybody shout with mirth when they read it to them—until they mentioned money. Then the hearers grew sober. For months the two of them tried to get a loan of the few thousand they needed, then they pooled their meager resources, sold their lots, their cars, their liberty bonds and started to make their picture anyhow. They were scenarist, director, props, business manager and janitor, according to which one could beat the other to the broom. They even put on make-up and acted, and each night they toiled in the cutting-room till the lights went out along the Boulevard and the milkmen began to appear with the cream for the stars' breakfast.

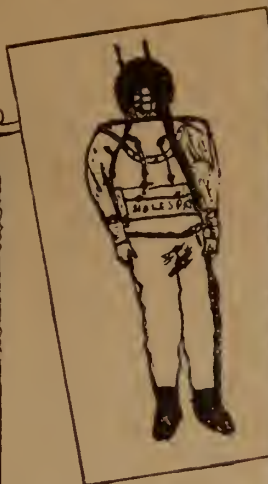
At last it was finished, and they had a preview in a down-town theater. One of the partners did not dare to go, the other hid himself in the gallery where nobody would see him if the picture flopped. Toward midnight, tho, the one who had stayed away couldn't stand the suspense any longer and tiptoed into the theater. A roar of laughter from the audience nearly sent him reeling. Before he got to his seat, three more roars greeted the picture. He stared stupidly at the familiar scenes on the screen—he had worked over it so long, suffered and sweat over it so much that he had forgotten that it was a comedy!

Afterwards as the audience crowded out, reminiscent grins still on their faces, two tired men shook each other's hands hysterically and saw the future enveloped in a golden haze. The picture was good. All they had to do now was show it to a distributor—

Selling a film was one labor that was spared to Hercules. When the would-be Griffith takes his canned masterpiece under his arm and starts for New York, he is a marked man. The distributors keep him waiting out in front while they look up his standing in Bradstreet and find out what he has to get for his picture so that they can offer him a little bit less.

The picture is shown in the firm's projection room and the trembling free-lance producer has to undergo the ordeal of "the

(Continued on page 91)



The drawing on the left is one of the crude pictures Mr. Shirley drew before taking the Federal Course. The picture on the right is one he made recently. It has a commercial value of \$50. Look these two drawings over, note the improvement. Read Mr. Shirley's interesting letter below.



## This Young Artist Is Already Earning \$3,800 a Year

A few years ago Lloyd Shirley and his young wife were struggling to get along on the meagre salary he earned in a clerical position which he detested, and which seemed to lead him nowhere. He had always liked to draw, but how could he drop his job and go to art school? He was in despair when his wife noticed a Federal School advertisement and sent for our descriptive book, "Your Future." After considering the course carefully, he enrolled, studying evenings. In a few months he left his position to accept a better one as artist for a paper company. From then on his rise has been rapid, and now he is earning a fine salary as artist in a large engraving company. Read his letter.

Mr. Shirley writes: "I feel as though my old days of drudgery were a bad dream. Now I am earning \$3,800 a year and I have just started. This commercial drawing is work I love to do. If it had not been for the opportunity of studying art in my spare time, and the kindly interest of the Federal faculty, I would never have gotten out of the rut I was in. The practical, thorough, short course I took with the Federal School made my success possible." Mr. Shirley is one of hundreds of successful Federal School students, holding positions all over the country.

### Federal Training Practical

The Federal Course is based on methods and principles gained through 25 years of experience. You receive personal instruction in every branch of commercial art, including Elementary sketching and Drawing with pen and ink and brush, Composition, Perspective, Lettering, Poster and Decorative Design, Photo Retouching, Figure Drawing and Fashions, Color Harmony, Booklet Designing and Processes of Reproduction. Everything that will be of value to you as a commercial artist is thoroughly taught.

### Study in Spare Time

No need to leave your regular occupation in order to take the Federal Course. Your spare time wisely employed in studying art now will bring you big rewards later. The course can be arranged to suit your own individual need. You do not need previous training in order to succeed. Hundreds of Federal graduates as successful as Mr. Shirley spent only their spare time taking the course. The course is short because useless theory has been eliminated—you get practical, usable instruction.

### Federal Authors Famous

Some of the most noted commercial artists of the country have contributed exclusive lessons to the Federal Course. Think of learning art from such artists as Neysa McMein, Franklin Booth, Edwin Brewer, Chas. E. Chambers, Charles Livingston Bull and many others equally famous. You receive personal instruction and help throughout the course. Every letter of criticism you receive is written expressly for you. You progress faster by this method than by any other. It is one of the reasons why the Federal School has come to be known as "America's Foremost School of Commercial Art."

### Send for Valuable Book

This book "YOUR FUTURE," tells all about the Federal School, gives examples of students' work, explains the Commercial Art Course and gives information about the opportunities for art work in business. If you can draw as well as Mr. Shirley did before studying our course, this book will show you how you can learn to draw as well as he does today. If you are genuinely interested send 6 cents in stamps for this book today, stating your age and present occupation.

## Federal School of Commercial Designing

1025 Federal Schools Bldg., Minneapolis, Minn.

Please send me "Your Future," for which I enclose 6 cents in stamps.

Name.....

Age..... Present Occupation.....

(Write your address plainly in margin.)



America's Foremost School of Commercial Art





## The Finishing Touch to Good Grooming

Successful men and boys—leaders in every activity of life—appreciate the importance of good grooming. Neatly brushed hair is the finishing touch necessary to this distinction.

No matter how unruly your hair, or whether you brush it lightly back or smoothly down, GLO-CO, the Liquid Hair Dressing, will keep it neatly in place all day. From a hygienic standpoint, GLO-CO will do the hair good, as its antiseptic tonic qualities are invigorating to the scalp.

GLO-CO is not a grease or paste, but a stainless liquid with refreshing, quickly passing fragrance. Try it once and you will realize why the demand for GLO-CO has swept the country from Coast to Coast. Buy it at any drug counter or barbershop, 50c and 75c, or send for liberal free sample.

## GLO-CO HAIR DRESSING

Free SAMPLE

MAIL FREE SAMPLE OF GLO-CO

To.....

C-3

Address Norman Products Company, 6511 McKinley Ave., Los Angeles, Calif.

## REDUCE YOUR ANKLES IN 10 SECONDS WITH NEW KIND OF ANKLET

And Now: A wonderful new scientific rubber anklet that improves the appearance of your ankles immediately and reduces them almost instantly. The instant you put on the new anklet the bulky fat on the ankle seems to vanish and then with every step you make this new kind of anklet gently massages away the disfiguring, useless fat. You don't have to wait until the fat is gone in order to have the ankles appear slim and dainty.

### Ankles Actually Look Thin While Getting Thin

Lenor Anklets are far different from the ordinary rubber anklet now on the market. They do not merely draw in the flesh, they actually take off the fat and reduce swelling gently but surely. No drugs or creams. No strips to bind.

Made of pure rubber especially designed for reducing purposes and worn under the stocking comfortably, without detection. Slip on and off like a glove.

Send \$3.25 and we will send Lenor Ankle Reducers in plain package subject to your inspection. Give size of ankle and call.

\$3.25

LENOR MFG. CO., Dept. 1-PC-4, 503 Fifth Ave., N. Y. C.

## Fanning With the Fan Family

(Continued from page 18)

"Woof! Woof!" said another voice. The Fans at first thought it was William, who had just dropped in to see Flora. She treated him like a dog. But it proved to be Fido, the Fan pup, who sat on the hearth industriously searching behind his ear for a flea.

They looked at one another. A Dog Star! Why not?

A large Canine Cast had taken part in Fido's Pedigree. No one could tell, from looking at him, exactly what Kind of dog had been featured.

"We will train Fido for the films!" cried Pop Fan.

"You will never make a movie actor of Fido unless his fleas are Trained also!" William grinned. William often said things intended for Gags, but he had no sense of humor. He never laughed when the comedy waiter with bow legs spilled a tray of soup over the comedy spinster in the striped stockings, or when the Fat Man threw pie at his wife. The Fans, on the contrary, had been pie-oneers ever since B. C. (Before Chaplin).

"You are no reel gentleman," Flora Fan sniffed, registering hauteur (Expression No. IV).

Before training Fido, the Fans had to Cast him for Type.

"He resembles Rin-Tin-Tin," Pop Fan declared; "we will make a Police Dog of him and teach him to Find his Man and Save the Women and Children."

"He has four legs and one tail like Rin-Tin-Tin," murmured William.

Mom Fan, on the other hand, thought that Fido would make a good Borzoi for Society Stuff to lie on the hearths of hunting lodges and walk on terraces of country houses.

Flora Fan cast him as the Collie who bounds beside the pretty, innocent country maid in meadows and rescues babies from drowning in time to reunite estranged parents over the tiny Form.

Frankie Fan wanted to make a stunt comedy dog of Fido and teach him to steal bathing girls' clothes and tear the seat out of tramps' pantaloons.

They even differed on his name. Pop Fan was for Rat-Tat-Tat; Mom Fan wanted Ivan the Great; Flora preferred Stronghead.

All they agreed on was his salary—1000 bucks a week—or, as William said more appropriately 1000 bones, the company to furnish publicity—or, as William put it, dogma.

The Fan Dog had supposed that he knew what trouble meant and where to scratch for it. Now suddenly he was introduced to as many kinds of trouble as the heroine of a Pathé serial.

As a trick dog he was a flop. When Frankie borrowed a silk union-suit from the next-door clothes-line, Fido chewed it to bits instead of carrying it off. The next-door woman did not seem amused at the comedy Gag. He would not learn to Look thru Keyholes in Bath-houses. When Frankie gave him a shot of bootleg hooch, he did not lean against the lamp-post. He bit the butcher's boy—and the butcher's boy could not seem to see the funny side, either.

Flora Fan gave up training him for a collie when she found that she could not persuade any parents to loan a baby to be rescued from drowning.

Mom Fan felt that she was doing well with Fido's social training until she gave a tea and Fido, instead of stretching before the fire, insisted on trying to scratch his right ear with his left hind leg, as no



*"And now she's so slender!"*

"Did you ever see such a change in any one? Grace used to be positively stout. Now she's one of the smartest dressed women I know. She must have done something to regain her youthful figure."

She did do something. Realizing that her success and charm depended upon a slender silhouette, she used Marmola Tablets.

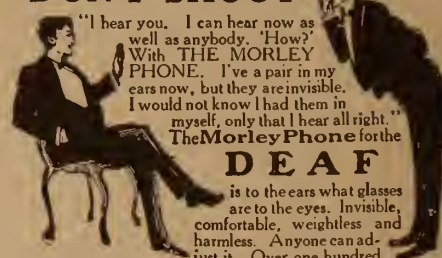
Marmola Tablets are the pleasant way to reduce. Without diets or exercises, you can regain your slender healthy figure again.

Thousands of men and women each year regain slender figures this way. So can you.

Marmola Tablets are one dollar a box at all drug stores or in a plain wrapper, post-paid, from the Marmola Co., 1713 General Motors Bldg., Detroit, Mich. Try them.

## MARMOLA Prescription Tablets The Pleasant Way to Reduce

## "DON'T SHOUT"



thousand sold. Write for booklet and testimonials. THE MORLEY CO., Dept. 792, 10 S. 18th Street, Phila.

## WANTED! U.S. RAILWAY MAIL CLERKS

\$133 to \$192 Month. 3 days on—3 days off—full pay. Travel—see your country. Common education sufficient. Write immediately for free list U. S. Government positions now open to men and women and free sample coaching lessons. FRANKLIN INSTITUTE, Dept. B-258, Rochester, N.Y.



## PIANO JAZZ

By Note or Ear. With or without music. Short Course. Adult beginners taught by mail. No teacher required. Self-Instruction Course for Advanced Pianists. Learn 259 styles of Bass, 684 Syncopated Effects, Blue Harmony, Oriental, Chime, Movie and Café Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Shurs, Triple Bass, Wicked Harmony, Blue Obligate, and 247 other Subjects, including Ear Training. 133 pages of REAL Jazz. 25,000 words. A Postal brings our FREE Special Offer. Waterman Piano School, 250 Superba Theatre Bldg., Los Angeles, Calif.





## The Pleading Eyes of Virginia Valli

WHO could resist yes so limpidly lovely, so softly veiled by curling lashes? Do they not make you realize how your own eyes could be improved by an accenting of the lashes?

Darken your lashes with Winx, a waterproof liquid dressing which makes the lashes appear longer and thicker. Harmless and undetectable. Winx (black or brown), 75c. At drug or department stores or by mail.

For outlining your eyebrows try Winxette (Winx in cake form), applied with a brush, complete, 50c.

Send a dime today for a generous sample of Winx. And for another dime you will receive a sample of Pert, the waterproof rouge that lasts 24 hours.

ROSS COMPANY  
232 West 18th Street New York



Sizes for all types of noses. Free Demonstration if desired.

### ANITA NOSE ADJUSTER

The GENUINE (Patented)

Shapes while you sleep. Rapid, painless and safe. The ANITA is a Genuine and most Comfortable Nose Supporter. Absolutely GUARANTEED. Highly recommended by Physicians.

Write for FREE booklet. "Nature's Way To Happiness."

### The ANITA Co.

Gold Medal Winner Feb. '23  
Dept. 429, Anita Building,  
655 High St., NEWARK, N. J. BEFORE-AFTER

"Convenient to Everywhere"

## RITTENHOUSE HOTEL

22d & Chestnut Sts  
Philadelphia, Pa

A hotel of the highest type catering only to the best patronage

Rooms with hot and cold running water	\$2 UP
Rooms with bath	\$3 UP
Club Breakfast,	50c up
Special Luncheon,	90c
Evening Dinner,	\$1.25

As well as service a la carte.

Music During Luncheon, Dinner and Supper.

## MAKE MONEY SELL MADISON SHIRTS

Direct from our factory to wearer.

Easily sold. Over one million satisfied wearers. No capital or experience required. Large steady income. Many earn \$100. to \$160. weekly. Territory now being allotted. Write For Free Samples.

Madison Mills Mfrs., 501 B'way, New York

Borzoi would think of doing. He was evidently not the society Type.

Pop Fan felt that in time he would make a very good police dog of Fido. The location, of course, was the main difficulty. It should have been much Farther North than the Bronx. Pop Fan tried to carry out the illusion by dressing as a trapper, a Mounted Police and an Eskimo while training him.

At eighty-five in the shade the last costume was rather hard on Pop, but he was willing to sacrifice everything for His Art.

He smuggled Fido into a movie theater to see "The Silent Snooper." Shortly after that Fido leaped for the throat of the butcher boy, who resembled the Villain of the picture. Pop was much encouraged, tho the butcher boy did not share his elation.

"No Harm Shall Come to His Own," Frankie Fan captioned. "Thru the Hours of Darkness He Watched for Shapes of Evil."

The next night, however, Fido greeted a burglar who broke into the Fans' house, with rapturous kisses and other marks of affection and personally conducted him to where the silverware was hidden.

It transpired later that the burglar had looked like the hero of "The Silent Snooper."

Discouraged, the Fans presented Fido to William, who said that he needed a dog at the garage to do his Barking for him.

Little Did They Guess the Threads Which Destiny Was Weaving!

Three Dawns Had Dawned, Three Dusks Had Dusked—in other words, three days later William drove up in a natty Ford roadster doubling for his ancient car. Flora Fan almost forgot to register contempt when she looked at it.

"Where did you get it?" she cried.

"Perhaps," suggested William, grinning, "an Heiress stopped at the garage to get me to repair a fade-out or a cut-back on her limousine and fell in love with the Poor but Honest young proprietor."

Flora Fan stared at William, seeing him for the first time in the Part of Hero whom the Heroine marries in the last reel after she has discovered the Hollowness of Riches and Divorced her Supporting Company. She registered, as she supposed, scorn (Expression No. XX), but got her numbers mixed and registered jealousy (Expression No. XIV) and grief (No. III).

William was delighted with this Double Exposure of her heart.

"Why Worry?" he asked. "As a matter of fact, a movie director saw Fido barking at a cat and scratching for fleas in the garage and gave me three hundred bucks, bones, iron men—or, as you would say, Devastating Dollars, for him. Said he wanted a dog for a picture that looked like a dog and acted like a dog."

At this moment, as in all moments of dramatic suspense, the telephone rang. Mom Fan removed the doll shield and answered it.

"The Butcher speaking," said a voice at the other end of the wire. "If you want that steak for your dinner, you'll have to come after it. The boy is afraid to come."

"Never mind," said William. "Flora and I will drive down to get it in Tin-Din-Din, which is my name for the new car."

As they drove away, he leaned toward Flora. "The Movies are right," said William; "Wealth Cannot Buy Happiness. Besides, all the heiresses I know are homely. I prefer what the posters call Super-Superb-Features!"

And he kissed Flora.

It was a successful kiss, still William felt a Re-Take was necessary.



Please  
use this powder  
critically!

GIVE it a thorough test! Compare Encharma carefully with any other powder you have ever used! Judge it for fineness and smoothness of texture, for the velvety softness it gives your complexion, for adherence, for fragrance! Ask of it anything you want a powder to do—and see how satisfyingly it responds.

Then you will know why women everywhere are calling it "The Perfect Powder."

It's the scientific blending of pure cold cream with the choicest of powders that makes Encharma Cold Cream Complexion Powder so noticeably better—that makes it really cling until removed. Test it today! Sold everywhere—in fascinating oval box, with puff enclosed. In Flesh, White and Rachel.

Try Encharma at our expense. Mail coupon below for miniature box—FREE.



**Luxor**  
**Rouge Parfait**  
Matches the color of the blood as Nature intended it to tint the skin. Because it alone gives the true natural blush in any light, it is today the most widely used in America.

Send for  
Encharma Test  
Sample Today!

LUXOR LIMITED,  
Chicago Address:  
1355 W. 31st St.

I wish to test Encharma—the powder "that clings until removed." Send me test size miniature—FREE. 6A

Name .....

Address .....

(or P. O. Box)

City.....State.....

**Luxor**  
TOILET REQUISITES OF ENDURING CHARM





## Makes hair easy to manage . . .

### Adds Glossy Lustre—Instantly! Keeps Wave and Curl In

Wash your hair as often as you like, and have no more trouble afterwards.

A little Glostora brushed through your hair when you dress it, makes it so soft, pliable, and easy to manage, that it stays any style you arrange it—whether long or bobbed—on any and all occasions.

It acts like magic! It keeps the wave and curl in; brightens, softens, and gives dull, dry, or dead looking hair new life—immediately!

A few drops impart that bright, brilliant, silky sheen, so much admired, and makes your hair fairly sparkle and glow with natural gloss and lustre—instantly!

Glostora is inexpensive and you can get a bottle at any drug store or toilet goods counter.

There is nothing better for children whose hair lacks natural life and lustre, or is hard to train, or keep in place.

Not sticky, pasty or greasy.

# Glostora

Put a few drops on your hair brush



## Movie Acting!

A fascinating profession that pays big. Would you like to know if you are adapted to this work? Send 10c for our **Twelve-Hour Talent-Tester or Key to Movie Acting Aptitude**, and find whether or not you are suited to take up Movie Acting. A novel, instructive and valuable work. Send dime or stamps today. A large, interesting, illustrated Booklet on Movie Acting included **FREE!** FILM INFORMATION BUREAU, Sta. N., Jackson, Mich.

## EARN MONEY AT HOME

YOU can earn \$1 to \$2 an hour in your spare time writing show cards. No canvassing or soliciting. We instruct you by our new simple Directograph System, supply you with work and pay you cash each week. Write today for full particulars and free booklet. **WEST-ANGUS SHOW CARD SERVICE LIMITED** Authorized Capital \$1,250,000.00 74 Colborne Building, Toronto, Can.

## The Life-Story Scenario Contest

(Continued from page 32)

him, which he shot, hoping somebody would hear the sound of them. Nobody seemed to hear and he had no more bullets left. Half dead from cold, hunger and weariness, they were rescued by a hermit, who brought both to his hut on that side of the mountain. Lotte was unconscious; Walter, too, was near so. The hermit had disappeared at their awakening. They found breakfast ready for two, which they ate with appetite. They went away, leaving a note expressing their thanks to their unknown rescuer.

Lotte made a trip alone one day with a guide and met him. She told him, how much she owed him; he looked annoyed and did not want to hear about thanks. She went back, knowing nothing but his name, Paul Guenther.

She was to marry Walter soon, but was not happy, because she loved the hermit. Some strange power drew her near his hut another day, but she did not dare to go in. Paul found her after a while near his home, weeping bitterly.

In the valley, some one had seen Lotte go and Walter followed her up, finding her with the hermit. He recognized Paul Guenther. He knew that he had been in jail for five years for beating his wife to a lifelong cripple. Before Lotte could see Paul's outstretched hand, Walter had drawn her away. She knew, it was true, but did not know whether to condemn or to pity him.

The day before her wedding, Lotte ran away from Walter. She loved Paul too much. She wanted to see him once more and then—an end. People would say, an accident, a misstep. She found Paul in his home. Neither of them knew what to do or to say the first second, but finally they lay in each other's arms. Who took the first step, they did not know. And then Paul told his story:

Paul's wife had betrayed him. Discovering this, he was very angry. She stood at the top of the stairs; Paul threatened her, she was afraid, made a step back and fell down the stairs. She was operated on and remained a cripple. He was condemned to five years; his wife divorced him and lived with her mother. His time being over, he went to the mountains, to do penance. A mountaineer supported him with a little food. The statue of the Blessed Virgin was everything to him now, friend, confessor, his consolation, his God. He swore not to set his foot on the ground "down there," unless the Blessed Virgin told him so, by going down herself. The statue had to go down the hill by its own or heavenly power.

Paul and Lotte decided to throw themselves down from the 4,000-foot height. Up there they looked down at the statue and Paul's house. On the footpath a man could be seen. It was Walter. In another second, the place where the statue, man and house stood, was empty. An avalanche had gone down, tearing everything with it.

The Blessed Virgin had gone down to the valley! A sign from above for Paul!

The divine mother had shown them their way. Walter was dead and Paul was informed that his wife had died three months ago and nothing stood in their way.

To avoid people's talk, they went to America, where they live till today.

### DUCKS AND DRAKES

By Eileen Hill, Ottawa, Ontario, Canada

Both of John Smith's nieces had married against his wishes. Helen, the elder, had wed Arthur Drake and lived in South

America, while Betty married James Duck, an Englishman.

Altho Helen had sent her uncle a picture of Baby Evelyn and Betty had sent one of Baby Sidney, neither sister knew of the other's child until Smith died and left his vast fortune between his grandchildren provided that Evelyn, Helen's daughter, married Sidney, Betty's son, within a year.

However, Evelyn happened to be a boy and Sidney was a girl, so on the quiet each family planned a masquerade. The fleet of Ducks and Drakes arrived at the New York residence of Lawyer Armstrong. The whole fleet seemed to be in strange waters. Evelyn was having trouble with his French heels, while Sidney could not manage the monocle which all English gentlemen are supposed to wear. It was agreed that the wedding would take place a month later.

The masquerade went along smoothly until the night of the engagement party. Inez King, a guest and visitor from South America, in love with Evelyn, threatened to reveal the deception. In the conservatory Evelyn implored her to keep quiet, but as she remonstrated he shook her violently just as Sidney arrived on the scene. For a man to shake a woman is not very common, but when a woman (to all appearance) shakes another woman with such force as Evelyn used, something is wrong, so Sidney fled to his or her mother, convinced that Evelyn was insane.

Alone in her room that night, Sidney decided to go down to the library and get a book on insanity. She sees a man at the safe who, believing he has a man to tackle, knocks her senseless, but Evelyn, looking very unmanlike in his lace negligée, enters and finishes the burglar. Of course, the masquerade is over so far as Sidney and Evelyn are concerned, but they decide to keep it up for the benefit of the others, and Sidney, with his (or her) black eye, was thanked for saving dear Evelyn's life.

The wedding day arrived. At eight o'clock everything was ready except the clergyman, thanks to Inez King. The climax came when the disappointed wedding guests were informed they could not leave, as there was smallpox in the servants' quarters. Sleeping accommodation was scarce, so the bride and six bridesmaids were bundled into one room while Lawyer Armstrong took James Duck and the bridegroom into his.

Evelyn cleared his room by staging a fit and leaping from the window. All exits were guarded, but as they did not expect much resistance from a bride, Evelyn made short work of them and got clear. Once on the road, he was seized by two keepers who were out after a lunatic that had escaped in the bridal costume of one of the matrons, and there followed a wild chase, with first Evelyn and then the real lunatic being caught.

Meanwhile Sidney escaped to the bride's room, where she was found by Mrs. Armstrong, who showed her surprise at finding him (her) with the young ladies. Inez King was about to disclose her identity, but Sidney said, "I believe Miss King has smallpox," effectually clearing the room. Running out of the house, she ran into the officers who held Evelyn. To prove his argument, they trotted them around to the minister and married them.

When the married couple arrived home, Inez had told all, but Lawyer Armstrong pointed out that it didn't matter which was the boy and which the girl, so long as they were both Smith's grandchildren.



## Louise Gives a Party

(Continued from page 21)

"Well," she said, "I want to make money enough to get fat."

"To get fat on?"

"Yes. I have been dieting all my life. I never want to eat anything that somebody doesn't lift a warning finger. Some day, when my ship comes in, I am going to buy a farm and eat everything I want and have a lot of children. When I am forty, people will say, 'Good heavens! has that fat Fazenda woman got another baby!'"

This didn't seem to be a very promising start for an interview. Thinking of the dramatic parts she has been playing of late, I asked her if she liked drama better than comedy. "Well," she said, "it requires more effort and application; they always put you in low neck dresses, and you have to keep your neck so clean."

It is a fact that Louise has had a soul hankering all her life to play in heavy emotional drama. She told me that she went home and cried every time she sees Lillian Gish on the screen. That's the stuff she really wants to do; but she is a prisoner of her own genius. She will never be allowed to forsake comedy. She does it too well.

Her comedy is as great in its way as Charlie Chaplin's. Like Chaplin's, it has the under-current of wistful sorrow. Behind every one of her laughs is the suggestion of tears.

When her screen days are over, Louise will be rich enough to retire to a farm and eat milk chocolates as she threatens, but she will not. In all probability she will be a writer. She has already written much and brilliantly. Her pen flashes fire. Some of her queer little pen pictures are of unexampled vividness and vision.

For instance, she once described Theda Bara as "a torch in a forest." Mae Marsh, she said, is like three o'clock of an afternoon in Autumn. Dorothy Gish is a laugh heard outside a window. Henry Walthall, old brass and green jade; Doug Fairbanks, a white motorboat; Lillian Gish is Tennyson's "The Lady of Shalott" bound in white vellum, and so on.

If you don't think these things are hard to write, just try it. Louise flaps them off like a chef cooking flap-jacks. You tell her the actress and she will respond instantly with one of these brilliant word visions.

This Fazenda girl's mind always gives me the impression of sparking like an electric dynamo. She has sympathy, brains and a demon determination. I don't know in what line it will, but one of these days, Louise Fazenda is going to do something bigger and finer than any one has ever dreamed of for her.

## LOVE DIES

By MARY CAROLYN DAVIES

Once they could stop my heart from beating,

Your lips, your eyes.

Oh, love is fleeting!

Ah, love dies!

Once I lived for a moment's meeting

Somewhere between day's dawn and close.

Oh, love is fleeting!

Ah, love goes!

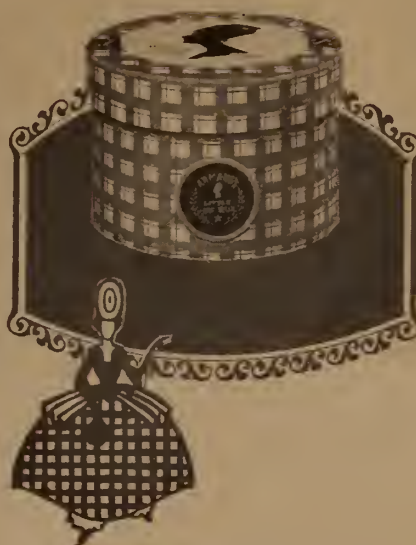
It was your name my pulse kept repeating.

Your smile was the only sun in my skies.

Oh, love is fleeting!

Ah, love dies!

You can't *imagine* how wonderful this face powder is . . . . try it . . . .



Armand is the original and the perfect Cold Cream Powder, originated by Armand, priced everywhere \$1.00 a box. Should you prefer a light-weight powder that can be fluffed on quickly, Armand Peridore is ideal. Also \$1.00 a box. . . . Try both these powders at slight expense. Send ten cents (stamps or coin), using the coupon below. Be sure to mention the shade you wish. Address Armand, Des Moines.

THE first time you use Armand Cold Cream Powder, rubbing it carefully into your skin, you'll realize that it actually makes your complexion lovelier. Because it has a magic touch of cold cream in it—it is wonderfully soft and fine and clinging. It brings out the beauty of your skin, emphasizing its fresh coloring and delicate texture! And the direct effect is that your eyes sparkle more, your teeth seem whiter, your smiles are brighter and you yourself are a more charming person, because you know you are looking your best.

## ARMAND COLD CREAM POWDER In The PINK & WHITE BOXES

**GUARANTEE:** No matter where purchased, if any Armand product does not entirely please you, you may take it back and your money will be returned.

ARMAND—Des Moines		AD
I enclose ten cents <input type="checkbox"/> stamps <input type="checkbox"/> coin. Please send me the guest-room boxes of Armand Cold Cream Powder and Armand Peridore in the shade checked below.		
White	Pink	Creme Brunette Tint Natural
Armand Flame (double brunette)		
Name .....		
Street .....		
City .....		State .....

## To Art Lovers

THOSE who are interested in oil paintings are invited to a permanent exhibition of the works of Eugene V. Brewster at the galleries of Brewster Publications, 175 Duffield Street, Brooklyn, between the hours of ten and five, any day except Saturdays, Sundays and holidays. Mr. Brewster has given several one-man exhibitions on Fifth Avenue, New York, and has always received high commendation from the press and art critics. These paintings are in all sizes from small to large, and the prices run from \$25 to \$250. Out-of-town patrons may order through regular dealers, or we will send any painting on approval on receipt of price. Money refunded if not satisfactory. Moonlights, twilights, landscapes, marines, etc. In ordering, state size and general description of the kind of work desired.

**BREWSTER PUBLICATIONS, Inc.,**  
175 Duffield St., Brooklyn, N. Y.





## My Skin— My Hair

Try what I used to get them

by Edna Wallace Hopper

I started as a plain girl and made myself a famous beauty. For 35 years as a stage star I have played a beauty's part.

Now, at a grandmother's age, I retain my youthful bloom. The thousands who see me daily on the stage know that I look 19.

I have done this by securing the greatest of beauty helps. I have searched the world for 40 years to find them. Leading experts everywhere have given me their best. Now I am placing all those helps at every woman's call, through drug stores and toilet counters. And I supply a free test to anyone who asks.

### My Rosy Bloom

My envied complexion is due to superlative care. But all my best helps are embodied in three preparations.

*My Facial Youth* is a liquid cleanser which I found in France. It contains no animal, no vegetable fat. It cannot assimilate in any way with the skin. It simply cleans to the depths, then departs, taking all the grime and dirt and clogging matter with it. One use will bring you a new conception of what a clean skin means.

*My Youth Cream* embodies the best that science knows to foster, feed and protect the skin. It contains many ingredients, including products of both lemon and strawberry. It combines some of the best helps I have discovered, all in one application. It comes in two types—cold cream and vanishing. One for night and one for day.

### My White Youth Clay

I use a super-clay, the final result of 20 years of scientific study. Not like the old-time crude and muddy clays, but white, refined and dainty. It embodies numerous factors to do many things at once.

Youth Clay purges the skin of all that clogs and mars it. It draws out the causes of blackheads and blemishes. It combats all lines and wrinkles. It brings blood to the skin to give a youthful, rosy bloom. Many women seem to drop ten years with one application. No careful woman who once sees what Youth Clay can do will ever go without it.

### Hair a Halo

My hair is like a halo—thick, lustrous and luxuriant. It grows finer every year. I have never had falling hair or dandruff, and never a touch of gray.

That is due to my *Hair Youth* which I largely owe to France. It is highly concentrated. I apply it with an eyedropper directly to the scalp. There it combats all that clogs the scalp and stifles the hair roots. It tones and stimulates. Hair then flourishes as flowers thrive in a well-kept garden.

I can do no greater kindness to women, girls or men than to urge *Hair Youth*.

All druggists and toilet counters now supply Edna Wallace Hopper's Beauty Helps exactly as I use them. Mail this coupon for a sample of one you wish to try, and my latest Beauty Book will come with it.

## Your Choice Free

Insert your name and address. Mark sample desired. Mail to Edna Wallace Hopper, Inc., 536 Lake Shore Drive, Chicago, Ill. 907-M. P. C.

☐ White Youth Clay ☐ Youth Cream  
☐ Facial Youth ☐ Hair Youth

Name .....

Address .....



## My Greatest Movie Thrill

We Want You to Tell it to Classic

SEVERAL years ago there was a picture called "Tol'able David" that starred Richard Barthelmess. In it was the most terrific and exciting fight ever seen on the screen. It was such a success that ever since then two-thirds of all pictures have copied that fight. Now, you know the hero is going to win, but you didn't know in that one. There was actual suspense, so skilfully managed that when at last it was over the audience was frequently moved to cheers.

You remember—for all of you must have seen it—that towards the end of David's (Dick Barthelmess) fight with the terrible Hatburn (Ernest Torrence) the screen showed only the outside of the house, with a door that slowly opened—and closed. It did that until you were in such a state of intolerable suspense trying to discover which one was coming out, that being a woman you stifled a scream, or being a man you cursed aloud. Anyway, when it finally opened wide, there was David, bloody and battered, but with the precious mail-bag clutched in his hands. Marvelous!

And that's one kind of a thrill.

Another sort entirely is in "The Covered Wagon"—when those harassed pioneers finally reached their journey's end. Beautiful! Still another brand of thrill is given us by a wonderful pair of screen lovers—altho the censors have done their best to deprive us of those. And speaking of that, reminds us of a kiss we sat thru one picture three times running to see. It was in one of Geraldine Farrar's early films and the hero was dear Wallie Reid. He was an Italian fisherman and she was a peasant girl and they loved each other. He sat on her window-sill in the moonlight and they kissed with all the passionate abandon of their superemotional race. Heavenly!

"The Lost World" is so full of thrills that we haven't slept since we saw it. No one was quite prepared for the jolt

it gave. Those incredible monsters—whew!

The screen is so rich in surprises; it's people so ingenious in devising things to amaze, delight, horrify and startle you. "The Phantom of the Opera," with Lon Chaney, is another thriller. All of Tom Mix's pictures have a genuine A No. 1 thrill in them. And take the serials—compounded entirely of thrills. The public has an appetite for them, all right. There's no denying that.

Now CLASSIC would like to get your reaction to some of them. We think it would be fearfully interesting reading. Since some things excite some minds and not others; since people respond to such different stimuli; since some hearts are stirred by danger, some by beauty, some by passion and suspense and so on, *ad infinitum*, we feel that such a department as we propose to start could never be dull.

Now then, tell us your greatest movie thrill. It doesn't matter how long ago you saw the picture; if nothing in the current films surpasses that thrill, why send in that one. A thrill, for the purposes of this page is anything in pictures that made you forget for a moment you were seated safe and happy in a theater, and actually share the feelings of the actors—actually to become for a moment part of the situation on the screen. Just start thinking and hundreds will occur to you.

There is one variety of thrill illustrated at the top of the page—it's Tom Mix doing the shooting—and here's another kind

at the bottom of the page—it's Pola Negri and Ben Lyon, who altho still a youngster, is one of the grandest

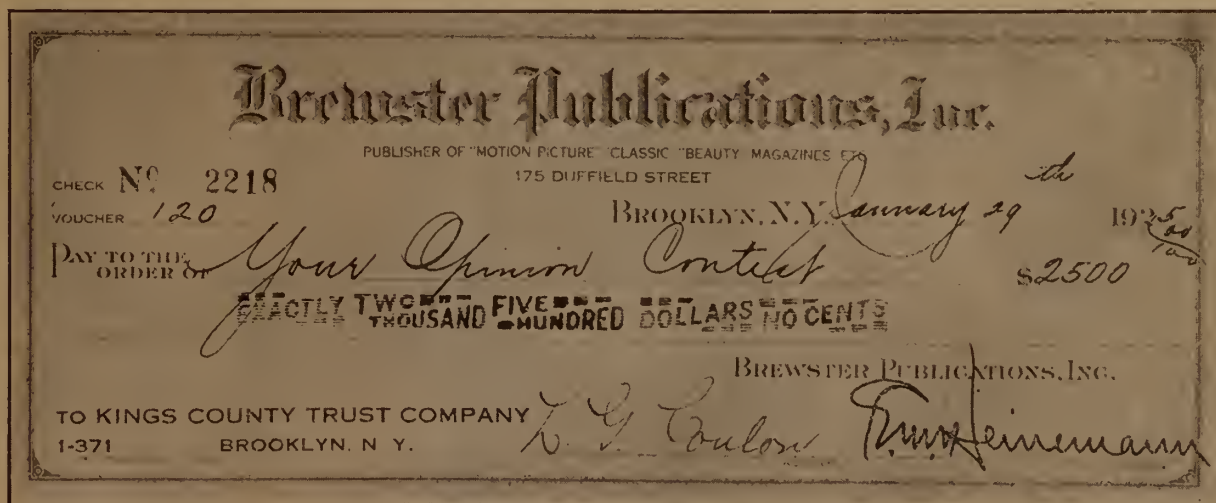
kissers on the screen. We're going to publish ten thrills every month and we'll pay a dollar apiece for all those we print. The only thing to remember is not to write more than one hundred (100) words, preferably less.

Address your contributions: Thrill Contest, CLASSIC, 175 Duffield St. Brooklyn, N. Y.





# \$2500.00 FOR YOUR OPINION



Your opportunity to turn your opinion of Motion Pictures into cash. The Motion Picture you saw last evening thrilled you—or it didn't. Tell us about it. Who is your favorite star?

## 105 CASH PRIZES and MEDALS for YOU

The Grand Prize.....	\$1,000.00
1st honor, a gold medal and.....	100.00
2nd honor, a silver medal and.....	75.00
3rd honor, a bronze medal and.....	50.00
4th honor.....	25.00
50 prizes of \$10.00 each.....	500.00
50 prizes of \$5.00 each.....	250.00
Medals to contestants and stars.....	500.00

## Medals to Your Favorite Stars

We want you to present a medal to your favorite actor and actress—"from the readers of Brewster Publications"—and at our expense! These medals will be emblematic of their popularity. In addition an issue of MOTION PICTURE MAGAZINE will be dedicated to the most popular Motion Picture Actress and an issue of Motion Picture Classic will be dedicated to the most popular Motion Picture Actor.

Eugene V. Brewster, Editor-in-Chief and President of our Company, has written a little book entitled "How to Criticize a Picture."

In it are twenty-eight charts for twenty-eight Motion Picture Reviews, with blanks to be filled in by you. This book will be very helpful to you, altho it is not necessary for you to have one for the contest. (We will be glad to mail one of these books to you for ten cents in cash or stamps. Six books for fifty cents.)

There is no entrance fee to the contest. Anybody may compete—except employees of Brewster Publications and their families or professional writers. The judges will be a competent board of editors presided over by Mr. Eugene V. Brewster.

## Rules

1. Write a criticism, of not more than two hundred and fifty words, of any picture that you have seen.
2. Sign your name and address at the bottom of the page.
3. You may send in any number of "opinions" either in one envelope or separately.
4. No entries will be returned, and we reserve the right to publish any we receive whether it wins a prize or not.
5. This contest will run for six months.

6. For every book, "How to Criticize a Picture," sent in completely filled out with twenty-eight criticisms, we agree to mail to the sender another copy of the book, free. The judges will carefully examine all books thus sent in and all favorable ratings of players will count as votes. These books shall not be entered as prize criticisms. However, each of these criticisms will count as a ballot in favor of the players mentioned.
7. The best criticisms of pictures will

- be decided by the judges, but the Motion Picture Actress and Actor receiving the greatest number of votes will be declared the most popular.
8. During the contest MOTION PICTURE MAGAZINE and Motion Picture Classic will print from month to month a selection of the criticisms received.
9. The picture that is the subject of the "Opinion" winning the first prize will be fictionized in Movie Thrillers, if permission can be obtained from the producing company.

Address all communications to

"Your Opinion" Editor,  
BREWSTER PUBLICATIONS, INC.

175 DUFFIELD STREET

BROOKLYN, NEW YORK



## The Theater That Started on a Shoe-String

(Continued from page 38)

organization, when a check from home arrived, or a small compensation for a poem, or the sale of a drawing, would donate six dollars. Another gave ten, another two dollars and a half, and nowhere in the world could there be found a more earnest and hard working band of mummies who had determined to prove to the public at large that the theater was capable of high, artistic possibilities with as little money.

They began to look about for a more fitting place to give their productions than the back room of the book-shop. A stable was considered because it was in the neighborhood, and no longer in use, but city fire-laws squelched their hopes for this home immediately.

About this time, the proprietor of the Bandbox Theater in East 57th Street came along with the offer of his new and artistic little house for the small sum of two hundred dollars. Somehow by the united efforts of the company, which had added several new members to their group, this amount was obtained. The new roll of members now included Dudley Tucker, who worked in a publishing house, and was probably the only member receiving a weekly and steady income; Lucy Huffaker, a newspaper reporter; Josephine Meyer, illustrator; Rollo Peters, Daisy Thompson, owner of a gift shop; and the founder-members, Philip Moeller, Helen Westley, Lawrence Langner, a patent attorney; Ida Rauh, a sculptress; Sam Eliot, Robert Edmund Jones and Edward Goodman, a school teacher and who was made director.

Their first public offering consisted of "Interior," by Maeterlinck, "Another Interior," by an anonymous writer, and the entire action of which occurred in the interior of a man's stomach, Helen Westley playing the ardent rôle of an oyster, and Philip Moeller, giving a realistic version of a cordial enamored of said oyster; a one-act play by Lawrence Langner, and another by Edward Goodman.

The next morning, the players woke to find themselves famous. The critics spoke with praise of the artistic and original merits of the production. From then on, success followed in their footsteps. During the entire run at The Bandbox, they played to capacity.

Altho they still clung to their ideals, and worked without hope or desire for material reward, the organization began to feel that they could give bigger and better plays in a larger house, the Bandbox seating only 250 people. They began to look about for another theater, and finally decided upon The Comedy, but the war came along, and complete disaster overtook them. Several of the members left for overseas, others joined the army in any capacity obtainable, and soon despite the fact that the surviving company made a last effort to go on, in 1917, they disbanded, and The Washington Square Players ceased to exist. The name, however, was purchased by another group of players, now passed into the limbo of oblivion.

After the war, two or three of the former members were dining together one evening, and reminiscences of their past dramatic efforts held the board.

"We shouldn't let so much effort and attainment die," remarked one, "why don't we start another company?"

The idea developed and the new organization calling themselves "The Theatre



What a whale of a difference  
just a few cents make



### Youth-Ami Skin Peel

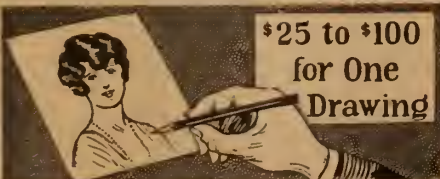
#### A New Scientific Discovery

which painlessly and harmlessly replaces the old skin with a new and removes all Surface Blemishes, Pimples, Blackheads, Discolorations, Tan, Eczema, Acne, Large Pores, etc. A non-acid, invisible liquid. Produces a healthy new skin, beautiful as a baby's. Results astounding. Booklet, "The Magic of a New Skin," free in plain sealed envelope. YOUTH-AMI LABORATORIES, Dept. K.B., 30 E. 20th St., New York



Large List New Vaudeville, Acts, Stage Monologs, New Minstrel Choruses and Novelty Songs, Blackface After-pieces and Crossfire, Musical Comedies and Revues, Musical Readings, Novelty Entertainments, Wigs, Beards, Grease Paints and other Make-up Goods. ILLUSTRATED CATALOGUE FREE. WRITE NOW.

T. S. Denison & Co., 623 So. Wabash, Dept. 42, Chicago



\$25 to \$100  
for One  
Drawing

### Learn to Draw at Home

Become an artist through an amazingly easy method right at home in spare time. Learn Illustrating, Designing, Cartooning. Trained artists earn from \$50 to over \$250 a week. FREE BOOK tells all about this simple method of learning to draw and gives details of special free offer. Mail postcard now.

WASHINGTON SCHOOL OF ART  
Room 294-C, 1115-15th St., N. W., Washington, D. C.

### A PERFECT LOOKING NOSE

#### Can Easily be Yours



Trados Model No. 25 corrects now all illshaped noses quickly, painlessly, permanently, and comfortably at home. It is the only adjustable, safe and guaranteed patent device that will actually give you a perfect looking nose. Over 37,000 satisfied users. For years recommended by physicians. 16 years of experience in manufacturing Nose Shapers is at your service. Model 25 Jr. for children. Write for testimonials and free booklet, which tells you how to obtain a perfect looking nose.

M. TRILETY, SPECIALIST

Dept. 2349

Binghamton, N. Y.



Guild" started the ball rolling. The charter members were Lawrence Langner, Helen Westley, Philip Moeller, Lee Simonson, of the old group; and to these were added Rollo Peters, Helen Freeman, Maurice Wertheim and Justus Sheffield.

Of course, the only man in the city to help them get a theater was Otto Kahn, and he agreed to get them the Garriek Theater—where they still are—provided that they would pay the rent, if they made it.

Their first production was Benevente's "Bonds of Interest," which proved a decided failure. Then they repainted the same scenery and turned it into a background for "John Ferguson," which was a hit. They made money, or rather enough money to go on, and since then, altho they average two successes to three or four failures, The Theatre Guild has steadily continued in its progress, some of their most notable productions being: "Jane Clegg," Shaw's "Heartbreak House," "Lilliom," "He Who Gets Slapped," "Back to Methusalem," "R. U. R.," "Peer Gynt," "Saint Joan," "Fata Morgana," and these two current successes, "The Guardsman" and "They Knew What They Wanted."

Theresa Helburn, who was called in to read plays, is now the executive director, and the Board consists of six members: Miss Helburn, Mr. Moeller, Mr. Langner, Mr. Simonson, Mr. Wertheim and Miss Westley. This Board decides on every play unanimously before it is produced. Their policy still continues the same, and thru their sincere attempt to give the public artistic, genuine productions, they have increased their subscribers from two hundred to ten thousand.

The Theatre Guild is the only theater in the country which is run entirely and successfully upon a subscription basis. They have no subsidy, as other theaters have; they pay the smallest salaries, and get the best artists to take them, in the country. Their reputation has been carried abroad, so that they are offered the work of the most famous player rights all over the world. Every cent of profit is immediately turned back into the business, and their work has aroused a generous response from their audiences, so that within a short time they will be installed in their new permanent million-dollar home in Fifty-second Street.

## The Movie Encyclopædia

(Continued from page 77)

Conrad Nagel is an American. What did you think he was? Douglas McLean is playing in "Introduce Me."

ESTELLE P.—I believe most of the players will send pictures if you request them.

ETHEL M. B.—Why, Ben Lyon has been playing for about two years now. Barbara La Marr's real name is Reatha Watson. She is twenty-eight. No, Rod La Rocque is not married. Nita Naldi is at present playing in "Cobra." Lew Cody and Harriett Hammond have the leads in "Man and Maid." Richard Dix in "Men and Women."

PYTHON AL.—You want to know who is the ugliest man in pictures. Well, I will leave that for you to decide. Bill Hart hasn't retired as yet, you will see him in a new picture soon. Alberta Vaughn is twenty-one. Baby Peggy is the youngest star right now.

LUZ P.—Hades is the Greek name of Pluto, the god of hell. The word signifies hidden, dark and gloomy. Wait until

(Continued on page 94)



## At Your Service

The courteous girl at the switchboard speaks the first word in more than two million conversations an hour. Presiding day and night at the busy intersections of speech, she is always at the call of the nation's homes, farms and offices.

Out of sight, and most of the time out of hearing of the subscribers, little is known of the switchboard girl—of her training and supervision under careful teachers, and of her swift and skilful work. Likewise, little is known of the engineering problems necessary to bring the terminals of fifteen million telephones within the reach of a girl's arm, or of the ceaseless work of maintenance which in fair weather and storm keeps the mechanism fit and the wires open.

America's millions of people must have at their command means of direct and instant communication, and the Bell System must ever be in tune with the demands of national service.

These are the components of America's system of telephony: The best of engineering, of manufacture, of facilities—and a personnel trained and eager to serve.



AMERICAN TELEPHONE AND TELEGRAPH COMPANY  
AND ASSOCIATED COMPANIES

**BELL SYSTEM**

*One Policy, One System, Universal Service*

## No More Wrinkles



**You too can have a firm wrinkle-free complexion**  
**PARISIAN FLESH FOOD**  
**Makes Men and Women of 50 look 25**

Restores youthful freshness, revives beauty marred by time, illness or neglect. A sure way to regain the charm of a clear, wholesomely girlish complexion. Amazing results in short time. Removes wrinkles, crow's feet, frown lines, furrows. Restores elasticity to skin, and firmness to underlying tissues. Fills hollows of face, neck, and develops bust.



**FREE Remarkable Bust Developer**  
Renews youthful firmness. Makes skin smooth and soft. Most welcome discovery—not an experiment—thousands made happy during many years. Send name, address and 10 cents for trial sample and **FREE Beauty Secrets**. Mme. Foulaire,  
105 Parisian Bldg., Cleveland, O. Agents Wanted

## Play a Conn Saxophone



This Free Book tells about exclusive features which make the Conn easiest of all wind instruments to play. Send now for your copy and details of Free Trial; Easy Payments on any Conn instrument for band or orchestra.

C. G. CONN, Ltd.  
454 Conn Bldg., Elkhart, Ind.



**CONN**  
BAND  
INSTRUMENTS  
WORLD'S LARGEST MANUFACTURERS

Creighton Hale, famous movie star and accomplished saxophonist uses a Conn, as do most prominent stars



# Genuine BAYER ASPIRIN

SAY "BAYER ASPIRIN" and INSIST!

Unless you see the "Bayer Cross" on tablets you are not getting the genuine Bayer Aspirin proved safe by millions and prescribed by physicians 24 years for

Colds Headache Neuralgia Lumbago  
Pain Toothache Neuritis Rheumatism

*Safe*

Accept only "Bayer" package which contains proven directions. Handy "Bayer" boxes of 12 tablets Also bottles of 24 and 100—Druggists.

Aspirin is the trade mark of Bayer Manufacture of Monoaceticacidester of Salicylicacid

## We Teach COMMERCIAL ART

Meyer Both Company, the largest Commercial Art Organization in the World offers you an unusual opportunity for practical training, based upon twenty-three years of success. This nationally known organization each year produces and sells to advertisers over 15,000 commercial drawings. Meyer Both instruction is the difference between successful fact and experimental theory. This well paid profession equally open to men and women. Home study instruction.

### Get Facts Before You Enroll in Any School

Ask the Advertising Manager of the leading newspapers in your city, anywhere in the United States, Canada, England or Australia about the Meyer Both Company—let them tell you about us. Write for our illustrated book telling about the success of our students—for one-half the cost of mailing—four cents in stamps.

### MEYER BOTH COMPANY

Department of Art Instruction

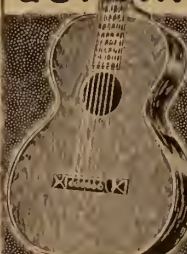
Michigan Ave. at 20th St., Dept. 55, CHICAGO, ILL.

Note—To Art and Engraving Firms: Secure practical artists among our graduates. Write us.

## YOU TOO CAN PLAY THE HAWAIIAN GUITAR

JUST AS THE HAWAIIANS DO  
PLAY ALL THE LATEST HITS

FREE!  
THIS  
\$15  
HAWAIIAN  
GUITAR



Special courses on Violin, Tenor-Banjo, Banjo-Ukulele and Ukulele

ONLY 4 MOTIONS used in playing the fascinating Hawaiian Guitar. Our native Hawaiian instructors teach you to master them quickly. Pictures show how. Everything explained clearly.

PLAY IN HALF HOUR After you get the 4 easy motions, you can play harmonious chords with very little practice. 40,000 students have learned to play in this easy, pleasant way.

EASY LESSONS The 52 printed lessons with a great many pictures make it easy to learn quickly. You don't have to know how to read notes. No previous musical knowledge necessary. You learn to play any kind of music, and pay as you play.

FREE GUITAR As a special offer to new students we give this full size, high grade instrument free of charge. It is sent at once without red tape or delay.

WRITE AT ONCE Send your name at once and let us tell you all about the 52 easy lessons and the free guitar. You have everything to gain. Don't put it off. A post card will do. Ask for new special offer and easy terms.

First Hawaiian Conservatory of Music, Inc.  
233 Broadway (Woolworth Bldg. Dept. 49, New York, N. Y.)

## \$2 Brings This Genuine DIAMOND RING

SIMPLY send \$2.00 for the most sensational, price-smashing diamond ring offer ever made. A perfectly cut, guaranteed, blue white, fiery diamond in set in an 18 Karat white gold cup; 1/2 Karat size. Latest design, hand engraved mounting.

### TEN DAYS' FREE TRIAL

We take all chances—if you are not satisfied at the end of ten days for any reason whatsoever, return the diamond ring to us and your deposit will be refunded to you. Send only \$2.00, and receive this genuine, steel blue white diamond ring in a handsome gift box charges paid. A legal guarantee bond accompanies each ring. After ten days' trial pay balance \$6.46 a month for 12 months. Price only \$75.50.

## NO RED TAPE—NO DELAY

Order Now! This offer is limited. It may never appear again. Don't delay. Just send \$2.00 as a deposit. If you wish to return the diamond ring after trial, your deposit will be refunded.

### FREE BOOK OF GEMS

Most complete Jewelry Catalog ever issued of Diamonds, Watches and Jewelry—newest designs at lowest prices.

A full year to pay on everything you order from our TWO MILLION DOLLAR STOCK.

Address Dept. 1305, Est. 1895

3/4 Karat Solitaire Setting

ROYAL DIAMOND & WATCH CO.  
35 Maiden Lane—New York

## The Hollywood Boulevardier Chats

(Continued from page 74)

for the production now under way. Only one proved to be genuine. To the astonishment of all Hollywood there have been no explosions between Mae Murray and von Stroheim in this picture. All serene. Nothing short of a massacre was expected.

\* \* \*

Miss Murray has told several friends that she is going to retire from the screen at the expiration of her present contract. Both she and her husband, Robert Leonard, want to go back to musical comedy.

\* \* \*

Anita Stewart opened her heart and gave a ride to three boys who petitioned her forlornly from the road side. When she stopped to let them out, they thanked her very politely. They had reason to. They had departed with the contents of her purse.

\* \* \*

"Peter Pan" was expected to make one star; it made two. Little Mary Brian, who was Wendy, has leaped almost to stardom on the Lasky lot. She will appear in "The Little French Girl," which was planned for Betty Bronson. Betty will appear instead in "Are Parents People."

\* \* \*

Edmund Lowe narrowly escaped blindness one day this week as the result of being hit in the eye with a squash ball.

\* \* \*

Bill Hart's wife is frank in saying to the Los Angeles reporters that she would like to "make up"; but William's heart still remains adamant. They have been in court for two weeks, at law with each other. At the time of the separation, Mrs. Hart signed an agreement to accept a trust fund of \$103,000 and stay off the screen. She sued to have this set aside. She wanted to be a movie again. The court ruled that she might go back to the screen without losing the trust fund; but that she must not use Bill's name for screen purposes. On the stand, she stated—to his unmeasured satisfaction, that all stories of his cruelty were false.

\* \* \*

Mabel Normand was also vindicated. Mrs. Georgia Churchill, who named Mabel as co-respondent with a man she didn't know even by sight, has made a complete retraction. Mabel says, however, that her cook read in the tea leaves at the bottom of a cup that she is going to get rich suing somebody; so she thinks she will press her damage suit against Mrs. Churchill anyhow . . . just to be in right with the tea leaves.

\* \* \*

Lubitsch, as his last program picture before he begins making his series of big spectacles, is making an uproarious rough-neck comedy. At least, he says it is a rough-and-tumble one. Little Clara Bow, who won one of the Brewster fame-and-fortune contests, plays one of the leading parts.

\* \* \*

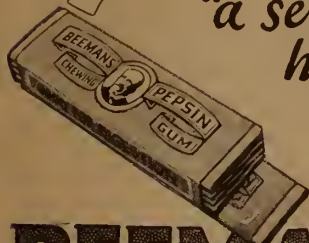
The problem of what would become of Josef von Sternberg who burst into fame with "Hunters of Salvation" made for \$4,500, has been settled. He is going to make Alden Brooks' "The Escape," for the Metro-Goldwyn-Mayer studio. Every one is interested to see what he will do with plenty of money behind him.





Truly  
delicious!  
Makes the  
hours go  
faster—  
its use is

"a sensible  
habit"



**BEEMAN'S**  
*Pepsin Gum*

AMERICAN CHICLE CO.

Subscribe to  
Motion Picture Classic  
\$2.50 a year



*Lovely Eyes  
Are Fringed by  
Heavy Lashes*

IT is within your power to make your eyes beautiful. Add new fascination to their depth and lustre by growing luxuriant lashes. Pat a little colorless LASHLUX into the roots at night, or use it after applying WINX. It will add gloss to their blackness and nourish the roots.

If you prefer, you may use Black or Brown LASHLUX after powdering, to restore the natural oils absorbed by the powder. It will make them soft and silky and very natural in appearance, because the use of an artificial darkener is not apparent.

LASHLUX—Black and Brown—also COLORLESS. At drug and department stores or by mail 50c.

ROSS COMPANY  
232 West 18th Street New York

**LASHLUX**  
means luxuriant lashes

## Babes in Hollywood

(Continued from page 41)

Pride and ignorance have wrecked empires. It came close to wrecking an apartment-house. 'Tis not for a DeLara to ask questions. Miss Minna, the lovely romantic looking one, blithely turned the handle, believing that the gas would light. It didn't.

"We deed not like thad smell," she confided, "so we went oud and found a place where they sold things cooked. When we returned eet was worse, and we opened dose windows wider. Eet makes a queer noise, so I turn thad handle the other way." Minna's lisped English is so softly slurred by her Spanish tongue it defies reproduction by any thing so hard and cold as a typewriter.

You see, that Fairy Godmother had already taken them in charge. But something in my spine quivered as I thought of what might have been.

These infants always had coffee for breakfast. But never had they made it, so they wrote their mother in Mexico City for instructions, and while they waited for the letters to go to Mexico and return . . . they bravely drank tea.

"They eat a great deal of baked ham. You see they like it," explains George Fawcett with a wicked twinkle back of his kind smile.

"Oh, no!" Marion protests, widening the biggest, brownest eyes I've ever seen. "No, no, we do not like eet, but we can buy eet cooked, thad's why," she adds seriously. The DeLara blood may make twin stars, but the cooks may breathe freely. Their laurels are safe.

And then came that glorious day when they went to tea at Pickfair, the home of the idol of their dreams. The adored Mary not only gave them tea, she gave them a priceless treasure. Kindly words of encouragement, her approval, and her friendship.

Lady Luck touched them with her wand and they were engaged as "extras." They have had a number of such opportunities, and they are learning fast. Later they are to be cast in . . . Of course, you'd never guess?

And even while this is in the writing they have met the great von Stroheim, perhaps the most distinguished director in Hollywood. Lady Luck walked by their side, and when he met them she whispered low. Now they have been cast for substantial parts in "The Merry Widow," which he is directing.

They are being taught expression by a no less past-master of the stage and screen than George Fawcett himself. He has tucked them under his arms like two frightened little rabbits, and he dares the dogs of Hollywood to bark even a little.

Since that first wonderful day they have met Mary Pickford many times, but Marion DeLara has not yet recovered from the numbness that sealed her lips. She just opens her big eyes, and all the charm of Ireland flashes thru: "Eet ees so wonderful . . . so marveelous . . . thees Hollywood!" she gasps.

## THE NIGHT BEFORE HER COMING-OUT PARTY

By MARY CAROLYN DAVIES

I've heard that Life holds lessons  
Of bitter pain and sorrow.  
Experience is teacher.  
Joy! I start to school tomorrow!



## We paid \$1000 for this photoplay

MRS. ETHEL STYLES MIDDLETON, a Pittsburgh housewife, had never had a single story accepted for publication when she began to write "Judgment of the Storm."

She wrote this photoplay at home in spare time under the direction of the Palmer Institute of Authorship, and we found it of such outstanding merit that we produced it through our affiliated producing organization, the Palmer Photoplay Corporation.

Mrs. Middleton received \$1000 cash and will share in the profits of the picture for five years. Her story has also been published as a novel by Doubleday, Page & Co.

### Unknown writer wins \$10,000 prize

Miss Winifred Kimball, a Palmer student living in Apalachicola, Florida, won the \$10,000 prize in the scenario contest conducted by the *Chicago Daily News* in collaboration with the Goldwyn Pictures Corporation. Mrs. Anna Blake Mezquida, another Palmer student, won the second prize of \$1000 in the same contest, and seven \$500 prizes were also won by Palmer students.

### Well-known writers help you

The success of Palmer students is due simply and solely to the fact that you study right at home in spare time under the personal direction of men and women who are themselves well-known authors, dramatists and motion picture writers.

You learn to write by writing. You are given the manuscript and continuity of famous motion picture scenarios to analyze and study. You write actual stories and photoplays which we help you to sell through our Story Sales Department in Hollywood, with representatives in New York and Chicago.

### Send for this Free Creative Test

The Palmer Institute is unique among educational institutions because it accepts only a limited number of students for its home-study courses and seeks only those who have natural creative ability and can profit by its instruction.

To enable you to find out quickly if you possess this ability, the Palmer Institute will gladly send you its Creative Test—the most novel means ever devised for discovering latent writing talent. Our Board of Examiners will study your replies to this test and give you a frank analysis of your abilities. The filling out of this Creative Test, and our analysis and subsequent training, have enabled scores of Palmer students to sell stories and photoplays. Just mail the coupon and we'll send you this Creative Test and our 96-page book, "The New Road to Authorship"—free!



**PALMER INSTITUTE OF AUTHORSHIP**  
Affiliated with Palmer Photoplay Corporation  
Dept. 56-R, Palmer Bldg. Hollywood, Calif.

Please send me, without cost or obligation, a copy of the Creative Test and the 96-page book, "The New Road to Authorship." I am most interested in

☐ Short Story Writing ☐ Photoplay Writing  
☐ English Expression ☐ Business Letter Writing

Name.....

Address.....

All correspondence strictly confidential



## At Last! Here's a Vanitie for Loose Powder

*That Cannot  
Spill*



You can now safely  
carry your favorite  
loose powder where-  
ever you go.

**Norida**  
*Vanitie*  
for Loose Powder

When it's empty, refill  
it yourself in a few sec-  
onds with your favorite  
soft powder.

Comes filled with Fleur  
Sauvage (wildflower) Pou-  
dre in the shade you  
prefer. Price \$1.50 at all  
stores or by mail if your  
dealer cannot supply you.

Easy  
to  
Refill



Use Your  
Favorite  
Loose  
Powder

Buy a Norida Vanitie for loose  
powder at your favorite store

**NORIDA PARFUMERIE**  
30 N. WALSH AVE. CHICAGO, ILL.

## An Edison Enters

(Continued from page 36)

crony of the vagabond actor days shared eighty cents with him. The old crony is now high in the films . . . but he has pride—so called—and no sense of humor, and he would not like his name used here. Napoleon was hungry once . . . but Napoleon was only Napoleon. But this can be said of the nameless parader of ego . . . he shared that eighty cents—and that is all that matters in a helter-skelter world—where men are wise and do not love each other.

Frazer finally "hit." He landed when he played opposite Julia Arthur in "Sere-monda." This was at the Criterion Theater in New York.

He played the title-rôle in "Ben Hur," for two years, and then the leading rôle in "The Wanderer." Next we find him opposite Mary Nash in "Thy Name Is Woman." Later with Florence Reed in "The Mirage."

This chap has actually played four hundred rôles . . . not counting the radios. When Douglas Fairbanks went into pictures, Frazer succeeded him in "The Show Shop." This is but a glimmer of the man on the stage. He is now under contract with Frank Lloyd, one of the film's leading directors. He has played opposite Pola Negri in "Men" and in Harold Bell Wright's "Mine With the Iron Door." With Bebe Daniels in "Little

Miss Bluebeard," in Basil King's "The Garden of Charity," and numerous other pictures. In fact, he now ranks among the first half-dozen leading men in pictures. And with it all he is a man of high intelligence who knows what it's all about, including what's what.

He has been married twelve years. He admitted that if he were to marry again it would be to Mrs. Frazer, and this can be said for Mrs. Frazer: she understands her husband. She walks into his radio library surrounded by bolts and nuts and watches him standing engrossed in some nut . . . oblivious of all the world. She looks at him tenderly as a mother might . . . shakes her head sadly . . . and walks out—leaving him to talk to Brooklyn.

Personally, I know no more about radios than Bryan does about the interior of the White House. But a radio engineer told me recently that Robert Frazer knew as much about radios as any man west of Chicago—or was it—the setting sun?

"Now," said Bob, speaking of screen actresses, "an inarticulate girl is not necessarily dumb; she may be just reserved . . . her innermost thoughts . . ."

I hurried away—as the hour was late and I thought that Bob might want to tell it to Brooklyn.

## Flashes from the Eastern Stars

(Continued from page 55)

Picture. \* \* \* **William Ricciardi** has an important part in "Hail and Farewell," the second Sawyer-Lubin production for First National, starring **Barbara La Marr** and **Conway Tearle**. **Arnold Daly**, a noted stage actor, has also "gone over to the movies" in this picture. \* \* \* **Edward Kunneke**, who selected and arranged Offenbach's melodies in "The Love Song," has signed a contract with Messrs. Shubert to write the music for four forthcoming operettas. Mr. Kunneke had planned a trip to Europe, which he has postponed indefinitely since signing the contract. \* \* \* **John Francis Dillon**, the director of "Chickie," the sensational First National production, began his dramatic career in the old American Theater in New York. Mr. Dillon played the part of a wave in the river Seine. The river itself was played by a green carpet, beneath which Dillon and another lad undulated gracefully. \* \* \* **Dorothy Mackaill** is playing Chickie. Almost a nation-wide search was made to find a girl who was just the right type for this part. Then they found Miss Mackaill and she came to New York to head a cast that included **John Bowers**, **Hobart Bosworth**, **Gladys Brockwell**, **Marguerite de la Motte**, **Myrtle Stedman** and **Paul Nicholson**. "Chickie" was a newspaper serial by **Elinore Meherin**, and a check-up of the papers which printed the story shows that the territory covered by the combined circulation of the papers was more than seventy-five per cent. of the entire country. \* \* \* The Australian rights to "Betty Lee," the Broadway success, have been sold to **Hugh Ward** by **Rufus LeMaire**. The play was first produced in this country under the title of "Going Some," from which the musical version was made by **Otto Harbach**. \* \* \* **Gladys Rice**, who is

known by radio fans as a member of **Roxy's Gang**, who broadcast every Sunday evening direct from the Capitol Theater, was one of the entertainers at the first annual dinner of the Jewish Theatrical Guild of America. **Eddie Cantor** was master of ceremonies at the dinner. \* \* \* In the first row at the performance of "Topsy and Eva," the other night, sat **Baby Peggy** on her father's lap. The **Duncan Sisters** had been playfully referring to her throughout the show, and in the last act when Topsy sang "When It's Sweet Onion Time in Bermuda," Peggy was too thrilled to be quiet any longer. At the end of the song Topsy brings forth a bunch of young onions and hands them to the front-row patrons. Peggy reached up and took one. Then in her excitement, she exclaimed to Miss Duncan, "Haven't you some cake? It wouldn't break up much, would it?" Whereupon the show stopped till Peggy got a rousing "hand."

## Thumbnail Sketches No. 5

(Continued from page 68)

occupies all her attention. She has just completed a picture called "The Lost Chord," one of the perennially popular Whitman Bennett melodramas, in which she is cast as a nun.

Her immediate future is pictorially uncertain. The stage is calling with a loud voice and a golden palm extended, but her heart is true to pictures. They were her first love, and she started as an extra and worked her way up, so that she knows the worst of that game and loves it anyway, which, after all, is the essence of all true love. And, by the way, Miss Lake just had a chrysanthemum named after her which took first prize at New York's Annual Chrysanthemum Show.

Which she takes to be a good omen!



# so very clean



SANI-FLUSH cleans and purifies the toilet bowl. It cleans the hidden, unhealthful trap, which cannot be reached by other means. It destroys all foul odors.

Simply sprinkle Sani-Flush into the toilet bowl—follow directions on the can—and flush. Then watch how quickly and thoroughly it does its wonderful work. It removes all marks, stains and incrustations—leaves the bowl beautifully white and clean. No scrubbing. No dipping your hands in the water.

Sani-Flush is absolutely harmless to plumbing connections. Keep it handy in the bathroom.

Buy Sani-Flush at your grocery, drug or hardware store, or send 25c for a full-size can.

## Sani-Flush

Cleans Closet Bowls Without Scouring  
THE HYGIENIC PRODUCTS CO.  
Canton, Ohio

EUGENE V. BREWSTER was the pioneer publisher of Motion Picture magazines. He began in 1910. The first ever published in the world was the MOTION PICTURE MAGAZINE. It recently celebrated its fourteenth birthday. Now it is Bigger and Better than ever, full of beautiful pictures, news, gossip and chats with the players. The Answer Man department alone is worth the price of the whole magazine—bright, witty, sparkling and full of facts that you want to know. And it contains puzzles and prize contests that are interesting to everybody, the latest being one for the best criticisms of Motion Picture plays that you have seen at your own theater. The price is \$2.50 a year, or 25c. a copy. Ask your news dealer for a copy.

## MAKE MONEY AT HOME

Earn big money at home writing Showcards for us. We show you how, provide work and pay cash each week no matter where you live. Send for FREE Booklet.  
KWIK SHOWCARD SYSTEM LIMITED  
65-9 BOND ST. - TORONTO, CANADA

## Poverty Row

(Continued from page 79)

coroner's jury." After five minutes one of the onlookers rises ostentatiously and walks out; a little later another yawns, remarks that he guesses it's no use his sticking around any longer and also leaves. By the time the picture is over there is only one man left besides the miserable owner of the film, whose spirit is probably so broken by this time that he is glad to sell it for anything they offer him!

If, however, he says he'll be damned if he'll take their blankety-blank offer and marches out, can still hugged under his arm, he hasn't reached the elevator before the telephone is at work calling up all the other distributors and warning them to "lay off, this is our meat!"

This, at least, was the experience of the two partners who had made a good picture and had put all their prospects, hopes and resources into that single can of film. They sold it—for less than it cost them, and were forced to watch it make good.

Sometimes the story with Poverty Row for a locale has a happy ending. Josef von Sternberg could not find anyone to listen to his idea for "the Salvation Hunters," so he sold everything salable he had, and pawned everything else and began to make it with three thousand dollars cash in the treasury. He fired the small cast of unknowns with his own ardor so that they agreed to work without pay until he sold it. His faith did more than remove mountains, for it inspired the hard-headed business manager of a renting studio to take a chance on letting him have stages, scenery and equipment without pay unless the picture made good.

The only person in the company who was paid a salary in the three weeks of making the picture was the cameraman—and he was likewise the only person in the production who ate three squares a day. The rest dined à la cart; or, in other words, at the lunch-wagon.

Up to date it is said "The Salvation Hunters" has made a hundred thousand dollars. It has won its producer the position of director to Mary Pickford, its unknown leading lady the chance to play opposite Charlie Chaplin and its obscure leading man a fine contract.

These are the extreme cases of freelancing. Most of the little companies operating down on Poverty Row have money to work with and an arrangement for the release of their pictures, either thru the states rights market or thru some big distributor. Their overhead is low. They pay for an address instead of a studio, and hire their casts for the picture, except for one star, who is under contract. They rent their street settings from bigger companies and stock sets for interiors from a renting studio.

By adding different hangings, pictures and furniture, the same set may be made to do for the drawing-room of Mrs. de Peyster's country house, and the boudoir of the heroine, confetti and tables transform it into a café, and an office desk fits it for Wall Street.

"I rent my sets by the week, day or hour," one studio manager declares.

Even then these small-time pictures can be made as good as they must be made only by cutting corners, faking locations and using every trick in the production bag to get expensive effects, without expense. The director must know how to obtain a desert scene without transporting his cast to the desert, and how to procure a storm without wind machines, rain hoses or electrical lighting. Six horses and riders are ridden down-hill first as the escaping

\$15.00  
an  
ounce



\$8.00  
a half  
ounce

## The Most Precious Perfume in the World

RIEGER'S FLOWER DROPS are unlike anything you have ever seen before. The very essence of the flowers themselves, made without alcohol. For years the favorite of women of taste in society and on the stage.

The regular price is \$15.00 an ounce, but for 20c you can obtain a miniature bottle of this perfume, the most precious in the world. When the sample comes you will be delighted to find that you can use it without extravagance. It is so highly concentrated that the delicate odor from a single drop will last a week.

## Sample 20c

Send 20c (stamps or silver) with the coupon below and we will send you a sample vial of Rieger's Flower Drops, the most alluring and most costly perfume ever made. Twenty cents for the world's most precious perfume! Send Now.

Rieger's Perfumes—at all Drug and Dept. Stores  
If your dealer cannot supply you, send direct to address below

### Paul Rieger's Flower Drops

Full size bottle with long glass stopper, containing 30 drops—30 weeks' supply:  
Lilac, Crabapple . . \$1.50  
Lily of the Valley . . \$2.00  
Rose, Violet . . . \$2.00  
Romanza . . . \$2.50  
Above odors: oz. \$15.00  
Half-oz. \$8.00

### Special Souvenir Box

Attractive special box containing five different Rieger Perfumes that regularly retail for \$1.75 . . . \$1.00  
This Souvenir Box makes an unusually acceptable gift.

## Rieger's Honolulu Bouquet

You will be charmed by the indescribable fragrance of this new creation. Perfume—\$1.00 per oz.; Toilet Water—4 oz. \$1.00; Face Powder—\$1.00; Soap—40c. Send 20c for generous trial bottle of this delightful new perfume.

Crème of Violets A wonderful New Greaseless Cream For beautiful, velvet-smooth, white hands. Nothing to equal it after shaving—leaves skin smooth and cool. Large tube—50c.

## Send Coupon Now

Paul Rieger & Co. (Since 1872)  
182 First St., San Francisco, Calif.

Enclosed find \$ for which send me the following:—

Rieger's Flower Drops (odor)

☐ Sample bottle, 20c ☐ Full size bottle, \$ . . . . .

☐ Special Souvenir box, \$1.00 ☐ Crème of Violets, 50c

Honolulu Bouquet } ☐ Perfume, 1 oz. bottle . . . \$1.00  
                                  ☐ Perfume, Trial bottle . . . 20c  
                                  ☐ Toilet Water, 4 oz. bottle . . \$1.00  
                                  ☐ Face Powder, \$1.00 ☐ Soap, 40c

Name \_\_\_\_\_

Address \_\_\_\_\_

Send stamps, currency, money order or check  
Remember, if not pleased your money refunded





## "Can I Reduce?"

Ask Miss Crawford!

Imagine taking off eighty-five pounds in four months! But this big reduction is not imaginary—Marjorie Crawford, 6710 Merrill Ave., Chicago, did it.

She used Wallace reducing records to play off this huge excess of weight, and this is what she has to say of Wallace's method.

"The day my weight reached 235 lbs. I sent for the tree trial record and put in one earnest week of daily use. It was novel and I enjoyed it, and lost eight pounds that first week. I used the movements faithfully, and nothing else. I didn't take any medicine, I didn't starve myself, either, and there was not one week that I failed to lose at least five pounds until I was down very close to what a woman of my height should weigh. My present weight is 150. You can be sure I'm going to keep it there."

### Anybody Can Reduce by This Remarkable Method

Thousands of women—men, too—have restored normal proportions in this way. Reducing 85 lbs. is unusual, but any number of women have played off thirty and forty pounds with these records. Many more have used them for lesser reductions. Such cases ordinarily take less than a month. If you weigh too much for comfort, health, or appearance's sake, you owe yourself this relief.

### Free Proof to Anyone

Send name and address now and your first week's reducing lesson, record and all, will come by return mail, prepaid. Do not enclose any payment, don't promise to pay anything; this free trial means free. You'll enjoy the use of this demonstration record. You'll commence to reduce the very first week. Let actual results decide whether you want to continue! The coupon brings everything.

WALLACE (539)  
630 S. Wabash Ave., Chicago

Please send me FREE and POSTPAID for a week's free trial the Original Wallace Reducing Record.

Name.....

Address.....

## TYPEWRITER PRICES CUT

World's best makes—Underwood, Remington, Oliver—prices smashed to almost half.

**\$2 and it's yours**

All late models, completely rebuilt and re-finished brand new. GUARANTEED for ten YEARS. Send no money—big FREE catalog shows actual machines in full colors. Get our direct-to-you easy payment plan and 10-day free trial offer. Limited time, so write today. International Typewriter Ex., 186 W. Lake St. Dept. 403, Chicago

## PIMPLY SKIN made WELL

Your Skin Can Be Quickly Cleared of Pimples, Blackheads, Acne Eruptions on the face or body, Barbers Itch, Eczema, Enlarged Pores and Oily or Shiny Skin. Write today for my FREE BOOKLET, "A CLEAR-TONE SKIN,"—telling how I cured myself after being afflicted 16 years. E.S. GIVENS, 223 Chemical Bldg., Kansas City, Mo.

**Free Mailing Lists**  
Will help you increase sales. Send for FREE catalog giving counts and prices on thousands of classified names of your best prospective customers—National, State and Local—Individuals, Professions, Business Concerns. 99% Guaranteed 5¢ each by refund of 5¢ each.  
**ROSS-GOULD CO.** 315 N. 10th St. St. Louis

outlaws and then sent back and ridden down again as the posse chasing the escaping outlaws. The cheaper Westerns are often made by pirating people's back yards, using dirt roads and the foothills.

With all possible economy, a picture costs about a thousand dollars a day. There is no time for subtleties—a hundred feet of close-up of a gigantic face registering emotion at a dollar a foot, or shedding glycerine tears the size of marbles at ten bucks a tear. Action is what the independents go in for. Listen to these titles, chosen at random from the productions of the Meloford Company, one of the most prolific on Poverty Row: "Come an' Get Me!" "One Jump Ahead!" "Out of My Way!" "The Trouble Buster," "Forty-five Caliber Law"—cant you hear the kids in the village cinema cheering as the hero sweeps down the hills to the rescue? Cant you see the small-town audience to whom nothing exciting or adventurous ever happens leaning forward, carried out of the dullness of their lives in the thrill of the man-hunt?

Perhaps Poverty Row has a keener sense of what people really want in their pictures than other geographical locations in Hollywood! Certainly some of the best brains of the movie world are working down there in those shabby little studios. The Brown Productions holds the unique record of being one hundred per cent. A.B. from producer to star, Reeves Howe, a University of Utah boy. Bud Barsky, the Henry Ford of the movies, as he calls himself, has men writing his scenarios who were the highest-paid writers in the profession a few years ago but who have come down to Poverty Row thru the saw-saw of circumstance. The Barsky stars are Kenneth McDonald, a handsome young giant who was a Fox electrician, and Geno Carrado, who has played in many Paramount pictures but would prefer to be starred by a small company to being merely lost in the cast of characters.

Other stars of the independents whose faces are never seen in a fan magazine but are well known to several million people in the United States are Buddy Roosevelt, Violet Avon, Richard Talmadge, Ollie Kirby, Neil Hart, Franklyn Farnum, Frank Mitchell, Wes Barry and Dorothy Woods—some of the handsomest men in Hollywood, and the prettiest girls.

Independent pictures date back to that day, fourteen years ago, when the Motion Picture Patents Company, the first big combine, excluded the Centaur Films, of which David Horsley was the president, from membership "because they only had a washtub and a sink." Now there are a hundred independent movie concerns in Hollywood, most of them so efficiently organized that they make a hundred per cent. profit on a picture—far more in proportion than the million-dollar productions of the big companies.

The tourists on the sight-seeing busses stare blankly at the shabby rows of studios. The lunch-cart chef lays a fresh row of hamburger cakes on his grill and a cowboy, leaning against one of the buildings, sniffs wistfully and hitches his handsome tooled-leather belt a notch tighter.

A white-haired character man who was once a great star enters one of the studios; a tall young chap who is going to be a great star runs out of the same building. A well-tailored producer with a prosperous girth passes briskly along the sidewalk—brushing against a stoop-shouldered, hollow-cheeked fellow with a million-dollar idea under his shapeless old felt hat, and hope springing eternal under his unpressed coat . . . this time he is going to lick the world . . . this time. . .

## How To Increase Your Income During Your Spare Time

We want men and women in every locality to represent our magazines. Experience is not essential, neither is any investment required; we supply all the needed working material.

Men and women who are now on our staff are earning large incomes by just devoting a few hours each day to our sales proposition. The work is easy and pleasant, there is no need of lugging a heavy sample case around with you when you make your calls and you take your commission just as soon as a sale is made and in addition to your commission we will pay you a special bonus on your production—don't let this golden opportunity get by you—write today for full particulars.

BREWSTER PUBLICATIONS, INC.  
175 Duffield St., Brooklyn, N. Y.

DEAR SIR:

I am interested in your money-making plan. Please give me full information at once.

Name.....

Address.....

City.....State.....



## OPPORTUNITY MARKET

### AGENTS WANTED

**Big money and fast sales.** Every owner buys gold initials for his auto. You charge \$1.50; make \$1.35. Ten orders a day easy. Write for particulars and free samples. American Monogram Co., Dept. 239, East Orange, N. J.

**Big money and fast sales.** Every owner buys gold initials for his auto. You charge \$1.50; make \$1.44 profit. Ten orders daily easy. Samples and information free. World Monogram Co., Dept. 39, Newark, N. J.

**\$36 to \$56 weekly** in your spare time doing special advertising work among the families of your city. No experience necessary. Write to-day for full particulars. American Products Co., 2231 American Bldg., Cincinnati, Ohio.

**Agents—Write for Free Samples.** Sell Madison "Better-Made" Shirts for large Manufacturer direct to wearer. No capital or experience required. Many earn \$100 weekly and bonus. MADISON MILLS, 564 Broadway, New York.

### HELP WANTED

**\$133-\$192 month.** Traveling. Men, 18 up. Become railway postal clerks. Steady. We train you. Full particulars FREE. Write immediately. Franklin Institute, Dept. E-96, Rochester, N. Y.

### HOW TO ENTERTAIN

Plays, musical comedies and revues, minstrel music, blackface skits, vanderbilt acts, monologs, dialogues, recitations, entertainments, musical readings, stage handbooks, make-up goods. Big catalog free. T. S. Denison & Co., 623 South Wabash, Dept. 63, Chicago.

### NEWS CORRESPONDENCE

**Earn \$25 weekly,** spare time, writing for newspapers, magazines. Experience unnecessary. Copy right book free. Press Syndicate, 949-A, St. Louis, Mo.

### PATENTS

**PATENTS.** Write for Free Guide Books and "Record of Invention Blank" before disclosing inventions. Send model or sketch for free Examination and Instructions. Terms Reasonable. Victor J. Evans Co., 621 Ninth, Washington, D. C.

### PHOTOPLAYS

**\$\$\$ For Photoplay Ideas.** Plots accepted any form; revised, criticized, copyrighted, marketed. Advice free. Universal Scenario Corporation, 203 Security Bldg., Santa Monica and Western Ave., Hollywood, Cal.

**Successful Photoplays Bring Big Money.** Our new book, "Successful Photoplays," gives full instructions for writers. Send for free copy. Successful Photoplays, Box 43, Des Moines, Iowa.

### RADIO SETS

**Make \$9.50 a day** introducing our Crystal Radio Sets. \$5 sample set, \$2.25; \$8 set, \$4.75, postpaid. The Keytag Co., Dept. 3, Cohoes, N. Y.

### SHORT STORIES

**Stories and Photoplay Ideas Wanted** by 48 companies; big pay. Details free to beginners. Producers' League, 441, St. Louis, Mo.

**Stories, Poems, Plays, Etc.,** are wanted for publication. Good ideas bring big money. Submit MSS. or write Literary Bureau, 134 Hannibal, Mo.

**Earn \$25 weekly,** spare time, writing for newspapers, magazines. Experience unnecessary. Copy right book free. Press Syndicate, 949, St. Louis, Mo.

### STAMPING NAMES

**Stamp Names On Key Checks.** Make \$20 per 100. Some make \$10 daily. Either sex. Work can be done at home, spare time. Send 25c for sample and instructions. M. Keytag Co., Cohoes, N. Y.

### STORIES WANTED

**Story Ideas Wanted** for photoplays and magazines. Big demand. Revised, typed, published, sold on commission. Send manuscripts for free criticism. Universal Scenario Corporation, 305 Security Bldg., Santa Monica and Western Ave., Hollywood, Calif.

### VAUDEVILLE

**GET ON THE STAGE.** I tell you how! Personality, confidence, skill developed. Experience unnecessary. Send 6c postage for instructive illustrated Stage Book and particulars. O. LaDelle, Box 557, Los Angeles, Cal.

## The Great Divide

(Continued from page 60)

"Let her say," said Ghent, his gaze still on Ruth.

For a long moment she returned his stare as if hypnotized, then recoiling sharply she ran to her brother and cried out in a tortured voice.

"Take me—with you. Take me—home."

### III

Months of heartache leave their mark even on the bravest spirits. Ruth Ghent looked worn and listless since her parting from her husband. She had acquired a habit of gazing off across the desert which stretched before her like a limitless sea, her eyes seeking something continually. However, with fate's true irony she was seated in front of the fire, shivering slightly despite the heat when Ghent at last rode across the desert in search of her. The cold air from the opened door made her turn around. At first she did not recognize him but then she went suddenly as white as the snow that powdered his shoulders. He strode across the room to her and knelt gently beside her chair.

"Ruth," he pleaded with her, "come back to me. I can't live without you."

She shrank away from him, took two or three steps blindly and fell, a small, forlorn heap on the brilliancy of a gaudy Navajo rug at his feet.

The next instant Ghent had her unconscious body close in his arms against his heart.

"Jordan," he called in a voice hoarse with anxiety, "come quickly, for God's sake."

Polly came running from a near-by room and together they supported her to the couch. Polly looked up at Ghent in sudden terror.

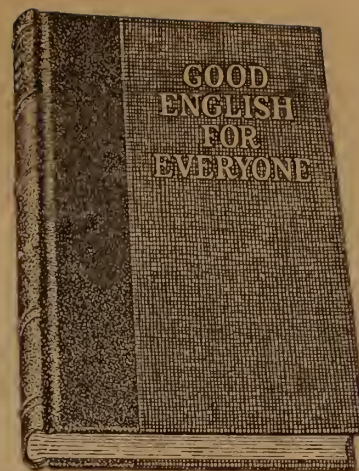
"You'll have to get the doctor. And hurry. It may mean her life and that of—your child."

He kissed the pale, unresponsive lips and without another word vanished into the storm.

A week later Ruth lay quiet and placid beside her son. At the foot of the bed Philip hovered awkwardly as if he had something on his mind. Beyond the door, slightly ajar, Ghent waited humbly for permission to enter, altho he knew that as yet Ruth was unaware of his presence.

"I say, Ruth," said Philip, "I've got to apologize to you about your husband. He's a man all right. Do you know that he returned afoot thru the blizzard the night the baby was born so that the doctor, whose horse had fallen and broken his leg, might ride to you? He risked his life to save you and the boy. Tell me what's the trouble between you two. Let me clear up your difficulties."

At the gentleness of his voice, tears of weakness stood in Ruth's eyes. Her overburdened heart longed for his comforting comprehension. In a few broken words she told the story of her marriage to Ghent. Her gaze on the baby, she never realized the change in Philip's face until he gritted out a terrible oath between his shut teeth. His hand went to the revolver he wore and with one jerk it lay in his palm. His face was suffused with blood and his hand trembled with rage. Frightened, Ruth stretched out her hand, but she was too late, for Philip had leveled his gun and fired point-blank at Ghent at last plainly visible to his wife thru the open door. With Ruth's shrill scream a shot rang out simultaneously. But Philip's hand was none too firm and the bullet went wild and buried itself in the wall above Ghent's head. At the realization



## Do you want to improve your English?

**HERE**, at last, is a practical, understandable book on Good English. Compiled from the lessons of the International Correspondence Schools. Tells you how to speak and write good English—how to improve your handwriting—how to punctuate correctly—how to increase your vocabulary—how to write better letters. Gives you full lists of words most commonly misspelled and mispronounced.

442 pages. Handsomely bound. Printed in large type on clear white paper. Price only \$3. The best investment you could make, for it will help you to improve your English—get a better position and a larger salary—make friends and avoid embarrassment.

Just write your name and address on the coupon printed below—enclose the necessary amount of money—check the book or books you want and we'll send them to you by return mail.

### Money back if not satisfied

International Correspondence Schools Box 6774-C, Scranton, Penna.	
I am enclosing . . . for which please send me the books I have checked below:	
<input type="checkbox"/> Good English . . . . .	\$3.00
<input type="checkbox"/> Letter Writing, Indexing, Filing . . . . .	2.50
<input type="checkbox"/> Stenographer's Handbook . . . . .	1.00
<input type="checkbox"/> Advertising Handbook . . . . .	1.00
<input type="checkbox"/> Radio Handbook . . . . .	1.00
<input type="checkbox"/> How to Prepare for Civil Service Examinations . . . . .	3.00
<input type="checkbox"/> Bookkeeper's Handbook . . . . .	1.00
<input type="checkbox"/> Commercial Illustrating and Cartooning . . . . .	4.50
<input type="checkbox"/> Commercial Bookkeeping . . . . .	5.00
Name . . . . .	
Address . . . . .	

## \$ \$ For Photoplay Ideas

Don't send your manuscripts to studios until first protected by copyright. Plots accepted in any form; revised, criticized, copyrighted, marketed. We are right on the ground in daily touch with the studios. Not a school—no courses or books to sell. Advice free.

**UNIVERSAL SCENARIO CORPORATION**  
252 Security Bldg., Santa Monica and Western Ave., Hollywood, California  
Publishers Popular Scenario Writer *Send for free sample copy*

**30th YEAR** **Alvione SCHOOL OF THE Theatre**

**ELECTIVE**  
Courses for Acting, Teaching, Directing  
**DRAMA, OPERA, PHOTOPLAY**  
**STAGE DANCING**  
and **SINGING**. Developing poise and personality essential for any calling in life. Alvione Art Theatre and Stock Co. (appearances while learning). N.Y. debuts and careers stressed. For Prospectus write study desired to Secretary, 43 West 72nd St., N. Y., EXT. 17.

**DIRECTORS**  
Alan Dale  
Wm. A. Brady  
Henry Miller  
Sir John Martin  
Harvey  
J. J. Shubert  
Marguerite Clark  
Rose Coghlan



# Let Me Tell You How I Got Rid of Superfluous Hair

## Here's the Method

I am going to tell you about a simple method used at home, with which I removed a heavy, beard-like growth which had resisted every depilatory I had ever tried, and which returned worse than ever even after the use of electricity and a razor.



When you use this simple method yourself you will realize how you can remove even the most persistent growth of superfluous hair, and you do it in the privacy of your own room. No expense for beauty treatments. It is harmless and painless.

This method of mine is different from anything you have ever used. It is not a powder, paste, wax or liquid, not a razor, not electricity. It causes no burning or itching and leaves no scars. It removes superfluous hair and makes the skin more attractive.

Thousands of other women who also had despaired of ever being free from superfluous hair have found relief through this method. Letter after letter like the following come to me:

"Your method is the best I have ever used for superfluous hair."

## Send for My Free Book

In order to make this method clear, I have written a book about it, and if you write at once I will send you a copy of it free. No other book like this has ever been written. Don't send me a penny. Just a letter or postcard while this offer holds good and you will receive the book by return mail. Address Annette Lanzette, 68 West Washington Street, Dept. 1396, Chicago, Ill.

**BEAUTYPEEL "UNMASKS YOUR HIDDEN BEAUTY"**  
 CREATES BEAUTIFUL COMPLEXION BY PEELING OFF  
 tan, freckles, blemishes, pimples, blackheads, liver spots, wrinkles, acne, muddy, oily skins. NON-ACID (Pat.) lotion. Painless, harmless. Effects astounding. **TRIAL COSTS NOTHING** Write today for Special Offer and "The Art of Face Peeling" FREE.  
 NEWLYN CHEMICAL COMPANY  
 118 Newlyn Building El Paso, Texas

**Get Rid of Your FAT**  
**Free Trial Treatment**  
 Sent on request. Ask for my "pay-when-reduced" offer. I have successfully reduced thousands of persons, often at the rate of a pound a day, without diet or exercise. Let me send you proof at my expense.  
 DR. R. NEWMAN, Licensed Physician,  
 State of New York, 286 Fifth Ave., N. Y., Desk M-27

**MIDGET NAME CARDS**  
 Trade Mark. Reg. U. S. Pat. Off.  
**THE LATEST NOVELTY 50c. Per Book**  
 Each book contains 50 perfect little name cards, size 1 1/4 x 3/4, in genuine leather case. Choice of black, tan, green or red. A perfect name card. Name in Old English type. Price complete 50c. Send stamps, coin or money order. Satisfaction guaranteed or money refunded. Agents Wanted.  
 MIDGET CARD SHOP, 108 Main St., Greene, R. I.

that he had almost committed murder, her brother sank back on the bed and buried his face in his arms.

In his turn Ghent stood by the bed and contemplated his wife and son with hungry eyes.

"I'm going now out of your life, forever," he said softly, "but there's one thing you can't take from me—that's the man you've made of me."

He walked slowly toward the door, his shoulders bent in despair. He had stepped thru the opening when Ruth at last found her voice.

"Steve!"

At the soft intonation his shoulders straightened. He faced around, the haggard lines of pain fading from his mouth. For Ruth was holding her arms out to him and on her face was a look he had never dared to hope to see.

"Can you forgive me?" she whispered. "You have taken the good of our life and grown strong. I have taken the vile and grown weak unto death. Teach me to live as you do."

Her small bright head was pillowed on his breast. Her red lips with the wistful curves were upturned to his. He pressed her to him in a close embrace as his lips kissed hers with a fierce passion that thrilled her thru and thru.

"Mine! Mine now!" he whispered, "for ever and ever amen!"

## The Movie Encyclopædia

(Continued from page 87)

you see Ricardo Cortez in "The Spaniard." Ramon Navarro has several brothers and sisters as I understand it. Florence Vidor has signed a two-year contract with Cecil De Mille. She was under contract with Thomas Ince, but at his death the company was dissolved.

SOPHIE D.—Lois Wilson is not married. You will see her on the cover soon.

ANNA B.—All right, call me King Cole. You know he was a legendary king of Britain, who affected tobacco and spirits. The only spirits I take is buttermilk. Why Corinne Griffith is twenty-seven. She is five feet four, weighs 120 pounds, has brown hair and blue eyes.

ROSEALIE S.—Ben Lyon is with First National, 383 Madison Avenue, Los Angeles, California.

THE OL' LADY.—Well, as we grow old, we grow more foolish and wise. You're not so old, but how y's. I am glad you liked the February MAGAZINE. You refer to Gertrude Claire in "Wine of Youth." Beverly Bayne is playing with Frank Mayo in "The Passionate Youth." Write me soon again, your letters are great.

ALICE K.—That was William Eugene in "Women Who Give." Jetta Goudal is French. She is playing in "Salome of the Tenements." Jacqueline Logan and Clive Brook in "Mock Marriage." Yes, Harrison Ford is playing in "Proud Flesh."

APPLE SAUCE.—I know, and now they call it Banana Oil. Marie Prevost has brown hair and blue eyes. She is twenty-six, five feet four and weighs 123 pounds. Monte Blue is thirty-four. No, Bessie Love is not married. Madge Bellamy is twenty-one. Clara Bow has red hair. George Walsh in "The Unchastened Woman." Viola Dana is four feet eleven and a half inches. Shirley Mason is five feet. You also want to know if Lillian Gish is always as sad as she looks. The answer is, no, she isn't. Lita Grey is sixteen. Baby Peggy is six, and that's no apple sauce. Tra la la!

(Continued on page 96)



# PIMPLES

He turned away. It worried her terribly. She need not have suffered this embarrassment.

For unsightly skin eruptions, rash or pimples on the face, neck, arms or body you need not wait for relief from torture or embarrassment, declares a noted skin specialist. Apply a little Mentho Sulphur and improvement shows at once. Pimples seem to dry right up.

Nothing has ever been found to take the place of sulphur as a pimple remover. It is harmless and inexpensive. Just ask any druggist for a jar of Rowles Mentho Sulphur and use it like cold cream.

## FREE SAMPLE

Send coupon for sample of Rowles Mentho Sulphur  
 Whitehall Pharmacal Co., Dept. R, New York, N. Y.  
 Send me free sample of Rowles Mentho Sulphur

Name .....  
 Street .....  
 City .....

## John Gilbert Tells the Story of His Life

This popular young actor spent a tragic, desolate youth, unloved and unwanted, at the mercy of cruel people.

He never knew his own name until he was a grown man and a stranger appeared who proved to be his father.

He tells of the poverty he and his first wife endured, when fifty dollars would have seemed a fortune, and of his rise to fame and position in the movies.

Read this highly dramatic, absorbing story in the

May Motion Picture

MAGAZINE



**FREE Gown Making Lessons**  
 Any girl or woman, 15 or over, can easily learn Gown Designing and Making in 10 Weeks. Spare moments only.

Mail Coupon Today Sure CUT HERE  
 Franklin Institute  
 Dept. B-654  
 Rochester, N. Y.  
 Kindly send me free sample Gown lessons.

Name .....  
 Address .....



# A Movie Dictionary

Compiled by Harry Carr

(Continued from March CLASSIC)

**Cooper Hewitts:** another kind of electric lights, operated with mercury instead of carbon; they give a soft, diffused, bluish light.

**Descending action:** after the climax where the difficulties start to unravel.

**Director:** the head and commander of a motion-picture unit.

**Assistant director:** a technical lieutenant of the director; it is his business to see that the scenery and props are in readiness; that the actors who are to work the next day are notified, and that they understand what costumes they will appear in. In fact, the assistant director of a company has a good deal the same job as that of the executive officer on a battle-ship.

**Domes:** groups of lights from which illumination is thrown from above.

**Double:** an actor, usually a professional acrobat, who takes the place of the regular actors in the dangerous or difficult parts.

**Double exposure:** a second picture taken over a part of the first. For instance, when Mary Pickford played both Lord Fauntleroy and her mother in the same picture, she played one part one day, and the other character another day, the film being run twice thru the camera.

**Extra:** an actor who plays an unknown part.

**Fade-in:** just the reverse—a scene which gradually comes into sharp vision.

**Fade-out:** a scene which gradually grows dim and disappears.

**Featured actor:** any actor whose name is singled out from the other members of the cast, or whose name appears in electric lights at the theater, as "Pola Negri in 'Forbidden Paradise' with Adolphe Menjou." Menjou is the featured actor.

**Flats:** pieces of scenery.

**A Flop:** a picture which fails to bring business to the box-office.

**Footage:** the length of a picture in feet of film.

**Frame:** motion pictures are a succession of separate photographs moved rapidly thru a projecting machine. Each of these tiny photographs is called a frame. "Frame" is also an order or warning to the operator of a projection machine to tell him he is showing some feet at the top of a picture and some heads of the same people at the bottom—in other words, two half pictures instead of one whole one.

**Fuzzed:** close-ups which have soft outlines, made by being taken out of focus.

**Gag:** a comedy scene in which no title is required; as, for instance, the scene in which the cats in Harold Lloyd's "Grandma's Boy" lick the blacking off his shoes.

**Gauze shot:** a picture taken thru a curtain of gauze to give softness. They are sometimes used to heighten the art. Sometimes, however, they are by way of saying on the part of some star to her adoring public: "Darling, I am growing older."

**Gig it:** the reverse of gauze shot, meaning to turn on the power.

(Continued next month)



## What Did She Do to Win Him?

How a demure little wren of a girl was changed almost overnight into an attractive Bird-of-Paradise woman—how she who had been neglected by her young men acquaintances suddenly became a center of attraction, and within a few weeks the radiant bride of the man she had loved in vain for years—this is the theme of a letter received today. Hundreds of other letters just as wonderful have come to us voluntarily from readers of our new, revolutionary books dealing not with sex, but with psychology. . . "Fascinating Womanhood" shows how any woman who understands certain peculiarities about man's psychology can attract and win the love of practically any man she chooses.

Just cut out this ad, write your name and address on the margin, and mail to us with 10c in stamps. The little book outlining these revelations will then be sent you, postpaid, in plain wrapper. Knowledge is power. Send your dime today.

**SECRETS OF FASCINATING WOMANHOOD**

### PSYCHOLOGY PRESS

119 So. 14th St., St. Louis, Mo., Dept. 7-Q

Please send me a copy of your Free Booklet, "The Secrets of Fascinating Womanhood." Send the booklet post paid in plain wrapper. I enclose 10c (stamps or coin) to cover cost of postage and printing.

Name.....

Address.....

PHOTO © UNDERWOOD & UNDERWOOD

## HOW TO CRITICISE A PLAY

By EUGENE V. BREWSTER

Here is a booklet that every theatergoer should have. Not only will it teach you how to see all the fine points in a motion picture, but it will greatly add to your interest and enjoyment. It also contains 28 charts or records which you may fill in after the theater, giving you a complete record of the plays you have seen and of your impressions. Later on you will enjoy looking these over and in comparing your criticisms with those of the editors and professional critics.

**Price 15c a copy, 4 for 50c, 9 for \$1.00**

You always read what the critics say of the plays, don't you? Why? Well, you know they are professionals and experts, and you wonder what they have to say. Do you wonder why they know more about it than you do? Perhaps this book will teach you to know as much as they do.

Learn to be a critic. Form a Theater Club and discuss the plays and players. This booklet will be worth ten times its price to you in less than a month. Better order more than one copy now—you will need them later. Postage stamps accepted.

**BREWSTER PUBLICATIONS, Inc., 175 Duffield St., Brooklyn, N. Y.**



**No. 29—**  
18-K White Gold, 17 Jewels, \$27.50  
14-K White Gold, 15 Jewels, \$22.50  
Delivered on first payment of \$10, then \$2.50 A WEEK

**Rectangular WRIST WATCH**  
18-K White Gold, 17 Jewels, \$27.50  
14-K White Gold, 15 Jewels, \$22.50  
Delivered on first payment of \$3; then \$1.00 a Week thereafter.  
Wonderful bargains in Diamond-set Wrist Watches, at \$85, \$100, \$125. EASY CREDIT TERMS.

## LOFTIS

BROS. & CO. F&S'S

## DIAMONDS WATCHES

### CASH OR CREDIT

### SEND FOR FREE CATALOG

Over 2,000 Illustrations of Diamond-set Jewelry, Watches, Wrist Watches, Silverware, etc. Sent prepaid for your Free Examination. Satisfaction Guaranteed or Money Back.

**Railroad Watches—Guaranteed to Pass Inspection**  
HAMILTON No. 992, 21 Jewels, Adjusted to 5 P.M. \$55  
ELGIN'S LATEST RAYMOND, 21 Jewels, 8 Adjust-  
ments. Runs 40 hours one winding. Gold filled case.  
Delivered on first pay-  
ment of \$5.50, then \$1.00 a Week

**LOFTIS BROS. & CO. National Jewelers**  
Dept. M-616 108 N. State St., Chicago, Ill.  
Stores in Leading Cities



**No. 28—**  
Dazzling Blue White Diamond, Solid 18-K White Gold, \$37.50. Delivered on first payment of \$3.75 then \$1.00 A WEEK

**17 JEWEL ELGIN WATCH**  
No. 15—Green Gold filled, engraved; assorted patterns. Guar. \$30  
Delivered on first payment of \$3.00; then \$1.00 a Week thereafter until paid. Special value.



**21 Jewel STUDEBAKER**

Direct from the Maker



**Only \$1.00 DOWN**

America's greatest Watch value sent you for only \$1.00 down! The balance in easy monthly payments. The famous 21-Jewel Studebaker Watch—

### Insured For a Lifetime!

You may choose from 54 new Art Beauty Cases and 8 handsome dial designs. 8 adjustments—to the second—for heat, cold, isochronism and 5 positions. Sold direct from the maker at lowest prices ever named for equal quality. Mail coupon today for Free Book and Special Offer.



### Watch Chain FREE

For a limited time, we are offering a beautiful Watch Chain FREE. Write now while this offer lasts.

### WRITE FOR BOOK

Mail the Coupon

Send at once and get a copy of this book—FREE! See the newest, beautiful advance styles in Studebaker Art Beauty Cases and Dials. Read how you can buy a 21-Jewel Studebaker Insured Watch direct from the maker—save big money—and pay for it in easy monthly payments. Get Free Chain offer while it lasts. Mail coupon today.

### STUDEBAKER WATCH CO.

Dept. K34, South Bend, Indiana

Canadian Address: Windsor, Ont.

Ask for Ladies' Bracelet Watch Folder

### STUDEBAKER WATCH CO.

Dept. K34, South Bend, Indiana

Gentlemen: Please send me your Free Book of Advance Watch Styles and particulars of your \$1.00 down offer.

If you live in Canada send your inquiry to Canadian Office, Windsor, Ontario

Name .....

Address .....

City .....

State .....

☐ Check here for Ladies' Watch Folder. ☐ Check here for Jewelry Folder.

## Learn Classic Dancing At Home!

**Only \$5.00 A Month**



You, like thousands of others, will find it amazingly easy to learn classic dancing at home by this wonderful new method. The cost is surprisingly low. Charts, photographs, easy text, and phonograph records make this home instruction method delightfully simple and fascinating.

### FREE OUTFIT

Complete studio outfit including costume, phonograph records, dancing bar, and slippers are sent absolutely FREE with your lessons.

Write at once, for full information about this wonderful new method. No obligation. Learn at home. Write today. M. Serge Marloff School of Classic Dancing Studio 12-74 1924 Sunnyside Ave., Chicago, Ill.

## Beauty

### To Be or Not to Be for Blondes

(Continued from page 45)

I have found that the juice of a lemon mixed with a quart of water is excellent to remove the curd. The acid of the juice seems to cut it and loosen it. I pour the lemon solution over my hair and then give it a final rinsing in clear water. When my hair is dried, it is beautifully soft and glossy and the lemon has imparted a gleaming, silken sheen. The mineral salts of the juice also act as a tonic to the scalp and aid in keeping it healthy.

If you have genuinely golden hair, never give in to the suggestions of a hair-dresser that you have it "touched up." Artificial chemicals will only destroy its beauty, whereas this simple lemon treatment is harmless and imparts a bright glossy tone to blonde hair of every shade from ash blonde to deep Titian.

The girl with the delicate, white skin will find that the lemon is also her staunchest ally in offsetting the ravages of wind and sun. People often ask me what I do to keep my hands and arms soft, white and smooth, especially when the arms are exposed in evening dress. I have a very simple recipe. I rub the skin with half a seedless lemon night and morning. This takes off hidden dirt and acts as a marvelous bleaching agent.

I keep a halved lemon, together with a fresh one, always in a saucer near the wash-bowl and use it regularly. I also make a very delightful lotion of lemon-juice and glycerine which is excellent for chapped and sunburned hands and face.

## The Movie Encyclopædia

(Continued from page 94)

BOBBIE H.—Ramon Novarro is with Metro-Goldwyn, Culver City, California. Why, the Himalayas is the highest mountain range on the surface of the globe. It is 1,500 miles long and 200 miles broad, and it has an average height of 20,000 feet above sea level.

BOBS.—Dale Fuller is playing in "The Easiest Road," for Warner, but she is with Metro-Goldwyn. You are right, Orville Caldwell was presented with a baby boy recently in Hollywood. Mr. Caldwell is playing in "Sackcloth and Scarlet."

BLOSSOM.—Milton Sills is married to Gladys Wynne. He is forty-two. No, Bebe Daniels is not married. Ethel Clayton is coming back to pictures in "The Mansion of Aching Hearts." Clara Bow will also play with her.

NANNIE.—Richard Dix is not married. Wanda Hawley has one of the leads in the next Al Christie comedy, "Stop Flirting."

ALMOND EYES.—Well, he not simply good; he good for something. Mrs. Daisy Danziger is the wife of Antonio Moreno. Colleen Moore is playing in "The Desert Flower."

CALIFORNIA.—Once more this evening, Ben Lyon is not married, and he is twenty-four.

ELIZABETH B.—Her name is Gladys Cooper, and she is English. Elaine Hammerstein and Lou Tellegen in "Parisian Nights." Anita Stewart, Bert Lytell and Mary McAlister in "The Boomerang." Louise Fazenda is going to play in "I'll Show You the Town." And leave it to Louise.

BARBARA.—Your letter was delightful. Write me again.



The soft satin smoothness of a child's skin may be yours always, if you use SEM-PRAY JO-VE-NAY.

Gently apply the cake of Sem-Pray Cream to the face. Then with the fingers pat the face softly, evenly spreading the Sem-Pray and working it into the pores. Allow to remain a few minutes, then wipe off with a soft cloth. All the dust, dirt, grime and rouge is removed. The harshness is gone. The skin feels smooth and soft. Its elasticity has been marvelously renewed!

At bed time, after cleansing the face the Sem-Pray way, a light coating of Sem-Pray should again be applied and allowed to remain. The skin absorbs it. It feeds the underlying tissues; preserves the youthful firmness of contour that prevents wrinkles, keeps the skin "always young."

Sem-Pray replaces the natural oils that are daily removed from the skin by wind, weather, and dust.

Since 1888 it has aided beautiful women to keep their youthful charm.

Get Sem-Pray from your dealer or write us for a free trial cake, enough for seven days' use.

SEM-PRAY JO-VE-NAY CO.  
425 Turner Ave. Grand Rapids, Mich.

## WEAR ONE 7 DAYS FREE



### If You Can Tell It From A Genuine DIAMOND

SEND IT BACK These Amazingly Beautiful CORODITE GEMS match the scintillating beauty of GENUINE DIAMONDS in every way. They have the same gorgeous blazing flash and dazzling play of living rainbow fire. Standing the terrible Acid Test of direct comparison. Lifetime experts need all their experience to see any difference. Prove this yourself.

MAKE THIS TEST Wear a Genuine CORODITE and a Diamond side by side on the same finger, for SEVEN days. If you and your friends can tell the difference send it back, you won't be out a single penny. That's fair enough. If you keep the ring the price printed here is all you pay. No installment. Remember CORODITES alone have the same facet cutting as Genuine Stones.

A. Ladies Hand Carved Basket Ring, Platinum effect \$3.52  
B. Ladies Pierced Filigree 4 Post Ring, Platinum effect \$3.84  
C. Ladies Filigree Ring, Blue Sapphire Set Sides \$4.18  
D. Ladies Bridal Blossom Hand Chased Solitaire \$3.93  
E. Mens Heavy Belcher 14K Gold Filled Ring \$3.48  
F. Mens Manette Carved Hexagon Gypsy, Sapphire Sides \$2.84

Carat Size Gemo Beautiful Hand Carved and Engraved Rings reproducing in exact and faithful detail the most modern high priced and fashionable Platinum Diamond Creations.

SEND NO MONEY Keep your money right at home. Just you want and size as shown by slip of paper fitting end to end around finger joint and your ring will come by return mail. Deposit amount shown above with postman. You do not risk a penny as our blindfold test guarantees to refund your money in full is attached to every ring we sell. SEND TODAY.

E. RICHWINE CO., Dept. 335 19 West Jackson Blvd. CHICAGO, ILLINOIS

Original and Sole Importers of Genuine CORODITE GEMS



## Mr. Reid Goes to the Movies

(Continued from page 49)

a drunk. You'll enjoy this film. Directed by Alf Goulding.

**Dick Turpin.** Fox. Cast: Tam Mix, Kathleen Meyers, Philo McCullough, James Marcus, Lucille Hatton, Alan Hale, Bull Montana, Fay Holderness, Jack Herrick, Fred Kohler.

**TOM MIX** has hung up his chaps and sombrero and gone in for laces and plumes in a picture of romantic chivalry. "Dick Turpin" gives him the chance to steal some of Fairbanks' thunder in the rôle of England's most notorious robber. He robs from the rich to give to the poor—and performs several daring and amusing feats. Tony is also in the picture, doubling as a mare, Black Bess. It's a romantic, adventurous yarn, rich in incident and carrying the trimmings and trappings of the days when knights were bold. The idea is not so far different from the usual Western which has featured Mix up to this time, but it at least affords the popular star a change of costume and locale. You'll like the fight, you'll like the pursuit—you'll like pretty near all there is in it. Directed by J. G. Blystone.

**The Redeeming Sin.** Vitagraph. Cast: Nazimova, Lou Tellegen, Carl Miller, Otis Horlan, Rositta Marstini, William Dunn, Rose Tapley.

**PICTURES** of the apache world of Paris never seem to vary. The feminine apache must be molded in the clay of Kiki—and she must hold the whip-hand over her "wolf-like" lover. Then she must waver in her affection when a youth from the upper strata walks into her life. This is a picture of redemption—of the girl who toys with her "wolf," but who returns to him when believing the good youth unfaithful. So she goads him into stealing some priceless jewels from a statue of the Madonna in the church. When she gets "religion" she forces him to return them—and he is killed by his "wolves" for his treachery. It follows an orthodox groove, but the picture is enlightened with atmospheric touches—and several flashes of colorful acting by Nazimova. Lou Tellegen is inclined to strike too many heroic postures to be convincing. A familiar tale, but well done. Directed by J. Stuart Blackton.

**Tomorrow's Love.** Paramount. Cast: Agnes Ayres, Pat O'Malley, Raymond Hatton, Jane Winton, Ruby Lafayette, Dale Fuller.

**A** LIGHT bit of matrimonial fluff has been dressed up with smart trimmings here so that it serves in offering real sparkle. Paul Bern's Continental touch is very much in evidence in taking away the sting of morality and injecting the necessary spice. There are no heavy scenes in the sense that domestic tiffs are scenes. In other words he kids the story—a tale of a disillusioned wife who wins an interlocutory decree of divorce, but who races frantically to reach her husband at the end of the year when she realizes that he might marry her hated rival. The comedy vein—the gentle interference of grandma, deftly portrayed by Ruby Lafayette, and the subtitles keep it dashing along in a pleasant vein. It's light, but enjoyable. Directed by Paul Bern.

**The Narrow Street.** Warner Brothers. Cast: Dorothy Devore, Matt Moore, David Butler, Russell Simpson, Gertrude Short,

Kate Toncray, Tempe Pigott, George Pearce, Madame Sultewan, Joe Butterworth.

**A** WHOLESOME and quaint idea is projected in this humorous study of a shy, bashful youth who slaves monotonously at his work without finding romance until it comes dancing right up at his door. It carries the saving grace of being treated in just the right vein by Director Beaudine and Matt Moore who so skilfully plays the timid young man. Moore never steps out of his character. For 365 days he lives a life of dull routine. He is a pussy-footer, then the girl enters and makes him over. He turns from a lamb into a lion. The plot develops and mellows along with its characterization—but it is Moore's sketch which makes it so enjoyable. No actor can excel him at such a rôle. Directed by William Beaudine.

**The Lighthouse By the Sea.** Warner Brothers. Cast: Rin-Tin-Tin, Louise Fazenda, "Buster" Collier, Jr., Matthew Betz, Douglas Gerrard, Charles Hill Moiles.

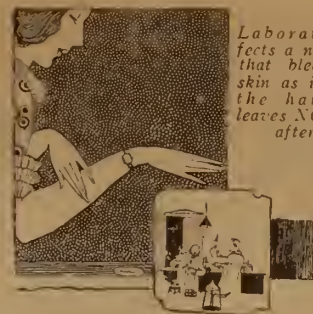
**WHEN** an old-time melodrama reaches the screen and is treated for what it is—hokum, there is no doubt of its entertainment qualities. The sponsors of this thriller of yesteryear have realized the value of the camera to catch action and hold it.

So we have one of those lively affairs concerning an aged, blind lighthouse keeper and his daughter and the rescued youth and the latter's trusty dog who fight to prevent bootleggers from landing contraband goods. The characters are in their accustomed places—and the action runs true and familiar. Still at the same time it provides more than one thrill—and the incident concerning that fine, up-standing dog, Rin-Tin-Tin is immense. The canine star certainly does his stuff. It's a picture crammed with physical action and suspense. There isn't a dull moment. If you want a breathing spell, take notice of the marine shots. Directed by Mal St. Clair.

**A Thief In Paradise.** First National. Cast: Ronald Colman, Aileen Pringle, Claude Gillingwater, Daris Kenyon, Alec B. Francis, John Patrick.

**C**ARRYING about everything that you can imagine to appeal to the eye and quicken the pulse, this picture seems destined to crack box-office records. We will catalog it as one of those modern society dramas in which a down-and-out pearl fisher and a dancer abandon their huts in the South Seas and come to Frisco, the former posing as the son of a millionaire, the latter being set up in qucenly style.

Of course it is all obvious how it will develop, yet at the same time there is occasion to be pleased over the suspense, action, story interest and rosy romance. As part of the general scheme we are shown an under-sea fight, a polo game between pretty girls in one-piece bathing suits, sufficient tense drama—and an air-plane honeymoon. A well-rounded cast performs well, tho Ronald Colman is surpassed in his heroic rôle by the work of such seasoned troupers as Claude Gillingwater and Alec B. Francis. A colorfully mounted picture, this—with enough stuff in it to make three productions. Directed by George Fitzmaurice.



Laboratory perfects a new Cream that bleaches the skin as it removes the hair. And leaves NO trace of after-odor

## Remove hair with cool cream!

—a method you will enjoy

It is so distinctly feminine. Harmless to the most sensitive skin. And as easy to use as powdering your nose.

Well-groomed women everywhere welcome this new Cream, which is called Pryde. It gives assurance of daintiness—the most essential of feminine charms; and the most subtle. For, as a famous beau has well said, "Prettiness does attract attention, but daintiness is the feminine charm that holds it."

### Delightful ease of use

Pryde Cream is a toilet luxury combining amazing efficiency with ease of use. There is nothing to mix. No messing. And nothing to melt. Merely press from the tube as you would a favorite cold cream, and cover the hair to be removed. Then after a few minutes, with ordinary water, simply rinse the hair away. The skin is left cool, whitened, free from odor, and as smooth as satin.

### Authorities now urge its use

Pryde Cream is scientifically correct and immeasurably superior to all old methods. The masculine razor does cause coarser growth. Pryde does not. On the contrary, its formula and principle is first to remove the hair, and then to act upon the hair root, so as to *dead*en it; which is the *gentle and natural* way. As a result authorities everywhere are rapidly adopting Pryde and urging its use.

The underarms, both arms and the limbs may be entirely freed from unsightly hair in one quick, complete operation. And at a cost as sane as the method is efficient and pleasant. A large tube, enough for several times, is only 50c.

### Where to obtain Pryde

Obtain Pryde from your nearest Druggist, Department Store, or wherever toilet goods are sold. Or for a quick supply by return mail in plain wrapper, send 50c direct. Address Pryde Pharmaceutical Co., 203 Broadway, Hannibal, Mo.

### Delivered to you Free

for 30 days trial on approval. Your choice of 44 Styles, colors and sizes of the famous **Ranger** Bicycles. Express prepaid. Low Factory-to-Rider Prices.

**12 Months to Pay** if desired. Many boys and girls easily save the small monthly payments.

**Tires** wheels, lamps, and equipment at half usual prices. Write for remarkable factory prices and marvelous offers.

**Mead Cycle Company** Dept. A-120, Chicago



## MAKE MONEY AT HOME

**YOU** can earn good money at home in your spare time making show cards for us. No canvassing or soliciting. We show you how by our new simple instructograph method. We supply both men and women with work at home, no matter where you live, and pay you cash for all work completed each week. Full particulars and booklet free. Write today.

**AMERICAN SHOW CARD SYSTEM, LTD.**  
207 Adams Building Toronto, Canada



---

# THE MAGAZINE OF A THOUSAND THRILLS

*Movie Thrillers* is made up of motion picture plots written by the best authors in story form.

The stories published in the magazine are the identical features which are being shown in your theater, or are about to be released. *Movie Thrillers* will aid you in the selection of pictures worth seeing.

## The Air Mail

A story of stirring battles on land and in the air, with a beautiful girl and bandits to add to the excitement. A supreme romance of Uncle Sam's flying postmen.



## Midnight Molly

A girl of the underworld chanced to be a dead ringer for the wife of the leading candidate for Governor. On this situation is built one of the finest stories we have ever printed.

## Watch For This On The News-stands

"Breed of the Border" is the name of the swiftly moving Western tale from which the cover of the May issue is taken.

## The Ace Of Death

A tremendous serial of motion picture life at Hollywood and Tia Juana. It pulsates with romance and action.

May  
Number

Ask Your Newsdealer  
**MOVIE THRILLERS**

May  
Number



# When grandfather was a little boy

EVERY fall there would come a day when his mother would say to his father, "John, it's time to see about the children's shoes."

Shoes were matters to reckon with in great-grandfather's family. As in many other families of the countryside, calves had to be killed and skinned. The skins were taken to a tannery across the river, and in due time young John would set off with the leather to the cobbler to have his measure taken.

Old Sam, the cobbler, was a friend of the family. They knew him. They knew his work. They knew the quality of the leather they had furnished him. They could have estimated pretty accurately the time young John's shoes would wear him.

Those days are gone forever. No longer do you know personally the makers of your shoes. Your clothing, your food, your furniture, your household utilities are produced by men and women you will never see.

That element of confidence, however, which in former days came from personal contact of neighbor with neighbor and friend with friend is still present.

Nowadays, advertising is the bond between manufacturer and consumer; between merchant and patron.

Through advertising, maker and dealer build with you their reputations.

Through advertising, they make a bid for your friendship.

To them, your friendship is essential, and to assure it, they see to it that their goods are as advertised.

By reading advertisements, you *know* where and what you can buy with confidence.



*In buying advertised goods the element of risk  
is removed*



Free Trial Bottle

# Gray Hair—Don't Have It!

Let me tell you the quick, easy way to get back original color



"WHY let gray hair spoil your chances?" is a question I so often want to ask. It is such an unnecessary handicap, when restoration is so simple and easy. And—it costs nothing to learn how.

I invite everyone with gray hair to send for my free trial outfit, which contains a trial bottle of my famous hair color restorer. Test as directed on one lock of hair—learn for yourself that you needn't have gray hair at any age!

#### A scientific laboratory preparation

Mary T. Goldman's Hair Color Restorer is a scientific, reliable preparation which always does the work. It brings back the natural, youthful color of your hair so perfectly that no one will suspect you once were gray.

There is no streaking, artificial dyed look. Just the even, natural, exact shade of early youth.

#### Apply it with a comb

My restorer is very easily applied—you do it yourself, without help. You simply comb it through the hair and watch the gray disappear.

No interference with shampooing—nothing to wash or rub off. My restorer is a clear, colorless liquid, clean and dainty as water. It leaves the hair soft and fluffy—lovely when waved and dressed.

#### Absolutely free trial—mail coupon

Remember the trial offer is absolutely free—we even prepay postage. Just mail the coupon—you will receive by return mail my special patented free trial outfit with full directions.

Then when you know what Mary T. Goldman's Hair Color Restorer is and just what it will do, get a full sized bottle from your druggist. If you prefer it, you may order direct from me.

Fill out coupon carefully, stating exactly natural color of hair. If possible, enclose a lock with your letter. When the trial outfit comes, make the famous "single-lock" test. You will be overjoyed by results.



## Mary T. Goldman's Hair Color Restorer

Over 10,000,000 bottles sold

PLEASE PRINT YOUR NAME AND ADDRESS

MARY T. GOLDMAN,  
493-D Goldman Bldg., St. Paul, Minn.

Please send me your free trial bottle of Mary T. Goldman's Hair Color Restorer. The natural color of my hair is:  
Black.....dark brown..... medium brown..... auburn  
(dark red).....light brown..... light auburn (light red)....  
blonde.....

Name.....

Address .....



# MOTION PICTURE ★ CLASSIC

DECEMBER

25¢

*Marian Nixon*

Don  
Re

Are American Movies Corrupting Japan?  
GRAFTING FROM THE STARS





# Amazingly Thin!

## This NEW Norida Vanitie for Loose Powder

Thin as a watch! With all those ingenious features that have made *Norida* the most wonderful loose powder vanitie in the world!

And note the tiny NEW SAFETY CATCH—opens *Norida* at a touch, yet CANNOT open accidentally.

No sifting or spilling! Turn the silvered powder plate ever so slightly and there's your favorite loose powder in just the amount you desire. Refill it in a few seconds, then snap it shut—no slots, grooves, or other complicated mechanism.

Beautiful—smart—dainty—economical—*Norida* is the perfect vanitie for Loose Powder! Ask your dealer to show you the NEW IMPROVED NORIDA.

Priced \$1.50 to \$3.00—Single and Double, Gold and Silver, each in a velvet lined case—filled with *Norida Fleur Sauvage* (Wildflower) Poudre and Rouge

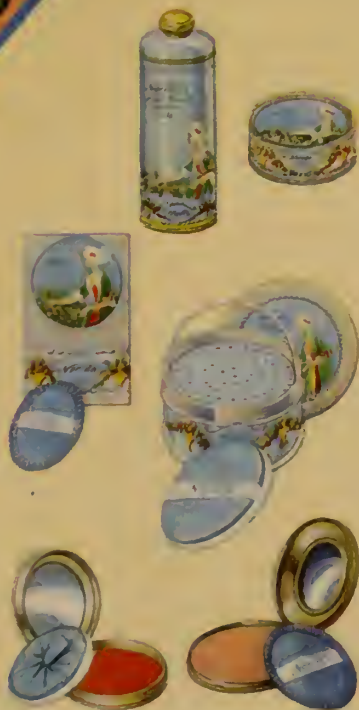
At All Toilet Goods Counters

NORIDA PERFUMERIE

PARIS

NEW YORK

CHICAGO



Exquisitely wonderful these *Norida* aids to beauty—at all toilet goods counters



Cannot Spill

# Norida



Easy to Refill



WILLIAM FOX *presents*



# Loves of CARMEN

with DOLORES DEL RIO and VICTOR McLAGLEN

\*\*\*\*\* *The devil was bored and he summoned his henchman. "Pour for me," he said, "into one mold, the heart of a child, the body of a wanton and the soul of a woman. Let us see what will happen."* \*\*\*\*\* *The result was CARMEN.*

"Loves of Carmen," a screen adaptation based upon the celebrated novel and opera known to the world as "Carmen," has been pronounced one of the finest photoplays ever produced. Abounding in humor, it is a gripping story of a woman's passion, elemental, all-conquering, vividly set upon the screen and superbly mounted with authentic old world costumes and furnishings assembled in Spain by Fox representatives.

Dolores Del Rio is the raven-haired, olive-skinned sinuous-limbed *Carmen*, the girl who barterers her soul on the altar of love. She is the foil



of the amorous wooing of the toreador *Escamillo*, portrayed by Victor McLaglen, a bronzed giant with an infectious smile and devil-may-care spirit. In their respective roles, these two great stars surpass their brilliant performances in the renowned Fox Picture "What Price Glory."

"Loves of Carmen" is another high-water mark in artistic achievement in motion pictures and is well worthy of its place alongside other recent Fox supreme achievements, such as "7th Heaven" and "What Price Glory." All leading theatres are presenting William Fox pictures this year.

RAOUL WALSH *Production*

*Based on story by* PROSPER MERIMEE  
*Adapted for screen by* GERTRUDE ORR





## THE GARDEN OF ALLAH

**THE** world gasped when Robert Hichens' **FAMOUS** novel first appeared. **THIS** daring love story is **NOW** on the screen, filmed by **THE** master director Rex Ingram **IN** the dreamlands of the East. **IT** comes to you direct from its **SENSATIONAL** Broadway run, at **THE** Embassy Theatre, New York.

A  
METRO-GOLDWYN  
PICTURE

REX INGRAM'S  
Production, with  
ALICE TERRY and  
IVAN PETROVICH  
by  
Robert Hichens  
Scenario by  
Willis Goldbeck  
Directed by  
REX INGRAM

**Win \$50.00  
to pay those  
Christmas  
bills!**

*Just answer  
GRETA GARBO'S  
five questions*

"I AM always amazed to find how much the public knows about pictures and picture people. Sometimes it seems that the public knows more about what is going on in the studios than those of us who work here in the Metro-Goldwyn-Mayer studios every day.

"If you are one of those with sharp eyes and retentive memories, try your hand at these five questions. To the writer of the best set of answers from a woman, I will send a check for \$50.00 and a fan I carry in my forthcoming production "The Divine Woman". The writer of the best set of answers from a man will receive a check for \$50.00 and the cane used by Lars Hansen in the same picture. For the fifty next best answers, I have autographed copies of my favorite photograph.

Cordially yours,  
*Greta Garbo*"

### Greta Garbo's Five Questions!

- 1 Of which M-G-M star is it said "He rides like the wind and ropes like a fool?"
- 2 What do you think of M-G-M's News reel? Name three points of superiority (in not over 100 words).
- 3 From what sign of the Zodiac does M-G-M's trade mark derive its name?
- 4 Name five mechanical tricks in picture making — for instance "The Close-Up"
- 5 What is M-G-M's "Screen Forecast"? (Your local Theatre manager can help you answer this.)

Write your answers on one side of a single sheet of paper and mail to Metro-Goldwyn-Mayer, 1542 Broadway, New York. All answers must be received by December 15th. Winners' names will be published in a later issue of this magazine.

Note: If you do not attend pictures yourself you may question your friends or consult motion picture magazines. In event of ties, each tying contestant will be awarded a prize identical in character with that tied for.

Winner of Slogan Contest  
for September  
**PAUL PACKARD**  
The Press  
Cleveland, Ohio

*Autographed pictures have been sent to the next 50 prize winners.*



# MOTION PICTURE CLASSIC

Vol. XXVI

DECEMBER, 1927

No. 4

## Notable Features in This Issue:

GRAFTING FROM THE STARS.....	Dorothy Calhoun	16
ARE AMERICAN MOVIES CORRUPTING JAPAN?.....	James Bagley	18
HARD-BOILED BUT EDUCATED.....	Frances Gilmore	25
THE REAL JESSE JAMES.....	Warren Nolan	28
CLIMBING TO CARMEN FROM MANY CLIMES.....	Paul Thompson	48
<hr/>		
The Classic Gallery.....		11-14
<i>Joan Crawford, Constance Talmadge, Mary Astor, Al Jolson</i>		
Pictures and Personalities.....	George Kent Shuler	15
In an Old-Fashioned Swing for Two (Portrait of Ralph Forbes and Lillian Gish).....		20
She's Come in Out of the Rain.....	Ann Cummings	21
Mister Mix's Lil Minx (Portraits of Dorothy Dwan).....		22
First the Artist, Then the Human Being.....	Dorothy Bay	23
The Immortal Three of the Big Parade (Caricatures).....	D. G. Shore	24
Bye, Bye, Bolsheviki (Portrait of Vera Voronina).....		26
What Is the Age of Screen Stars?.....	John Deming	27
The Drama Becomes a Peep Show.....	Frank Vreeland	30
Oh, So Beeg, So Strong (Portraits of Dolores del Rio and Victor McLaglen).....		32
Everything's Quite Top Hole, Y'Know.....	Helen Bailey	33
Hollywood's Family Album (Caricatures).....	Armando	34
You Tell Her, William (Portrait of Tom Moore and Phyllis Haver).....		36
The Love Interest.....	Dunham Thorp	37
The Shades of Night Were Falling—Well, Not So Fast (Silhouettes).....		38
A Private Life—That's Fairly Private.....	Joan Dickey	40
Just Can't Make Her Beads Behave (Portraits of Ann Pennington).....		41
Army, Army, Army.....	S. M. Weller	42
Oh, Grandma! What Great Big Hands You've Got! (Portrait of Jacqueline Logan)....		43
What It Costs to Be a Well-Dressed Oaf.....	George Clive	44
A Pleasing Ballet Number (Portraits of May McAvoy).....		52
Even the Girls Are for Her.....	Carol Johnston	53
<i>Caricature by Armando</i>		
The Seven Ages of a Gold Digger (Portraits of Ruth Taylor).....		54
Big Boy Blue.....	Percy Knighton	55
Cases of Scotch (Portraits).....		56
Mother Knew Best.....	Betty Standish	58
Ta, Ta, Snookums, Kiss Mamma Good-bye (Portraits of Ethlyne Claire).....		59
And They're Not Walking Home (Portraits).....		62
It's a Dog's Life.....	Ruth Biery	63

## The CLASSIC'S Famous Departments

They Say (Letters from Classic Readers).....	6
Our Own News Camera (The film world in pictures).....	45
The Celluloid Critic (Some current films in review).....	Laurence Reid 50
Looking Them Over Out Hollywood Way (Newsy Close-Ups).....	Dorothy Manners 60
The Answer Man.....	64

*Cover Portrait of Marian Nixon by Don Reed from a Photograph by Henry Waxman*

## LAURENCE REID, Editor

Colin J. Cruickshank, Art Director

CLASSIC comes out on the 12th of every month, MOTION PICTURE MAGAZINE the 28th

Subscription \$2.50 per year, in advance, including postage, in the United States, Cuba, Mexico and Philippine Islands. In Canada \$3.00; Foreign Countries \$3.50 per year. Single copies 25 cents postage prepaid. United States Government stamps accepted. Subscribers must notify us at once of any change in address, giving both old and new address.

PUBLISHED MONTHLY BY MOTION PICTURE PUBLICATIONS, INC., AT 18410 JAMAICA AVE., JAMAICA, N. Y.

*Entered at the Post Office at Jamaica, N. Y., as second-class matter, under the act of March 3rd, 1879. Printed in U. S. A.*  
George Kent Shuler, President and Treasurer; Duncan A. Dobie, Jr., Vice-President; Murray C. Bernays, Secretary.

EXECUTIVE and EDITORIAL OFFICES, 175 DUFFIELD ST., BROOKLYN, N. Y.

European Agents, Atlas Publishing Company, 18, Bride Lane, London, E. C. 4.

Copyright, 1927, by Motion Picture Publications, Inc., in the United States and Great Britain.





# LETTERS from CLASSIC Readers

## \$15.00 LETTER

### An Ex-Convict's Views

DEAR EDITOR:

There exists in every state at least one institution where hardened offenders against the laws are kept. Our state, unfortunately, requires two; I have just returned from one, San Quentin. This is not written in the whining, sobbing method often used by prisoners to wheedle from newspapers and editors considerations. No; I was guilty of my particular offense, served my ten years, and am now free. It was not a crime of such magnitude or seriousness that my fellow man will turn from me; it was just such a slip as many a young lad will make. That's all, and I served my merited punishment.

The prisoners in the penitentiary surely do enjoy the moving pictures; Lord, we never could get enough, though we saw many fine ones. Sob pictures are all right if not too pathetic; it is not good form to set a man thinking too heavily on his home folks. He might get morose enough to try and "crush" out. Clean comedies, good Westerns, any photoplay carrying a moral, is welcome. Of course, we have no right to be fussy or discriminating, but the reaction on three thousand men who view a picture is worth considering. Crook pictures are seldom shown: we can pick the flaws too quick, and, besides, they are not just the best policy. Sexy stuff naturally must be avoided for obvious reasons, though, through our "underground" we knew as much about them as the free people who saw them. If the comedians like Chaplin, Harry Langdon, Harold Lloyd, Louise Fazenda, Mabel Normand, and so on, could only watch a room full of men of every color, nationality and age, hanging on to every move on the screen, laughing and enjoying the comedy in a manner as no theater audience ever did, these actors would feel themselves well repaid.

Western pictures carry an appeal at all times, and the men would discuss this or that point for days. One of the worst punishments is for a man to be deprived of his movie chance; boy, that is a punishment.

I have seen old-timers, men who are doing "it all," which means life, and who had been in for twenty years, look at the actors on the screen and their eyes would bulge, their lips be moving, and for several days they would act like being in a daze. You see, these poor devils never saw one of our magnificent movie palaces; they never sat in a soft

seat with hundreds of ladies and children about them, an orchestra playing softly and the very atmosphere of the place exhilarating them. No. They sit on a hard bench, and, though the fine prison band is playing with the picture, there is something missing. True, we were felons, being punished for our misdeeds, but throughout it all, we are human, have the same emotions as you free people and can enjoy and understand perhaps better, the intent and meaning of the stories.

I have seen tough men weep at sad points in a picture, men who would have sapped a guard gladly just to get out; I have watched the faces of the worst criminals soften up in an unbelieving manner over some scene, and the very scanning of the countenances of these prisoners makes me know all the more that not only is there still a chance for them, but that one of the best things that any state can do for its charges is to give them this form of entertainment; it helps keep them content.

Respectfully yours,  
O. A., San Francisco, Calif.

## \$10.00 LETTER

### The Doctor's Diagnosis

DEAR EDITOR:

WELL, whatever the case may be, I am going to write exactly the way I feel. I'm telling you that I feel mighty blue about the movies. It seems as though no more real good pictures are produced. I surely do get discouraged sometimes when I attend a picture show. The show is always advertised in big blazing letters:

"The Season's Greatest Movie"—"The Hit Of The Season" etc., etc., and after the show, "O, migosh"—I feel like I "wanna fight." Why don't they come out and say what a picture really is. The titles are simply sickening. Just a jumble of words that mean nothing and many times are misleading and far, far from the picture. And if any one should suggest a decent title, no company would think of accepting it unless he were already famous. I have seen but one or two good pictures this last year that really have been worth seeing. There surely is something wrong.

When the "Great Movie Men" stage a call for new faces, I am led to believe that they never choose rightly. If your Dad or Mother was a great actor or actress, or if you have a lot of "jack," why, then you have a chance of winning first prize. There's Gertrude Ederle; Jack Dempsey; Douglas Fairbanks, Jr., and a lot more who have no more talent for the movies than a farmer. Why did they get there? You know as well as I. Yes, and there's Red Grange. I don't blame any one for taking a chance in the movies and getting the "jack," but I do blame the companies who get them in just to draw a crowd and ruin a picture.

I feel so disgusted sometimes that I feel like making movies myself. I know that I could do as well as some of these great companies that you read so much about.

DR. RALPH A. WAGNER, D. C.  
Tiffin, Ohio.

## \$5.00 LETTER

### Screen Her School

DEAR EDITOR:

TRAVEL for me has been limited, yet I envy no man, the movies bring the whole world to me.

I have received a liberal education in history, literature, geography.

I know the immortals, their romances and tragedies.

I have been transported to the Orient, the frozen north, jungles of Africa, blue lakes of Italy, I have seen the finny tribes, bright plumaged birds, ferocious jungle dwellers. The masterpieces in oil and marble, rare gardens, renowned cathedrals, the wonders of the Nile.

I saw Moses lead his people out of Egypt, the pomp and grandeur of French rulers, the grandees of the past and celebrities of the present.

I have learned lessons of courage, fortitude and service. The Movies keep me informed on current events, they have given me pleasure, diversion and breadth of vision.

LILLIAN MORROSON,  
Colorado Springs, Colo.

## We Want to Know

What you think of the movies and the stars. This page is devoted to CLASSIC's readers, who are invited to write about their impressions of the pictures and players. Be as brief as possible, as letters must not exceed 200 words. We also suggest that you be entirely fair in your views. In other words, CLASSIC would like to receive constructive criticism or arguments about the productions and performances.

Fifteen dollars will be paid each month for the best letter, ten dollars for the second and five dollars for the third. Besides these three prizes, we will also pay one dollar for any other letters printed. If one or more letters are found of equal merit, the full prize will go to each writer.

Anonymous letters will not be considered. Sign your full name and address. We will use initials if requested. This is your department. We want you to take advantage of it. Letters must be addressed: The Letter Box, CLASSIC, 175 Duffield Street, Brooklyn, N. Y.





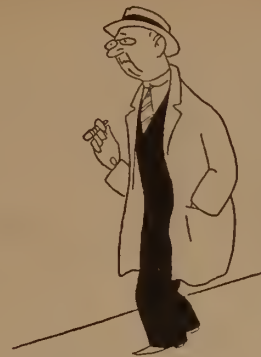
SITS IN HOTEL LOBBY FACING A LONG, LONELY EVENING. WISHES HE WERE BACK HOME.



DECIDES TO TAKE A WALK. CROWDED STREET MAKES HIM LONELIER STILL. GUESSES HE'LL GO TO A MOVIE.



FINDS THEATRE. PICTURE LOOKS TOO GLOOMY. HE'S BLUE ENOUGH AS IT IS.



WANDERS ON. WONDERS WHAT THE FAMILY'S DOING RIGHT NOW. WISHES HE HAD SOMEONE TO TALK TO.



COMES TO ANOTHER THEATRE. SAW THIS PICTURE BACK HOME LAST MONTH. FAMILY WAS WITH HIM, TOO.



PLODS ON, FINDING TWO MORE PICTURES HE HAS SEEN. FEELS HOMESICKNESS GETTING WORSE.



GETS DESPERATE AND GOES INTO NEXT THEATRE WITHOUT EVEN LOOKING AT BILL.



LUCK OF LUCKS! THERE'S AN *Educational* COMEDY, AND WHEN EVERYONE'S LAUGHING WHO CAN FEEL LONELY OR HOMESICK?

CLUYAS  
WILLIAMS

## TAKING THE MIRTH CURE!

**N**EXT time he'll look for a theatre featuring one of *Educational's* comedies.

The blues are not confined to traveling men and hotel lobbies. Like the gum-shoe artists they are, they sneak into the most sheltered homes and the most cheerful offices.

So it's wise to keep in mind the handiest theatres which habitually offer *Educational's* comedies. Then when you feel the doldrums coming on, you will know a place to go where old Mr. Blue-Jowled Funk simply won't be admitted.

*Educational's* comedies instantly turn the worst grumps into the best grins. They simply can't help it. Like the stars they feature, they're built that way.

And the other *Educational*

Short Features are not a whit behind. Teeming with human interest, thrilling novelty and spicy entertainment, they are the happy outcome of seven years of specializing in the briefer comedies, novelties and news reels.

Take the mirth cure. Go see an *Educational* Picture.

LUPINO LANE COMEDIES  
HAMILTON COMEDIES  
BIG-BOY JUVENILE  
COMEDIES  
DOROTHY DEVORE  
COMEDIES  
LARRY SEMON COMEDIES  
TUXEDO COMEDIES  
with Johnny Arthur  
MERMAID COMEDIES  
(Jack White Productions)  
CAMEO COMEDIES



EDUCATIONAL FILM EXCHANGES, INC.

E. W. Hammons, President

Executive Offices: 1501 Broadway, New York, N. Y.

Copyright 1927, Educational Film Exchanges, Inc.

LYMAN H. HOWE'S  
HODGE-PODGE  
OUTDOOR SKETCHES  
by Robert C. Bruce  
FELIX THE CAT  
Cartoons  
by Pat Sullivan

CURIOSITIES—THE MOVIE  
SIDE-SHOW  
Produced by Walter Futter

KINOGRAMS  
The News Reel Built Like a  
Newspaper





## Please Stand By for Classic's Late News



THE sudden death of Hughie Mack, the 360-pound movie comedian, from a heart attack, removes from the screen one of its pioneer actors. He starred in short comedies during the early Vitagraph era.

**RICARDO CORTEZ** and his wife, Alma Rubens, are on their way to Europe. Ricardo has been signed by a European company to make one feature. Alma will just rest while abroad.

THE screen rights to "Grease Paint," an original by Svend Gade, have been purchased by Universal for Conrad Veidt, who is now making "The Man Who Laughs."

THE new First National film, "Ladies' Night in a Turkish Bath," has Dorothy Mackaill and Jack Mulhall in the leading rôles. The Mackaill-Mulhall combination have just completed work on "Man Crazy."

THE Duncan Sisters are planning to make a second film for United Artists before they start rehearsing for the Dillingham stage production to be produced early in March.

THE Columbia Pictures' star, Dorothy Revier, has announced her engagement to Charles Johnson. Dorothy was recently divorced from Harry Revier, and Johnson is the former husband of Katherine MacDonald.

**RICHARD ARLEN** is to have the leading rôle opposite Bebe Daniels in her next picture for Paramount, called "Wooden Dollars."

**HAROLD LLOYD'S** former leading lady, Jobyna Ralston, has been signed to play the leading rôle in "Pretty Clothes," a Sterling picture.

THE Fairbanks' picture has again undergone a change of title. It will definitely (so the final bulletin states) be titled "Douglas Fairbanks as The Gaucho."

**PERCY MARMONT**, who has been absent from the screen for some time, is scheduled to begin work on the Gotham Production, "The Fruit of Divorce."

BECAUSE of his excellent work in Fox Films' version of "The High School Hero," David Rollins has been given a five years' contract by Fox.

NOT to be outdone by older comedians of the screen, "Big Boy" is making a Jewish-Irish type of comedy for Educational called "Shamrock Alley."

UPON completion of "No Place to Go," Mary Astor and Lloyd Hughes will be co-starred in Warner Fabian's novel,

"Sailors' Wives," for First National. Earle Fox and Burr McIntosh are also in the cast.

**LINA BASQUETTE**, widow of Samuel Warner, immediately returned to the Paramount Studios to complete her work in Adolphe Menjou's "Serenade" in order not to delay the production and because she felt that



*Jewel La Kota is so fond of "Krazy Kat" that she paints a likeness of him on Irene French's "right understanding." The girls are members of George White's Scandals and Krazy Kat is their mascot*

if all her time was occupied, she would be better off mentally. She will be Richard Barthelmess' leading lady in "The Noose."

AFTER a short vacation, Lloyd Hamilton has returned to the Educational lot to resume work on the series of eight comedies which he is to make for Educational this year.

**J. FARRELL MACDONALD** has been selected for the cast of the film version of "Abie's Irish Rose."

WHEN Pola Negri's contract expires in February, Paramount is planning to renew it, and they are planning to increase her weekly salary from \$8,000 to \$10,000. This is due to the recent increase in the popularity of Pola's pictures.

**HARRY CARR** and John Farrow adapted Longfellow's immortal ballad, "The Wreck of the Hesperus," for the screen. Elmer Clifton is filming it for DeMille and it promises to eclipse his "Down to the Sea in Ships."

**BETTY COMPSON** and Lon Chaney will be reunited again when Metro-Goldwyn films "The Big City." Betty and Chaney will be remembered as co-stars of "The Miracle Man."

WHEN Esther Ralston and Neil Hamilton have completed work on "The Spotlight," they will begin work on "The Jazz Orphan."

**SAMUEL GOLDWYN** has been elected an owner-member of the United Artists Corporation.

THE Harold Lloyd comedy, the exteriors of which are about completed, has at last been christened "Speedy," in honor of the nickname his friends gave Harold years ago.

**JOHN HARRON** will be seen with Laura La Plante in "Finders Keepers." He played opposite Laura in "Silk Stockings."

"FREE AND EASY," a romantic comedy now being made at the Fox West Coast Studios, is the name of the new Madge Bellamy picture. James Hall is playing the male lead.

**BUSTER KEATON** and United Artists have come to the parting of the ways. Keaton is negotiating a deal whereby he will make pictures at the Metro-Goldwyn-Mayer lot. He has completed his last picture for United Artists entitled "Steamboat Bill Jr."

"THE NINETEENTH HOLE," the Harry Langdon comedy for First National, is now titled "The Chaser."

WHEN Tim McCoy puts on the chaps of a cowboy in his next Metro-Goldwyn picture, "The Texas Ranger," he discards for the first time the uniform of the U. S. Cavalry.

ADD to the list of movie couples who have come to the parting of the ways the names of Edwin Carewe and his wife, Mary Akin.

HAVING played the rôles of football, baseball and golf players, William Haines' next starring picture will have a polo background.

**MALCOLM ST. CLAIR** will direct Richard Dix's next picture for Paramount "The Traveling Salesman," from the play by James Forbes, when he has finished directing "Gentlemen Prefer Blondes." Dix is now engaged in the filming of "The Gay Defender."

**ERNST LUBITSCH** and Emil Jannings will be reunited in the Paramount picture starring Jannings, based on the Russian novel, "Paul, the First."



# They'll Make Your Heart Beat Faster with Life, Laughter, Love, Tears and Thrills



Rod La Rocque in "The Fighting Eagle"; a Donald Crisp production. Conan Doyle's immortal "Brigadier Gerard" brought to life in tears and laughter.

Jetta Goudal in "The Forbidden Woman"; Remember "White Gold"? Here's a picture even more sensational, blazing with the fire of the most exotic personality of the screen. Directed by Paul Stein.



Vera Reynolds in "The Main Event"; love, laughs and thrills in a story of flying fists and throbbing hearts. Directed by William K. Howard.



Marie Prevost in "On to Reno"; directed by James Cruze. A very modern question handled in a masterly and very modern manner. A laughable satire on legal polygamy.

Leatrice Joy in "The Angel of Broadway"; directed by Lois Weber. The real New York, but a side that does not show on the surface.



William Boyd in "Dress Parade"; a Donald Crisp production. A West Point story, made in West Point, at last! A story by a West Pointer, a brilliant colorful picture, made at West Point, with the cooperation of the U. S. Military Academy, the first feature so made. All the romance of the most romantic spot in America.



## Even the titles are alluring!

Take the tropic fire of Jetta Goudal; the romantic personality of Rod La Rocque; the magnetic modernism of Marie Prevost; the lovely lure of Leatrice Joy; the masculine strength and charm of William Boyd and the dainty winsomeness of Vera Reynolds—

Add the amazing power of a staff of directors, which includes James Cruze, Lois Weber, Donald Crisp, Wm. de Mille, William K. Howard, Frank Urson, Paul Sloane, Paul Stein, Rupert Julian, Elmer Clifton, Erle Kenton and E. Mason Hopper—

With the supervision of Cecil B. De Mille, the man who has personally directed *fifty* great pictures, without one failure—

And you know that these pictures—not just "to be produced," but actually *made* right now, and tested—are the very cream of your motion picture entertainment for this season!

—And these are only a few of the fine pictures that are being made in the De Mille Studios!

See them and be convinced. Watch for the Pathe Rooster.

**PATHE EXCHANGE, INC.**

35 West 45th Street, New York

De Mille Studio Pictures—Pathe News—Pathe Westerns—Patheserials—Pathecomedies

Member Motion Picture Producers and Distributors of America—Will H. Hays, President.  
Foreign Distributors: Producers International Corporation—Wm. M. Vogel, President.





This is the second of a series of Princess Pat informative talks giving new facts about complexion care. Here we tell about the requirements of cleansing cream—a most important subject.

# What is pore film and why must you remove it?

DO you fancy that we are merely creating a *talking point* when we refer to pore film? If so, visit some scientific library and consult the works of the most eminent authorities on the skin.

Pore film is invisible. Yet every night and every morning there is an accumulation on *every* skin. And it is *resistant* to ordinary cleansing cream. Therein lies the danger—and the reason every woman who values her complexion should know about pore film.

Pore film is acid. It glazes over and seals the pores of the skin. It is formed by the commingling of perspiration and oil given off by the pores. If allowed to remain pore film is injurious to the skin. It can be a first cause of roughened skin texture, blackheads, excessively oily skin, shiny nose, and eruptions.

And remember, ordinary cleansing cream will *not* remove pore film. Any prominent skin specialist will confirm this statement; in fact he is likely to say that unscientifically formulated

creams will make pore film even more harmful to your complexion.

*Princess Pat Skin Cleanser Should Be Used By Every Woman In the Land*

Princess Pat Skin Cleanser (you may call it cold cream) is definitely formulated to remove pore film. You may say you get along very well as it is, that you see no ill results from pore film. The explanation is that some skin has a high degree of resistance. But not to deal with pore film, merely *invites* the earlier fading of complexion beauty.

On the other hand there are thousands upon thousands of women who will see in this explanation of pore film the reason why all their beauty effort avails little, why their complexions remain unlovely despite nightly and morning applications of cream.

With Princess Pat Skin Cleanser you *know*—you have the comforting assurance that in regard to pore film *no chances are being taken*. It is precisely one of those situations when it is far better to be safe than sorry!

*How Princess Pat Skin Cleanser Came to be Different*

Princess Pat Skin Cleanser is a product of the modern laboratory. It is quite different from the inadequate creams of yesteryear. It was formulated in the full light of scientific knowledge of the actual *needs* of the skin. It was known that pore film had to be considered—and the need was met.

Further, the "stickiness" of old fashioned cold creams was avoided. Princess Pat is a light cream, delightful to use. It is a particularly *gentle* cream, agreeing with *every* skin. By no possibility can it encourage or promote hair growth. It does not necessitate vigorous rubbing. On the contrary, it seems literally to *melt* all the day's grime and dust from the pores. It is quite *impossible* for a woman not to like Princess Pat Cleansing Cream for the immediate effects she can see and feel.

But think *most* of the *most* important result. Princess Pat Skin Cleanser *removes pore film* and ends the troubles that ordinary creams do not combat. Accept our explanation at its gospel truth, scientific worth—try this different cold cream—and if it fails to live up to all expectations, receive back the cost from your dealer.

## PRINCESS PAT

PRINCESS PAT, LTD., CHICAGO, U. S. A.

Princess Pat perfect beauty aids include: PRINCESS PAT CREAM SKINFOOD AND ICE ASTRINGENT (THE FAMOUS TWIN CREAM TREATMENT), PRINCESS PAT SKIN CLEANSER, ALMOND BASE FACE POWDER, ROUGE, LIPSTICK, TWO-PURPOSE TALC, PERFUME, TOILET WATER.

**FREE** So that you may know for yourself the remarkable effect of Princess Pat Skin Cleanser, we will take pleasure in sending you a trial tube free. Just mail the coupon.

PRINCESS PAT, Ltd., Dept. 126H  
2709 South Wells St., Chicago

Without cost or obligation please send me a free trial tube of Princess Pat Skin Cleanser.

Name.....

Street.....

City..... State.....

(Print name and address plainly)





R. H. Louise

## Joan Crawford

It's a gift sure enough when a girl can smile as winsomely as Joan Crawford. The dental display and the laughing eyes are only a part of the girl's endowments. She has acting ability, too, and is getting large assignments as a result

MOTION PICTURE  
**CLASSIC**  
DECEMBER, 1927





Spurr

## Constance Talmadge

Ask any gentleman of the old school his opinion of Connie and he would say she has the merry old Nick in her eyes. That's why she keeps the young men guessing in her pictures. A daughter of Mother Eve, she knows her apples







## Mary Astor

She's the mother's favorite. When a doting mamma takes her little charge to task, she always reminds her that Mary Astor wouldn't *act* that way. Mamma will have to sing a new song, for Mary is forsaking sweet sentiment for emotion

Chidnoff





Al Jolson

The big burnt-cork and mammy man is in there singing celluloid harmonies now, having left Dixie flat for a Hollywood plantation. He's telling the mammies, the pappies and the chillun—"you ain't seen nothin' yet, 'til you've seen 'The Jazz Singer'"

Duncan





The Magazine With the Personality  
MOTION PICTURE

# CLASSIC

## Pictures and Personalities

By GEORGE KENT SHULER  
PUBLISHER



THE movie moguls have taken up the jug of soothing syrup again and are about to spread its saccharine contents all over their screen pudding. Whenever the ugly head of agitation shows itself and starts a movement for mopping up the films, the mighty movie monarchs, like so many frightened rabbits, run to cover and put on their halos and declare themselves for purity.

The other day they went into executive session before the Federal Trade Commission to eliminate any thought of dirt in the movie fan's mind. Once again the word *moron* bobbed up to annoy them. As the dictionary defines a moron as one possessing the mind of a child, it is plainly evident that the moguls believe they are making pictures for patrons with mentalities somewhat *non compos mentis*.

### Sweetening the Cinema

WHENEVER the executives show signs of taking the movie out of its swaddling-clothes, the Big Whisper echoes through their council chambers—*Be Careful*. So a spade must not be called a spade. In other words, *Pollyanna*, *Cinderella*, *Santa Claus*, *Little Eva*, the *Rollo Boys* and *Elsie Dinsmore* are about to join hands again to play Ring-a-Round-a-Rosie.

Eleven items in the latest executive conference are banned. That there may be lip readers in the audience is evident in the banning of pointed profanity. Which means that no *hard-boiled egg* can hiss an ugly shocker between his teeth. That the recent Irish agitation against the screen's ridicule of Erin's nationals has had its effect may be noticed in the item which eliminates giving offense to any faction, race and creed. The producers elaborated on the banned items by declaring themselves in favor of safe and sane treatment of twenty-six subjects. These range from arson to surgical operations.

It seems rather late to be coming forward with plans toward sweetening the cinema. By their own regulations they have as much as admitted that the movies have been sinful all along—and that the various state censor boards have been viewing them through smoked glasses.

### Leaning Backward Now

THEY'RE leaning way backward now and if they mean business not a single great piece of literature can ever

hope to be screened as it's written. Remembering that this moronic individual is very impressionable, they intend to correct his weakness. Hereafter, he may see no evil, though he may read it and hear it. His photographic mind doesn't miss a thing. Let him be shown some crook cutting up a stealthy dido or two and he immediately sneaks up an alley to waylay a man of peace.

So to guide him straight, the bigger and better thinkers-at-large must keep him company. The b. and b. thinkers must be the wall-flowers while he dances with *Goldilocks* or sits-by-the-fire with *Alice*.

The producers have been importing the foreign directors because they fashioned pictures to represent life, unmindful of the fact that the Americans could reproduce it if given a chance. There will probably be no more importing since the foreigner cannot understand *Pollyanna's* language. How he will fit into the new scheme of things—provided the scheme goes through—is entirely up to him. The nationals of his particular country may wonder what's happened to Ignatz, but he'll ignore them. America may have its sweetened cinema, but it also has a *sweetened pot* to pay the salaries.

### Sadie Reforms

MEANWHILE, Sadie Thompson has reformed. The over-dressed go-getter from the States who didn't care for so much *rain* out Pango-Pango way, will have you understand she's a good girl. The *Reverend Kelly* of the play becomes a welfare worker in the screen version. The moron *might* be led to think that all clergymen are unclean. As a result, "Rain" may as well be called "Sweet Sadie of the South Seas" in so far as carrying out the pretensions of the play is concerned.

### Making Nippon Over

THAT the honorable, august sons and daughters of Nippon are viewing our pictures with alarm may be gleaned from an article in the current CLASSIC. They are declaring that the American movies have practically changed the flowery kingdom overnight. The ancient traditions and customs have become Americanized to such an extent as to be scarcely recognizable. Perhaps the sweetened cinema will re-establish the Japanese character to an appreciation of its honorable moralities.



# Grafting from the

By Dorothy Calhoun

I HAVE decided to remain poor and obscure. It costs too much to be famous—there are so many people anxious to help spend someone else's money. When Hollywood became celebrated as the place where film stars earned fabulous salaries, a new Gold Rush began. From all parts of the earth they came, some in rags, and some in velvet gowns, but all with a common purpose—to earn, beg, steal, borrow, or lay hands on some of that easy money. Which perhaps explains one thing that has puzzled us all—why movie stars who have made fortunes almost always die poor.

It would be hard to find any *con* game, badger game, *skin* game, sympathy dodge, fraudulent investment scheme that is not tried on these impractical and notoriously soft-hearted players. Their vanity, their credulity and their sympathy are skilfully worked on. Glib salesmen persuade them to purchase especially built cars, with the adroit reminder that they will "be the only one to own one." Most actors have a child side to their nature which adores glitter, so fake diamond merchants have an easy time in Hollywood, if they can once get access to their victims.

Finding it hard to get by the studio gate-men and office boys (born skeptics), the shady horde of gold seekers resort to stratagem. Some get jobs as extras, and conceal "family jewels" in their clothes to be sold to stars, softened by their tears and hard luck tales. The pub-

licity office was selected as a weak spot, and salesmen for fraudulent life insurance companies, panhandlers and grafters for a long while were able to reach the ear of their prey on the pretext of being newspaper men seeking interviews, until the companies refused entrance to anyone, not bearing proper credentials.

## Nefarious Trades

THE foreign artist graft separates movie players from thousands of dollars every year. Sometimes, no doubt, these "artists" have genuine talent, but often they are wretched daubers, and in each case their method is the same. They "have an order for a portrait" of So-and-So, and will paint it without charge if the star will only consent to a few sittings. When the picture is finished, they sometimes sell it to the sitter without effort, or if it is too bad they fall in a faint on the threshold of the star's home, and confess that they are starving.

Other "artists" display letters from some theatrical manager, asking for a portrait for lobby display and cajole the player into sitting for one "for the nominal price of a thousand dollars."

Salesmen for all kinds of things from coal mines to antique art learn the customs of their victims by observation and lie in wait for their cars. When they alight at their homes or studios, they accost them and tell their story. Motion picture stars are always in a hurry, and will often consent to a purchase in this way they would never make at leisure. When they come to examine their purchases later, they often find that what they have bought is worthless, but in most cases prefer to swallow their loss to making a fuss which would bring them bad publicity.

Mae Murray, discovering that the houseful of "genuine antique furniture" she had paid for was nothing but modern imitations, had courage enough to sue for her rights. Colleen Moore, on the eve of paying a huge advertising contract to a smooth-tongued salesman, representing himself as being from a big New York magazine, was warned in time that the man was unknown to the magazine. Several fake life insurance companies formed for the purpose of fleecing picture stars were prosecuted in the courts.

There are all kinds of tricks being worked in Hollywood to get into friendly contact with the stars. One of the favorites is to crash the studio seeking an interview and bring in a flock of relatives or friends





# Stars

## It's The Actors Who Pay And Pay And Pay

Waiting to Be Gypped

THEATRICAL folk, always generous, are lavish with their letters of introduction, and thousands of beggars, salesmen and criminals reach their prey by means of genuine letters from some player friend, or from a citizen of the star's home town.

In legitimate commercial transactions movie stars pay a staggering tax on their fame. Everything they buy costs them more than it would any other purchaser. Interior decorators, doctors, dentists, contractors become reckless with their decimal points when making out



The grafters look upon the players as easy prey for their schemes. Lucky is that star who can set a fast pace and elude the high-pressure bandits



### What Price Blackmail

IN every fan mail threatening or abusive letters are common things. After a number of these unpleasant mis- sives have been received to make the player nervous, the dear friend will suggest "Let me look into that for you." Later he reports that the writer of the letters seems determined to be nasty and it might be as well to quiet the who'e thing for a few hundred dollars—"not that there's anything in it, of course I know *that*, but just to get rid of him."

Blackmail was, at one time, a flourishing business in Hollywood. Anything that would make unpleasant notoriety in the newspapers, whether true or a lie, was offered for sale, and many innocent film favorites preferred to buy silence at a stiff figure to the risk of harm to their career. A lie that is printed is as harmful as the truth. The public is willing to believe anything of successful people.

But Bill Hart, burning with righteous anger at being picked out as the victim of a particularly ugly blackmailing fraud, promptly brought the matter into the courts, heedless of possible hurt from the notoriety. The trial of the case vindicated him completely, jailed the black- mailer and served as a warning to others of her unsavory trade. A lawyer attempted to hold up Barbara La Marr with threats—and is serving a long sentence in prison. A suave and polished gentleman who wormed himself into the friendship of a circle of directors and won forty thou- sand dollars in a card game from them laughed when they threatened to have him arrested.

"You wouldn't dare," he sneered, "what would the public think of you? You'd be the laughing-stock of the country."

But Joe Schenck was not to be bluffed. "As a matter of fact, I'm going to telephone the papers right now," he

(Continued on page 81)

bills for film clients. A foreign star recently paid a thousand dollars apiece for evergreen trees for her front lawn. The same actress received a bill for fifteen hundred dollars for capping a tooth! The stork who brings stars' babies has a longer bill than most of his kind—the doctor's bill varies in such cases from thirty-five hundred to five thousand.

"Movie stars will pay anything" is a motto in Holly- wood. This overcharging has reached such a point that many picture people transact their business affairs under an assumed name or disguised as an ordinary human being.

With sudden fame and wealth the movie players discover that they have acquired a host of dear friends. They must hire agents, servants—whom shall they trust? Many servants in the movie colony make a good living out of reselling lavishly ordered household supplies. Many dear friends find their friendship a paying propo- sition. Some sell the addresses of the stars to advertising agencies. Some sell their intimate knowledge of the stars' private affairs.



# Are American Movies

By James Bagley



Witzel

Francis X. Bushman, lately returned from Japan, declares that the flowery kingdom is becoming Americanized by our movies. Ten thousand years of traditions and customs have changed practically overnight



The Jap stars use American stars for their models. Above is Komako Sunada, who prefers Pola Negri to any other Hollywood actress



Nippon, "everything is changed. Our ancestors would not recognize our country now since your honorably immoral motion pictures have corrupted our women! Once our girls were modest, obedient and self-sacrificing. They wore clothes that covered them.

"Now my own daughter wears silk stockings and high-heeled shoes, and when I tell her that I have chosen a husband for her, she laughs at me and answers me—her father—that she will not marry a man she does not love! She goes to the theater and learns about this miserable 'love' from your augustly immodest pictures. I forbid her to go—and she disobeys me. Japan is changing now faster than it has changed in ten thousand years. It is becoming Americanized. It is learning American sins."

## That Hollywood Influence

FRANCIS X. BUSHMAN is perhaps the most traveled man in the movies. He has visited thirty-seven countries with the true traveler's delight in seeking change of custom and ways of living, and he has returned from Japan, lamenting the influence of Hollywood movies upon those whom we quaintly refer to as the "heathen." He traveled from the great commercial



The Gilbert-Garbo style of love-making is influencing the younger generation. Above are Yoko Umemura and Tokihiko Okada imitating Greta and John. At the left is Tsuzuya Moroguchi, the sheik of the Japanese screen

"MY lord, I am prepared to obey thy august will in all things."

So once spoke the Japanese daughter to her honorable father, or the Japanese wife to her honorable lord, as she bowed her insignificant and most unworthy self submissively before the Heaven-decreed authority of the Male.

For thousands of years the women of Japan have obeyed their fathers, and the husbands their fathers chose for them, without question. Then came American motion pictures in which the virtue of womanly obedience is not conspicuously celebrated. In fifteen years they have taught Japanese women flirtation, flapperism, infidelity and all the other delightful pastimes of civilization.

"Alas," lamented a Tokyo business man to Francis X. Bushman, on his recent trip to

cities to the remote country towns, from island to island, and everywhere, even in the farthest districts, he saw flaring posters of Hollywood movie favorites clasped in passionate embrace, or engaged in desperate struggle. Pola Negri cast provocative glances from garden walls, Clara Bow kicked flapper heels on quaint tea houses.



# Corrupting Japan?

## The Honorable August Nippon Stars Have Gone In For Sex Appeal

Sometimes, on closer inspection, Pola proved to have slant eyes and Clara to have Oriental cheek-bones, for the native Japanese picture stars are earnestly imitating their American *confrères*, adopting their costumes and copying their mannerisms.

### Sex Appeal Now Popular

"THE popularity of slap-stick and sex appeal is driving the true Japanese drama from the screen," Bushman says. "Their plays and pictures always dealt with the legends of Japan, the tales of the gods or traditional heroes and historical deeds of valor. Dramas of love were unknown, because love as we mean it—courtship, intrigue, passion—was unknown.

The parents arranged the marriages. The young people never saw each other before the ceremony, so there was no need of flirtation. Women did not try to attract men by their glances or ways of dressing, and men did not use sheik methods to win a girl's heart.

"We think we are civilized, but a Japanese man con-

中村英雄君のクレーガン振りもまた素敵ですれ……



Kashima is Nippon's Charlie Chaplin. The imitation is complete with shoes, cane, pants and all



At the top are Komako Sunada and Kaichi Yamamoto in "Carmen of the Orient." Note Komako's resemblance to Pola Negri. Above is Shizuye Natsumakawa, the Japanese Norma Talmadge

siders that our women dress indecently, with the avowed intention of arousing men's interest by their short skirts, silk stockings, bare arms and crossed legs. And now they are horrified to find their own women adopting American styles. Most of the Japanese picture actresses dress like our stars. They copy Gloria Swanson's most exotic evening gowns and Colleen Moore's sauciest sport clothes. The Japanese actors imitate our Western stars or slick their hair back into a pompadour and try to look like Valentino.

"As a consequence, the streets of Tokyo and Yokohama are filled with natives wearing European clothes which are extremely unbecoming to most of them. The women are beginning to bob their huge coils of hair and use pink and white powder on their faces. And worst crime of all—Mack Sennett comedies have introduced American bathing suits on Japanese beaches!

### Eating Forbidden Fruit

"OUR motion pictures are making the Japanese self-conscious," Bushman declares. "In utter innocence men and women in Japan have always bathed together, nude, in the public baths or beaches, without a thought of evil. Even after the shocked protests of the missionaries resulted in wooden partitions between the sexes at the larger watering-places, the Japanese, *naïvely*, built the partitions down to within a few feet of the water—and left an open space so that people could still see and talk to each other!

"But they are beginning to learn from suggestive scenes

(Continued on page 74)





Brown

## In An Old-Fashioned Swing For Two

Love always rhymes with dove when a boy and girl park themselves in an old-fashioned swing. Here are Ralph Forbes and Lillian Gish in a romantic setting that never grows old. He is telling her sweet nothings while she thinks of her wedding day. Their romance may be seen in "The Enemy"



# She's Come In Out of the Rain

Jeanne Eagels Leaves Pango Pango  
For Hollywood

By Ann Cummings

IN New York there is a charming old Baroness who receives, every Christmas, the personal card of greeting of the Royal Family of England. All the other days of the year she earns her living by teaching the young Broadway stars their manners. Actors and actresses, talented but untrained in social graces, come to her apartment to learn how to walk across a room, how to greet a friend, how to drink a cup of tea . . . perhaps how to be interviewed in the grand style as Jeanne Eagels, ex-pupil of the Baroness, showed us the other day.

In Hollywood writers and actors are like one big family. We stroll unceremoniously into famous dressing-rooms, and gossip with the stars while they put their complexions on. (Stars *do* gossip—and how!) We swap recipes on getting thin, sympathize with their domestic troubles and admire their new clothes. We borrow their powder and try out their new *My Boudoir After Midnight* perfume. The movie stars don't try to impress us, because they know we've seen them with their curl papers on, so to speak.

Oh, So Different!

BUT visiting ladies from Broadway are different. There's Jeanne Eagels, for example. She gave us a pale smile and a limp hand and wanted to know, without extreme enthusiasm, how we did. We felt put in our place. We had intended to ask the alluring Jeanne to tell us all about her love affairs, and what she uses in the rinse water when she takes a shampoo and a lot of clubby things like that. But with the lady from Broadway reclining in a Bernhardt pose in the low wicker chair, we realized that we were here to interview her and not get chummy like a lady Elk. So we asked politely: "What do you think of the movies?" Jeanne Eagels shrugged slim shoulders. "I'm no movie actress. This is my vacation. I'm enjoying myself, and I'm not risking anything. I wouldn't have tried to carry a picture myself. But with Jack Gilbert as the star it doesn't much



C. S. Bull

matter whether I'm good or bad, does it?"

She has a clipped, brittle way of speaking. Her features are irregular, a wide mouth, small eyes, a tip-titled nose, but she gives the effect of a strange charm. A man, I think, would turn from a crowd of acknowledged Hollywood beauties to stare at that small, pale, pointed face with its wild nimbus of golden hair.

Like the Rest of Them

"JACK GILBERT is the only star I would have played with," Jeanne admitted. "I've always liked him on the screen. I've seen all his pictures. There was a bit in 'The Big Parade' that was the best acting I ever saw in a movie. Where he was riding home with his father after the war, and the old man tells him how proud they all are of him. Jack gives him one long look and drops his eyes! All he had gone through was in that look. The impossibility of making anyone else understand. It was subtle. Most movie acting isn't subtle.

"I go to the pictures and the man behind me in the theater says, 'Now he's going to take off his hat.' That's

(Continued on page 77)



# Mister Mix's lil' Minx



A girl has to snap her fingers at the undertaker when she plays opposite Tom Mix—for he is one *hombre* who is reckless of life and limb—and anyone else's. Tom reckons as how Dorothy Dwan knows her alfalfa when it comes to negotiating a scene in one of his pictures. The girl has supported him in quite a few of them now. That's some record when you consider that the cowboy star's feminine assistants read like the roll-call of a seminary.

Spurr



# First the Artist

then the  
Human Being

That's  
Von

By Dorothy Bay

THE first time I ever met Eric von Stroheim was at 2 A. M. on a June night! It was in the apple orchard of his famous "wine garden" set—with the spots playing through the trees, lighting 500,000 hand-made blossoms into a brilliant shimmering fairyland against the black cyclorama of the sky. He was making the first scenes of "The Wedding March," wherein he plays the three most important rôles—author, star, and director!

From the toe of his polished boots to the gloved hand resting on the hilt of his sword, every detail of his white uniform was perfect, and worn with that distinction which only a Continental can attain.

Yes, worn with such an air that, though short in stature, I



By Cecil Thomson

had the feeling of height and force. He stood beside me stern and unbending—his head held with a military stiffness. But the moody dark eyes restlessly followed every move that was going on about him.

"They say I give them sewers—and dead cats! This time I am giving them Beauty. Beauty—and apple blossoms! More than they can stand!" And so he had. The picture before us was as exquisite as an illustration in a book of fairy-tales.

It was only a moving picture "set"—cleverly manufactured in a studio factory. The old inn, the roses climbing over the casement windows, the moss-grown walls, the beer-garden with its canopy of white blossoms, the picturesque street, even the gnarled trees themselves were fashioned and aged by carpenters and artists—with hammer, nails and paint!

## Under the Spell of Stroheim

UNDER the spell of von Stroheim's touch, the picture lived. You could smell the fragrance all about of apple blossoms. It was springtime—in old Vienna!

(Continued on page 72)



# The Immortal

By D. G. Shore



*Bull*

The Immortal Three (or the Three Musketeers) of "The Big Parade" functioned so well as soldiers and good fellows that the picture couldn't help but go over the top. *Bull* as portrayed by Tom O'Brien was a bartender before he entered the army—which is why he was such a good mixer at the front

*Slim*

*Slim* was a steel riveter before he joined the colors. He knocked off work when he heard the recruiting sergeant's whistle and took his cut plug into camp. The habit stayed with him to his finish. Karl Dane made *Slim* the life of the party over there—and the rôle made him a star over here

*Jim*

*Jim* was the white collar worker of the Immortal Three, but he was just as eager to enter the Big Racket as his buddies. *Jim* was the lady's man of the camp. He threw a heart grenade and captured a French girl. *Jim* was John Gilbert's greatest rôle and he gave it his greatest performance

of  
the Big PARADE



# Hard-Boiled but Educated

Louis Wolheim Says  
a Mouthful About This Here  
Now Movie Business

By Frances Gilmore

"THIS interviewing gives me a pain. Maybe I'm queer, but I don't like taking off my clothes in public. If a guy comes to me, asking do I use vi'let soap in my bath, or how many wives have I got, I want to swat him. If it's a dame asks me, I just say, polite, like I'm saying to you, 'I'm damned if I will tell you, ma'am.'"

"This publicity—what's the good of it? You've either got something or you haven't. My work's publicity enough. If that don't get me by, hiring someone to put my name in the paper isn't going to. Maybe when you're just starting out it would help some to get a picture in the newspaper, but a fellow that already had enough jack to hire him a press-agent, why should he *want* to get into the movies? He could take his money and buy a saloon and live happy ever after.

## Never Committed Any Art

THE biggest mistake I made if I was going to be a movie actor was getting myself born in this country. The only way a guy can make a hit with a producer here is to go to Germany and call himself Adolph Snitzelheimer and grow a beard and come back as a foreign artist. I started life on the East Side in New York in a family of Russian Jews that hadn't ever committed any Art. I might go on and tell you how, as a boy, I used to gaze at the Statue of Liberty and think that some day I would become a great man, but it would be a bloody lie. I didn't think anything at all. Most boys don't.

"Maybe you've read that I was a college professor? I'm an educated guy, I am, and I *have* taught mathematics,



but it was an interviewer who promoted me from instructor in a 'prep' school to full professor of mathematics in Cornell. Said it made a more dramatic story. I was playing 'The Hairy Ape' on Broadway then. So that's how I became a college professor.

"Another thing I don't like is dramatic criticisms. For years I never read what the critics had to say of my performances. The writing on my pay check was literature enough for me. What'n hell difference does it make to me if Susie Glutz says I did well or not? I know myself if I was good or rotten better than anybody else except God. Actor guys have a sort of sixth sense that tells them whether they click or don't.

"What's more, I never went to see myself on the screen. I made my first picture back in 1916, but it's only lately I've been to my own pictures—or anyone else's, for that matter. No other actor can teach you anything, except his own barrel of tricks.

(Continued on page 70)



HIGH HAT

SEA-SICKNESS

SUSPICION

FLAMING LOVE

INNOCENCE





Dyar

# Bye! Bye!! Bolsheviki

Vera Voronina, the Russian actress, may be sitting very pretty now, but during the Bolshevik uprising she had to do some tall scampering to escape the bear that walks like a man. Vera fled from all of the Russias to find peace and quiet in Vienna, Berlin and Hollywood



# What is the Age of Screen Stars

By John Deming

**M**ATURED women, not beautiful girls in their teens and early twenties, are the screen stars of today. The average age of the women stars is over twenty-eight years, and that of the men is over thirty-five years. Extreme youth and beauty are passing, except in a few cases, as the chief requisites for stardom. Slips of girls, in their teens and early twenties, were the scintillating lights of yesterday's screen.

Today the pendulum has swung the other way. Fair ones, even though beautiful and possessing the grace of the sylph, are facing a thorny path. Exalted heights that bring fabulous rewards and world acclaim are reached only through experience and training in the finer and more technical points of acting.

Experienced actresses with the ability to act naturally with that spark of genius that sways the audience, are crowding Miss Flapper into the background or at least holding her in check until she can acquire the dramatic ability that comes only with constant effort.

Because of cinema history of a decade ago, the world today believes it is the beautiful girl in her early twenties or teens who is the great star—but the stars who shine the most consistently and brilliantly, except in a few cases, are very close to and past the thirty-year mark.

## The Emotions of Maturity

**M**OTION pictures in the matter of stardom, however, as well as in other branches, are undergoing an evolution more radical than the profession has ever known. In the early days when youth and beauty were the chief requisites, a producer would have been considered unbalanced had he starred a woman of thirty years of age, even though she had great dramatic talents. Yet today it is the more matured actress who wears the crown of stardom, even shining more brilliantly than those many years her junior.

These facts shatter the belief that youth and beauty make stars today. The world has tired of beauty and youth minus experience. Just as the stars of the legitimate  
(Continued on page 85).



Leatrice Joy

Corinne Griffith



Reading from the top and left to right are Hoot Gibson, Marie Prevost, Florence Vidor, Lew Cody, Priscilla Dean, Richard Barthelmess, Norma Talmadge, Viola Dana, Reginald Denny and Harry Carey





# The Real

## The Outlaw Hero A Robin Hood

By Warren Nolan

For Jesse, dead and alive, has been mixed up with gentlemen of the cloth from the day his mother gave him to the world until the present hour when Mr. Thomson gives his shadow, which has not grown less.

### Close to the Cloth

FIRST of all, there was the Reverend Robert James, father of Jesse, according to the much-treasured family bible, though there was some contrary Missouri gossip in the forties. A handsome and highly intelligent Master of Arts, Jesse's pater was a fellow of considerable standing in Missouri's Baptist circles. He was one of the founders of William Jewell College, at Liberty, Missouri, a student of which was murdered in the first raid of the James-Younger gang in after years. The Reverend Robert was a renowned revivalist and exhorter. All of Jesse's historians agree that the future bandit's ma, Zerelda Cole James, got Jesse off on the right path by holding her eighteen-months-old son high up in her strong young arms, that he might see his pop anoint sixty brethren at a clip.

Poetically enough, and interesting if true, Jesse James, physically weakened through a wound and mentally sickened through a love-struck passion for his first cousin, is said to have got religion in those very waters twenty years later. But a year after that he was kicked out of the Baptist Church, because of his bad reputation.

Tracing the ecclesiastical connections of Jesse James, we next find his Uncle Billy, a

Jesse James's mother is to live again in the movies. Her great grand-daughter, Jessie Estelle James, will enact the rôle. She is seen here with her father, Jesse James, Jr., and her sister, Mrs. Frances Ross

Above is how Jesse James looked about five years before his death in 1883. During the latter part of his life the photograph would have been worth any sum its possessor wanted to name. At the right is Jesse at the age of sixteen when he was a member of Quantrell's guerrillas

JESSE JAMES has flashed into the movies at last. America's greatest and most persistent dime-novel hero gallops on to the screen as a *Robin-Hood* Missourian, who leaps from the shiny back of Silver King to a flying train, and who robs a rich landlord in order to fork over the plutocrat's cash to a poor and needy widder woman what ain't got a nickel to keep the wolf from the ice-box. It is to be presumed that all Jesse's evil means have been justified by good ends.

Of course, it had to be an ex-minister, Fred Thomson, one of Princeton University's rising young alumni, who would re-create Brother James, of Kearney, Missouri, and innumerable other places (as occasion demanded) for the screen.



# Jesse James

## Gallops On the Screen From Missouri

Methodist preacher and horse-doctor. It was this brother of Bob James who married Jesse James to Zerelda Minnms on April 24, 1874, at the Kearney home of Zee's married sister. Billy and Bobby had a couple of brothers who were Baptist ministers, too. In fact, the only one of John James's boys who didn't hit the sawdust trail to paradise was Woodson. Instead, he took the overland route to California, and builded for himself a nice health resort at Paso Robles, which was visited in after years by Frank and Jesse James, fugitives from justice and a pair of bandits, sicker than slick.

### Where Fate Stepped In

**H**AD not Fate stepped through the ropes and dealt the dreams of the Reverend Bob James a nasty smack in the eye, Jesse James himself would have been a minister! (Then there wouldn't have been any movie, any yellow-backs, any such article as this.)

Jesse's pa was bitten by the gold bug just after some of the Kearney boys lit out for Cal-y-for-ny-eye in '49. Bob James had a hankering to make a minister out of his youngest son, then two and a half years old. That son, Jesse, had angelic eyes of light-blue, sweet and simple ears that stuck out from his head at angles of ninety degrees, and a gentle nature, that was as shy as it was affectionate. Jesse would have fared better as a minister than as a bandit.

In April, 1850, Bob James told Zee he was off to them thar hills with gold in 'em. Jesse clutched his father by the dangling tails of his frock coat and wept.

"Don't go, pappy!"

Jesse, who was precocious for his two and a half years, cried and begged the Reverend Robert to stick by the old homestead, which Robert Grover had built in 1822 (and to which you may be admitted at fifty cents the head now.)

Bob choked down the lump in his throat, patted the little blond head, and jumped on the seat

This old print, a relic of yesteryear, shows Jesse James and his outlaw band at the job of holding up a train—a pastime in which Jesse was particularly adept



Brown Bros.



Richie



Mortensen

Fred Thomson, the Western star, makes his Paramount debut in "Jesse James," a picture based upon the life of the famous outlaw. On the left is Nora Lane, who, after a year in the movies, has been assigned to the rôle of Jesse James's sweetheart

of the covered wagon. Two months he traveled, writing Zerelda all along the way (which fact sets at rest those biographers who aver that Bob left Zee because of a reason that's grounds for divorce).

In August, and in California, the Reverend Robert James, who had been nursing his sick friends, got the scurvy and died. That is why Jesse didn't become a minister like the screen star who now portrays him. Instead, little Jesse was educated to the end of laying low as many Kansas settlers as possible.

Some years later, young Jesse was a guerrilla on the Confederate side in the Civil War, robbing and killing a'long with five hundred scattered others who traveled in

bands of from six to three hundred, with W. C. Quantrill, George Todd and "Bloody Bill" Anderson as the best-known leaders.

As a guerrilla, Jesse was left for dead in a stagnant pond, under a crisping sun. He lay there for two days, the great wound in his left side draining his life away before his blood-shot eyes. Then, miraculously, he made his way to a field and a Southern sympathizer at work on his farm took the half-dead Jesse in and nursed him. Jim Cummins, ex-  
(Continued on page 68)



# The Drama becomes

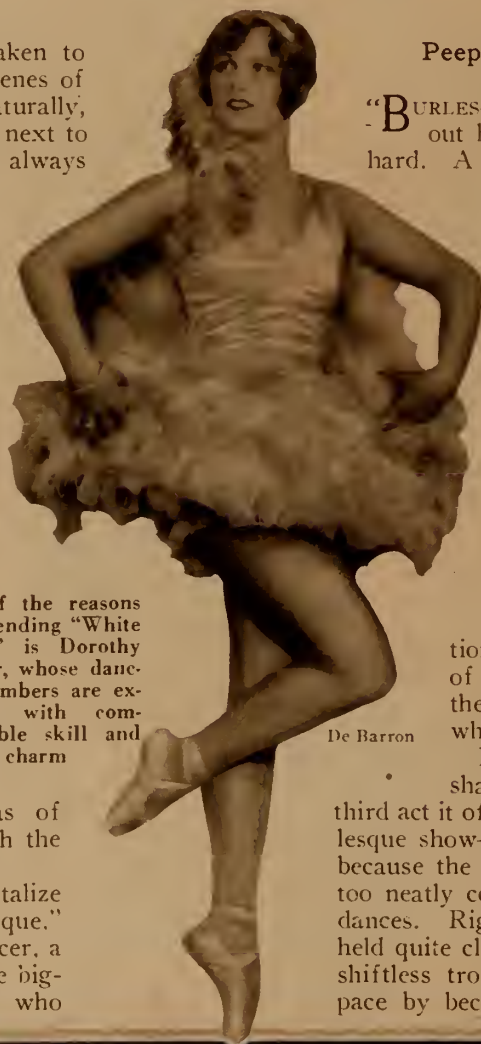
By Frank Vreeland

IN the past month the drama has taken to snatching covert peeps behind the scenes of Life. There have been glimpses, naturally, behind the scenes of the stage, because next to the private life of a murderer, people always like to know about the private life of an actor. Inside eyefuls have been offered of a supposedly representative President of the United States, and of his daily grind, going all the way from poker to passion.

And there have been close-ups of boarding-house life, of that realm which ordinarily has furnished simply food for comedy on the stage, but now has been turned into material for grubby scandal, with dirt, death and destruction replacing gossip and giddy flirtation.

Perhaps the current urge for confessions and secret revelations in the magazines is back of this. We not only want to know how the other half lives—we'd like to hear how a chief magistrate of this nation gets his liquor. The stage has come to resemble those tiny cabinet panoramas of "The Battle of Gettysburg" into which the yokels at county fairs could gawp.

First of the outstanding plays to capitalize that hankering this fall was "Burlesque," which gave Arthur Hopkins, its producer, a recess from doing Shakespeare and the big-domed drama. For once a manager who was certain he had a hit before he reached Broadway was proved resoundingly right after his show broke from hiding there. This play on which the producer himself collaborated with George Manker Watters, a New York house manager, is one of the salient smashes of the season, doing for the backstage area of burlesque what "Broadway" has done for the man-killing jungle behind the cover chargers of some night clubs.



One of the reasons for attending "White Lights" is Dorothy Deeder, whose dancing numbers are executed with commendable skill and charm

De Barron

## Peeping at the Beef Trust Brigade

"BURLESQUE" has a tale which almost fades out before your eyes if you stare at it too hard. A hard-working, pretty, loyal little wife of a shiftless eccentric comedian in the beef trust revels prods him into finally taking a job on Broadway, though he's perfectly satisfied to be a roaming weed in the tank towns. His clownish dancing makes a ten-strike in New York, but his propensity to lubricate his joints with all the bootleg varnish within reach eventually strikes him out.

When he's slid back to burlesque on his ear, his devoted little wife almost literally puts him on his feet again, decides not to carry out her plan to divorce him, and throws over a kindly hulk of a cattle rancher who lays his bovine devotion at her feet. To look after her lout of a husband she's willing to go back to the beef trust and forego a life out where the real beef begins.

If you ask for any more than this, we shall have to refuse you. In lieu of a third act it offers a romping act from a genuine burlesque show—which, however, isn't genuine at all, because the chorus girls are too pretty, too clean, too neatly costumed, and too well-trained in their dances. Right at this point the play, which had held quite closely to the authentic touches of these shiftless troubadours, should have maintained its pace by becoming pretty fierce. Yet tenuous as

this comedy is, it holds the attention almost unwavering, because it's honest, it's direct, it's novel, and it's laden with shafts of searching humor which the taciturn Hopkins seems to have been preserving in the safety-deposit vaults of his mind all these years. The second act, which builds the show into an unquestioned success, is unforgettable with its accurate picture of a happy-go-lucky theatrical party, and its deft indication that the philander-



White "Burlesque" is one of the hits of Broadway. It features the romance and adventure of a pair of burlesquers. Hal Skelly is the trouper pulling the chorus through their paces



# a Peep Show

UP AND  
DOWN  
THE  
GREAT WHITE WAY

ing comedian realizes that he really loves his wife, expressing his heart-break at losing her by the only articulate means at his command—his dancing feet.

Hal Skelly does this climactic prance of a travesty wedding march with consummate adroitness, just as he plays the rest of the rôle, resting his characterization on his head as well as on the soles of his feet. Skelly has slipped out of musical comedy and is now entitled to foregather with the Broadway boys who boast they can put over a rôle without music. Barbara Stanwyck, the former cabaret trotter, also delivers an exceptional performance which plays havoc with the tear ducts of the audience. She has a flower-like face almost too lovely for burlesque, and smart stream-lines to her body. Better than that, she has intelligence, a magnetic presence and the ability to turn on emotion whenever the faucets of strong feeling should be tapped.

## Not So Hot

ANOTHER play of backstage life that fared far less satisfactorily was "The Wild Man of Borneo," which combined the back-stairs elements of the boarding-house drama. In a theatrical lodging house strutted a rather sorry figure of a vagabond in the 90's, ruffling himself like a pouter pigeon as he brags that he is Richard Mansfield's understudy, when in reality he is pinch-hitting for the wild man of Borneo in a shabby dime museum. The play was less kindly and mobile than "Burlesque," and its central figure, despite an unctuously brave performance by George Hassell, seemed no more important than a bag of wind. The play had some charming interpretations by Marguerite Churchill, and Spencer Charters, but even they couldn't blow oxygen into it.

## You Tell Me and I'll Tell You

WE were admitted into the family entrance of the White House by "Revelry." Most dram-



atizations of popular novels are foredoomed in advance, but Maurine Watkins' treatment of this best-seller by Samuel Hopkins Adams makes a fairly gallant effort to dodge doom. Miss Watkins has put some thin and banal dialogue into the drama, and her desperate expedients to compress a large book into the two hours and a half of a play reach such absurd lengths as clapping love scenes into a Cabinet room, presumably left vacant for that purpose.

But she does preserve some of the eloquent melodrama of this story of a thinly disguised President who tried to keep faith with the political jackals who made him, and then discovers through oil scandal that he had not kept faith with the American people who elected him. And Robert Milton, in staging it, manages to put a vital atmosphere into his picture of bootleggers, grafters, charlatans and downright murderers debauching the sacred precincts where Washington and Jefferson once held sanctified sway.

Yet the play is only partially competent, because its chief figure has little more real character than a sack of potatoes. Instinctively you feel that any man like this, who becomes President of the United States and proves to be the tool of a clique, is such only because he is hand in glove with the gang using him—or else hasn't enough brains for a headache. In either event he's not likely to evoke any kow-tows from you, who might have been President yourself.

Berton Churchill puts some of the bland affability into the part of the fabulous chief executive which he exuded in "Alias the Deacon," though this whited sepulcher hasn't quite the skill at cards which that rosy rascal possessed. But in the seven scenes of the play President Markham has no chance to dominate the outlook as he did in the book, and while his death has been made more deliberately suicidal than in the novel, it has less of the cold wind of true tragedy whispering through it. It's just a tabloid finish.

Some of the more pious may be  
(Continued on page 66)

De Mirjian

Contributing their share toward popularizing "My Maryland," a musical version of "Barbara Frietchie," are Evelyn Herbert and Nathaniel Wagner



Apeda

One of the real smashing hits of the theatrical season on Broadway is the musical comedy, "Good News." Two of its brightest entertainers are John Price and Mary Lawlar





Oh!  
So Beeg  
So Strong



"The toreador—he so beeg, so strong. All the time I look for what you say big, husky man who know how to make love." Well, Carmen got her wish when she met Escamillo. She couldn't understand his rebuffs—she had never been treated like that before. So she set her heart upon conquering him—and succeeded, though it brought her death. Dolores del Rio gives a vibrant, spirited performance of the cigarette girl, and Victor McLaglen is the toreador who sees red



# Everything's Quite Top Hole Y'Know

Except For The Bally  
Sex Appeal

By Helen Bailey

ACTORS are, for the most part, a contented tribe, more or less satisfied with their lot in life—or in Beverly Hills. True, they have their thwarted complexes like Chaplin wanting to play *Hamlet* and Chaney wanting to do a John Gilbert, but, on the whole, they'd rather be actors than king. You can really get their angle on the thing after you've seen Marion Davies' beach house and Tom Mix's yacht.

On the other hand, there is Clive Brook. You'd think he would be happy in view of his recent success in "Underworld" and "Barbed Wire." Practically, anyone would. Consider the case:

He has done awfully well by himself in the acting line. Birth made him English, a gentleman, and talented. Time, and varied experiences have made him as interesting as one of Cyril Hume's villains. He is one of the few men of the screen who can be nice without boring you and naughty without making you wish you hadn't brought Bud and Sister. Combining with his natural advantages, the movies have made him famous and affluent. Not a bad break in life—not at all. He has a home in Beverly Hills, one wife, two children, a penetrating sense of humor, a Lasky contract, sideburns, and the only grass tennis court in Los Angeles. There isn't much more to be asked without being greedy—and yet are we ever satisfied?

Not Happy as a Necker

"No," said the gentleman in question. "I can't be entirely happy as long as they keep on putting me in passionate love scenes with young flappers of the screen.



Richee



Spurr

It's silly. It isn't nice. It's all right with a boy like Charlie Farrell who plays a love scene with a sort of awakening sex instinct," he chuckled. "But I look as though mine had been awakened too long to fool anybody about my intentions."

We were having lunch at a colonial restaurant across from the studio. He was having combination salad, coffee and cigarettes. I was having more. Here, was an extraordinary and interesting plaint—but for that, here was an interesting and extraordinary man. He looks as though he had just been turned out from the hands of someone named Jeeves. If he isn't exactly the answer to the Maiden's Prayer, he certainly would be no disappointment to the bachelor girl. Instinct tells you that you are dealing with a man so much of the world that he could even tip a waiter the customary ten per cent. and still be thanked.

(Continued on page 80)



# Hollywood's



Our Great-Great Grandma, Who  
Came Over in the Mayflower  
(Fannie Ward)



Great Grand-dad Ben, First Town  
Detective of Crosiville  
(Ben Turpin)



Uncle Emil Who  
Knocked Of Sock  
Sam Goofy — no  
record of rounds,  
bell stolen  
(Emil Jannings)



Cousin Karl, Champion Chewer,  
Who Never Missed the Target  
(Karl Dane)



Our Gloria, When She Won That  
Beauty Contest  
(Gloria Swanson)

Drawings by Armando



# Family Album



*Cousin John Reciting The Mid-  
night Ride of Paul Revere  
(John Barrymore)*



*Baby Clara  
At Six Months She Had  
"It"—Measles  
(Clara Bow)*



*Cousin Tom, Dick or Harry  
Who Knows?  
(Adolphe Menjou)*



*Baby Lon  
At Three  
Months Imitat-  
ing a Pretzel  
(Lon Chaney)*



*The Town Vamp Who Lured Uncle  
John From the Organist and His  
Sunday-School Class  
(Greta Garbo)*



*Before the Vamp appeared  
Uncle John, the Organist And  
the Sunday-School Class  
(John Gilbert)*

*John Gilbert*



# You Tell Her William



If William Tell could see how Phyllis Haver has missed the apple on Tom Moore's head, he would roll over in his grave. Phyllis could never keep company with old Bill. When the sharpshooting Swiss shot his arrows, he always clipped the apple by the core. Tom Moore looks as if he was being massacred to make an Indian holiday. He ought to go into vaudeville with his act. Not even Houdini himself could have put on a better show



# The Love Interest

## Norma Shearer Is Now Doubling In A Marital Rôle

By Dunham Thorp

**I**N every interview that has touched on the subject, until this one, Norma Shearer has always said that if she married she would give up her screen career—that she did not consider herself big enough to carry the burden of both.

And the Shearer lady is one of those who tempt their vendors into unholy and immodest gloating—into sidling up after an interview is finished and saying, with absolutely shameless confidence: "There, didn't I tell you she was different?"

And so it came to pass that when she spoke we believed her.

"Marriage itself is, it seems to me, as big a career for an actress as any other. If I want to make a success of any career, I feel that I must give myself to it entirely, to the exclusion of everything that does not help its progress. I've found it necessary to do this in my screen work—even to the degree of dropping promising friendships, lest they take up too much of my time and interest. If marriage is as big a job as any other, and I think it is, the same thing would be true of it."

Such was her expressed theory. And we believed her. But practice seems—another story!

For here she is married to Irving Thalberg and here he also is, planning for her next year's work upon the screen! And we had believed her.

She gloats, revels, and delights in the fact that it *is*! "Frailty, thy name is woman"—Bill the Bard was some authority and someone else, too, said something about changing her mind being a woman's prerogative. If that be consolation, make the most of it.

When pressed, we find that Norma offers at least a little more than that. She really didn't change her mind—for the quite simple reason that it was never made up until the present moment! She has merely been throwing a magnificent bluff, as full of substance as a toy balloon! And now that it is called for the first time, it collapses as soon as its skin is pricked.

"I just didn't know anything about it. But when they asked me questions, I had to give them *some* answer. So I just talked on, never dreaming that I'd be called to account!



R. H. Louise

Norma Shearer has played in dozens of romances and was heart-whole and fancy-free until she met Irving Thalberg, the Metro-Goldwyn-Mayer executive. The friendship ripened into love—and now they are married

"The real reason that I chose that attitude, rather than the other of thinking that two careers were compatible, was that if I didn't I was afraid I'd be expected to live up to my preachings and have passionate love affairs on the side. It was easier to say what I did than to have the affairs! But now that I have need to examine them before I accept them, I think that my foundations are stronger.

"It isn't that I've changed my mind—it's simply that I didn't know what I was talking about in the first place!"

Let us be gallant now. The lady insists that her hand would have been good if it had not been called—she calls for a *post mortem*.

### Two Careers That Beat as One

"It's really a special case. It isn't as though Mr. Thalberg (she never once called him 'Irving'—but then, you must live in Hollywood to grasp the full value of this) were in an entirely different line of work than I am—it isn't even as though he were in the same line of

(Continued on page 79)





# The Shades Were -- Well so



When Grandma was a girl, she always saw to it that the shades were pulled down at night. Of course, she had more clothes to take off than Aloha Porter, whose Sennett experience has taught her to be clad as lightly as possible. If Grandma's mother ever caught her undressing without the security of the shade, she would have been taken to the woodshed and given a good tanning

Photos by Hesser

*Because she loves to take off nice things—that's why Aloha is handing these doo-dads so tenderly. First she admires the flouncy frills of the dress as she gently steps out of it. Then she holds it up that you and all may see she has nothing up her sleeve. A frank girl, Aloha—she doesn't believe in doing things under cover*



of Night  
Falling—  
not  
fast



Here is where Aloha's lingerie is lowered to indicate a brief lapse of time. On the stage the curtain falls, but the curtain blows away from the window when this girl makes ready for the bath or bed. Aloha is fast reaching that state that calls for a screen. If any of you are impatient, please remember there's more to these undies than you imagine



Aloha has just about finished her retiring act, judging from the above silhouette. Imagine her embarrassment (she, too, has her embarrassing moments) when she suddenly discovered there was nothing more to take off. It's a pleasure to wear such nice things because Aloha loves them. The girl, having forgotten to pull down the shade, the peeping Toms of Hollywood are crying *Bigger and Better Lamps*. That's all there is, there isn't any more





Spurr

# A Private Life--

## That's Fairly Private

Julia Faye Minds Her Cues And Her Own Business As Well

By Joan Dickey

That's Julia's authentic background. She has a gentle voice, dark, curly, feminine-looking hair, large eyes, unusually expressive,—soft hands, a refined sense of humor, probably the loveliest feet in all studio history, and a perfectly sane—and not too ambitious—outlook on her career.

She told me on one occasion she did not care what she played so long as the character was not a moron. "I am not the

particular star type that can rush in and make an audience believe in a perfectly unbelievable character," she explained. "I want to do the human beings I can believe in myself."

The part Julia believed in the most thoroughly was that untamed Gypsy gamin of "The Volga Boatman." She loved that part. She got so (Continued on page 78)

THERE are two kinds of success for a player in the movies. There is the glory of stardom, for instance, with its gilt-edged title and its Beverly Hills background. Then, there is the satisfaction of doing what you have to do well. In the first group are Corinne Griffith, Norma Shearer, Florence Vidor, Olive Borden, Gloria and Pola. And in the second group, among others, is Julia Faye.

So far as pictures are concerned, Julia goes along from film to film, contributing color, lending smooth technique and intelligence to even the smallest of rôles, and doing her best in general. She rather goes in for lady villains, though she is equally convincing as an amorous queen or a large-eyed innocent who doesn't know what it is all about. This versatility has been her greatest drawback to any startling degree of cinema celebrity. She can do too many things well to do one to perfection, and no eye-ear-nose-and-throat doctor has anything on a star for specialization. They play their own personalities over and over. With Julia, it's different! She plays whatever the part happens to be and while she hasn't a silver star tacked on her dressing-room door, still she hasn't been out of a contract in eight years.

There ought to be a lesson in that for kiddies just starting out in the movies!

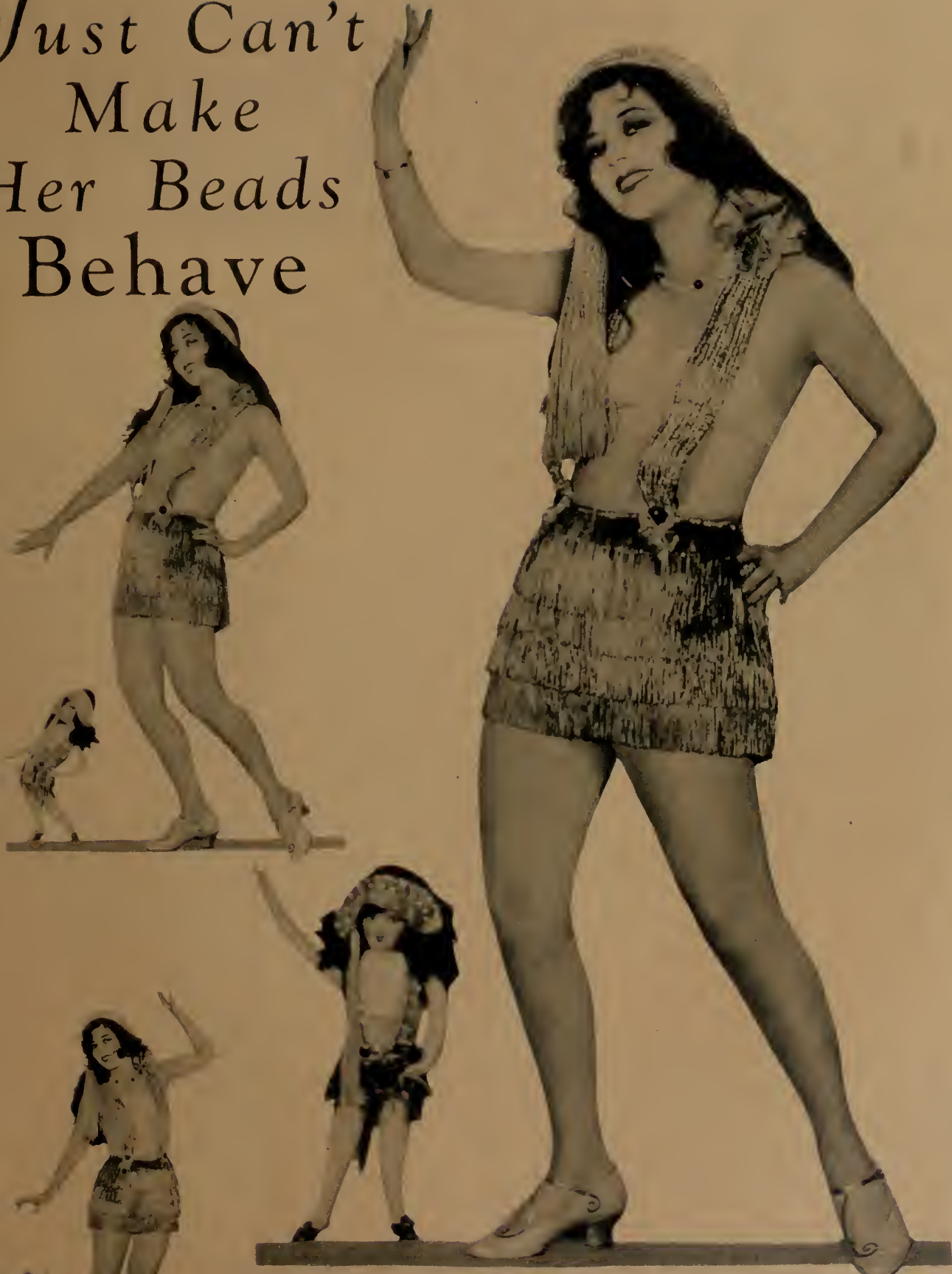
Off-screen, as the quaint phrase goes, Julia presents a more decided personality than she is permitted to introduce before the cameras. She is a feminist. Decidedly so. She gives you the impression of being in a drawing-room.



Rayhuff-Richter



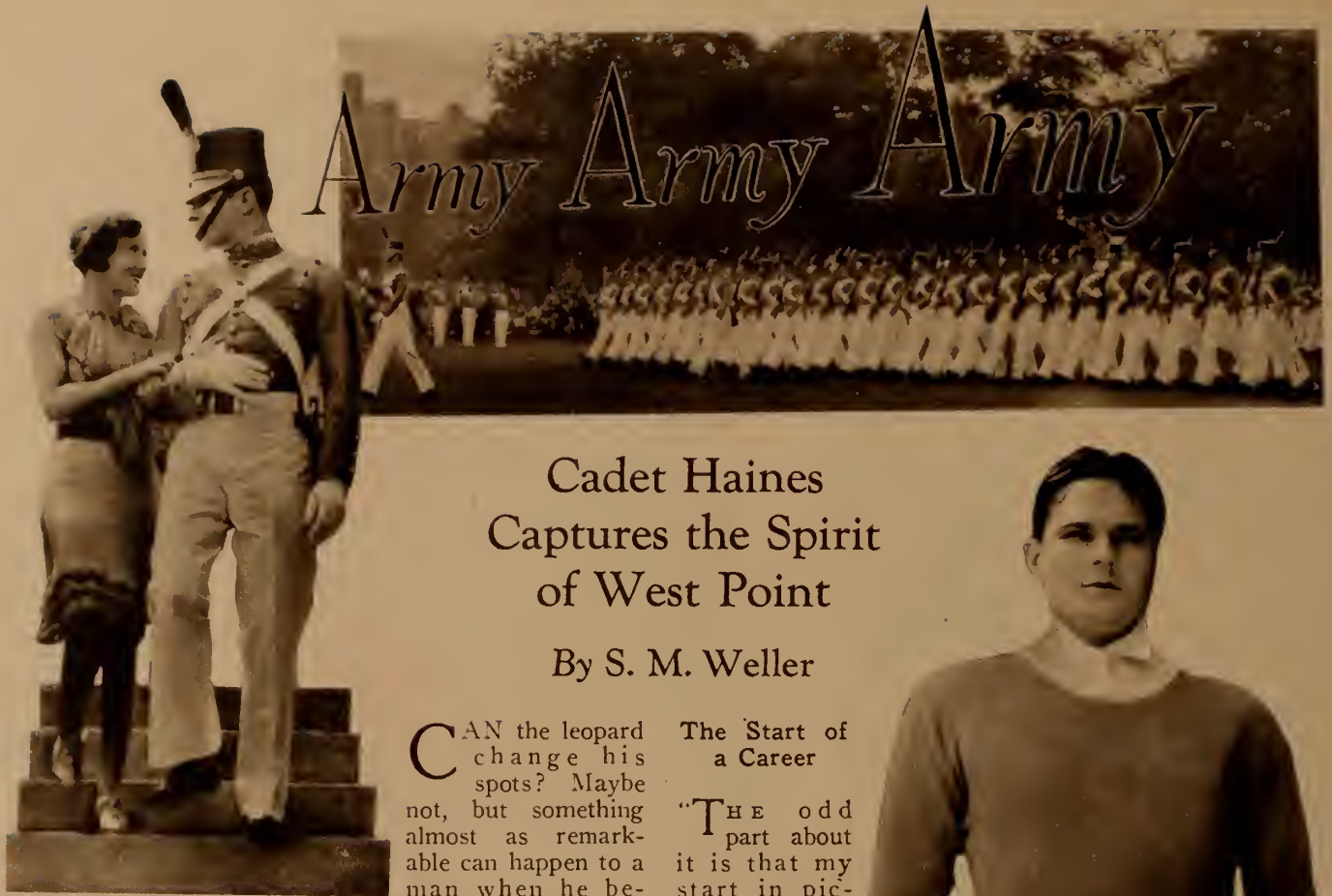
# Just Can't Make Her Beads Behave



Stom-Raynor

There's no getting around it, Ann Pennington is the *steppiest* stepper that ever stepped into a dance. No matter whether it's a shuffling, stomping Black Bottom or a teasing, tantalizing shimmy, Ann's knees (and what knees!) and tootsies simply can't behave. She just lures customers to the "Scandals," and they learn about rhythm from her. By the way, give her dancing doll a great big hand





## Cadet Haines Captures the Spirit of West Point

By S. M. Weller

CAN the leopard change his spots? Maybe not, but something almost as remarkable can happen to a man when he becomes a successful

movie actor—he can change his disposition. Take it from William Haines that this is true. It was so in this case, and perhaps as much so with other actors, though they're not so frank about it.

"Yes, I am quite a different person from what I was before I got ahead in pictures," Haines confided to me.

We were standing beside the French monument at the south side of the magnificent green parade ground of the United States Military Academy, where exteriors for "The West Pointer," in which Haines is star, were being made. A cloud had crossed the sun, and the bluff and genial director, Edward Sedgwick, seated behind his megaphone on a specially constructed camp stool guaranteed to support his two-hundred-and-fifty weight, had called a halt in the action.

"And how was this?" I asked the young stalwart from Staunton, Virginia.

"Well, I used to be very shy. Bashful was my middle name. How I envied the boys who could carry on with the girls with easy assurance and have snappy comebacks in conversations! But my picture experience has changed all that. I have been playing self-opinionated, flip young bucks so long now that actually I have drifted into acting and talking that way in private life, and between ourselves, it has gotten me into difficulties on several occasions. I did not stop to think that the other person was not acting according to script and at the commands of a director as I had been doing in the movies.

### The Start of a Career

THE odd part about it is that my start in pictures was due principally to a resemblance between myself and Charles Ray, who capitalized the backward boob on the screen. Back in 1921, when Bijou Fernandez was looking for new f'm faces for the old Goldwyn Company, she saw me and was struck by this resemblance to Charlie. I had been in New York about a year, and was working for S. W. Straus & Company."

"Selling bonds, I suppose?"

"No, as office boy—just plain office boy, but I had hopes. (Cont'd on page 82)





Oh,  
Grandma!

What  
Great Big  
Hands  
You've  
Got!

If Little Red Riding Hood could see the size of the leopard cub's paws, she'd be sure to cry out: "Oh, Grandma! What Great Big Hands You've Got!" Come to think of it, Jacqueline Logan might be Red Riding Hood, herself. She's not a bit frightened of little Grandma, but wait until the cub learns how to scratch and bite. Jackie may cuddle it now, but eventually it'll snarl—"the better to claw you with, my child"



Lynch



# What It Costs to Be a Well-Dressed Oaf.

By George Clive



Velour hat and non-fancy band, \$2.25

Combustible umbrella, \$1

Genuine celluloid inflammable collar, 25 cents

Three-piece suit, imitation whipcord, \$20

Ready tied, two-collar tie, 25 cents

Firemen and policemen's suspenders, 50 cents

Hard-boiled shirt (including boiling), 75 cents

TO be all dressed up like an oaf cost Arthur Stone just \$33.60, not including the unmentionables. Of course, it's hard to determine just what direction he's heading for, but he's paused in his journey long enough to cal'late whether he will attend the peep-show at the carnival.

If the carnival does not happen to be in Havana or Montreal, or Tia Juana or Vancouver, the contents (breakable) of the ex-Gladstone bag will have to be omitted, to comply with local regulations. Saving might be effected also in the suit by having a shorter coat, or by omitting the tie altogether.

Of course, it might not rain, which would eliminate the umbrella, but Mr. Stone is a pessimist, and does not take any chances.

Stone-Raynor

Ex-Gladstone bag, \$1.35

Breakable contents of bag (sea-board quotations), \$3.25

High-toed button shoes, \$4.00



# Our News Camera



Harold Lloyd registers embarrassment when Madam Busybody discovers some lingerie in his pocket, but Ann Christy, the girl friend, doesn't mind at all. The scene was "shot" at Coney Island for the new comedy, "Speedy"



Above is the lanky Charlotte Greenwood cautioning the traffic cop to wait for baby. The popular stage comedienne is now in Hollywood to make her screen debut in the celluloid version of "Baby Mine"



Lynch

"Kiss Lupe, attia girl!" And Josephine, the monk, was quick to respond. Señorita Valez has *that* appeal you know, so you can't blame the monk for acting like a human being



On the right is how a well-domesticated husband should help around the house. The worried chap hanging up the wash is William Demarest. After he finishes with the laundry, he intends to get busy with the kitchen sink



When a sheik goes apache, a fair head drops in the basket. It's a tough spot for Carmen Dirigo, the professional dancer, to be given the "works" by William Powell. Bill's a villain, but he doesn't mean any wrong here



# CINEMA SHOTS FROM COAST TO



Allene Ray imitates Bill Klem or Hank O'Day. They may shout "Kill the Umpire" at those two boys, but when Allene's behind the plate they sing "She's My Baby"

On the right is Ruth Taylor, the blonde preferred. The picture is the first taken of her as the polite gold-digger



In this corner, ladies and gentlemen, is Jackie Coogan. As you can see, the boy has grown bigger and older



P. & A.

It's a most unusual animal that's parked in Lina Basquette's arms. A Madagascar cat, it has the hair and tail of a cat, the face of a raccoon, and the agility of a monkey



P. & A.

Above are Flobelle and Mary Margaret Fairbanks, nieces of Doug, who will present their personalities and talents in English productions



Marion Davies learned how to toss the basketball for "The Fair Co-Ed." Her instructor was Johnny Mack Brown, one of Alabama's rising young alumni

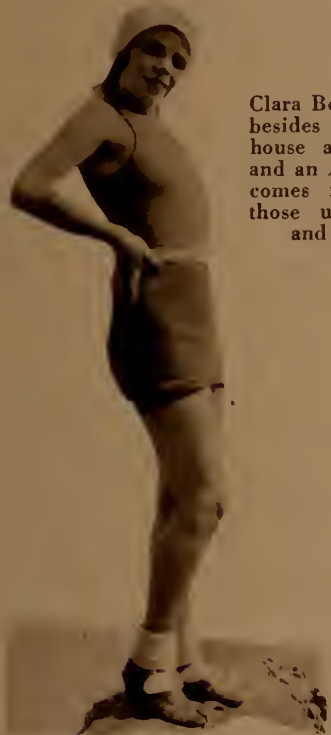
A big baby doll gives her little baby doll a good scolding. Agnes Allison of the Christies is telling Betty Jane not to be seen with Happy Hooligan again



P. & A.



# COAST AND BACK TO COAST AGAIN



Above is Linda Landi, a Sennettor. A brunette of twenty summers, five feet tall and a hundred pounds

Clara Bow has lots of things besides IT. She has a big house and a snappy car—and an Airedale. The latter comes in handy to chase those unwelcome solicitors and canvassers away



P. & A.

What ho! Look at what Madge Bellamy sports when she plays tennis! Let the girl appear on the court in this array and a lot of the boys would give up their golf

Hollywood is going in for wild animal pets. No matter whose home or studio you visit, you'll find something that belongs in a cage. Bebe Daniels has fallen for a leopard cub. She'll give it up when it learns its stuff



Above are Sharon Lynn and the tropical bird that the actress picked up in South America. Does Polly want a cracker? Nix on that chestnut. Polly wants a kiss



The fair-haired lookout, pilot, mate or deck-hand of Skipper Christie's schooner is Helen Fairweather whose job it is to throw out the lifeline to Pat Dowling on his swim from Catalina Island



Tom Tyler may master this wild one eventually, but he is having a hard time convincing the Shetland that he won't be thrown for a loop





# Climbing to Carmen

The Immortal Cigarette  
Is A Favorite Wherever

By Paul Thompson



played by various nationalities. Geraldine Farrar made the part, operatically and cinematically, one of her outstanding rôles. Others who have essayed the cigarette girl are Theda Bara, the vampire of early screen history, the temperamental Pola Negri, Marguerite Snow, an interpreter of the rôle in a three-reel version of a decade ago, and now the beautiful Mexican, Dolores del Rio, whose performance in the screen version of "What Price Glory," brought her the coveted rôle.

Add to this list one of the most interesting and fascinating of all because she is portraying one of her own country women—the sort of rôle she is so well qualified for physically and spiritually—and we have Raquel Meller. Many of the Meller interiors were taken in Paris, although the bull-ring, smuggling scenes, and other exteriors were shot in Spain, the setting of the story.

The Meller version is to be released this winter and will come sufficiently soon after the Del Rio conception, "The Loves of Carmen," that comparisons between the Spanish actress-chanteuse and the Mexican society-actress will be inevitable and interesting. Both, at least, share a Latin ancestry, and physically and emotionally may be classed as sisters "under the skin."

## Chaplin and Others

IN addition to the aforementioned special versions of the immortal gypsy cigarette girl, there are others to be mentioned in passing to show how generally the story has been used in pictures. Of course, there is also the Chaplin burlesque done before he was taken up by the intelligentsia. That, like so many of his early slap-stick affairs, has been re-released in this country only recently in an attempt to capitalize the growing popularity of the foremost clown of the screen. It means also making use of the newspaper publicity resulting from his marital difficulties and "The Circus," the much discussed film so long in production which is to be offered presumably next February to the picture-hungry public.

PROSPER MÉRIMÉE could never have foreseen, unless possessed of a psychic quality that his biographers have failed to credit him with, how great a debt moving pictures would owe him for having written "Carmen." For generations, and still one of the most popular of operas, a standby of the leading grand opera companies, it has served also every itinerant, repertoire operatic company as the *pièce de résistance* in the smaller towns and cities of the world unvisited by the major organizations.

As a play, it has enjoyed world-wide popularity. It was inevitable that it should be seized upon by the play-hungry moving-picture producers as the basis for many screen versions of the cigarette girl of Seville's hectic and tragic story—and the stories of her toreador and soldier lovers, *Escamillo* and *Don Jose*.

It is interesting in retrospect to consider that before the end of the year 1927 the movie lovers of the United States will have been permitted to have seen "Carmen"



Dolores del Rio, top, is the latest actress to portray the volatile gypsy cigarette girl. Pola Negri gave her finest performance as Carmen in "Gypsy Blood"



# From Many Climes

## Girl of Song and Story Films Are Made

Chaplin's "Carmen" is one of his funniest burlesques, painted with the broadest kind of strokes by the star-producer-director-scenarist and adapter, Charles Spencer, himself.

Back in 1911 Esanay did two pictures, presumably inspired by Prosper Mérimée's immortal work but probably for copyright purposes using titles such as "Carmencita the Faithful" (which *Carmen* was anything but) and "Carmencita's Revenge" (that sounds more like the cigarette-roller than the other). There followed in November of the following year, Selig's "Carmen of the Isles," a short picture with Tom Santschi, the always reliable bad man, Herbert Rawlinson and Bessie Eyton—three famous picture names. It had little to do with Mérimée except the name, the mere fact that "she was of the Isles" instead of the Spanish mainland being proof enough of that.

The late Thanhouser company did a "three part" "Carmen" in 1913 with Marguerite Snow in the title rôle, William Garwood as *Don Jose* and William Russell as *Escamillo*. Little is remembered of this offering.

Sterling Pictures did "Carmen's Washday" in 1914, but it sounds like a burlesque, as *Carmen*, like most gypsies, was not famed for her sartorial or physical cleanliness and was hardly apt to set aside one day for laundry work either personal or otherwise.

Gaumont did a one-reel picture in 1923 as part of a series of "Tense Moments from the Opera," Lee-Bradford distributing this with some success. The same year, the precocious—at that time—Baby Peggy did "Carmen Jr." for the Century Film Company under Alf Goulding's direction. Universal distributed the two reels allotted to the paraphrase or burlesque of the great French-Spanish classic.

### Bara Versus Farrar

DISREGARDING, as one can and should, these attempts to do the story seriously or otherwise, the first real screen versions of "Carmen" in this country came in November of 1915. Curiously they were revealed at the same time because of the intense rivalry of Fox, with Theda Bara,

The photographs at the right are of Raquel Meller, the Spanish actress — chanteuse. She will make her screen appearance soon as *Carmen*. Below is Geraldine Farrar, who has long been familiar with the operatic version of "Carmen." She also appeared on the screen in the rôle as a counter attraction to Theda Bara



and Lasky-Paramount, with Geraldine Farrar, to be the first to present the play in adequate screen form and at a greater length than had ever been attempted before. Each version had not only famous names in the stars and in some of the supporting players, but in the directors as well.

Raoul Walsh, prominent then but more so in the years that have passed since, directed the Fox version. The piece was in five parts—so designated instead of the five reels of today even though it meant the same thing. Einer Luders played *Don Jose* and Carl Harbaugh, *Escamillo*. While this was only twelve years ago, the only name in the list of directors and players that is still before  
(Continued on page 65)



LAURENCE REID  
REVIEWS  
THE NEW PHOTOPLAYS

# The Celluloid

THE long-awaited "Sunrise" is here, and Murnau demonstrates again his gift for transcribing *thought* into terms of cinema. His "song of two humans," as he calls the new canvas, establishes the camera as one of the characters. It is manipulated like a thing of life—and the power of suggestion is as finely brought forth as in "The Last Laugh." It's a sincere, honest picture—one totally unlike anything ever shown before. The story itself is simple and easy to penetrate. The idea has often been employed, but not the treatment of it.

It's a bold experiment which

## Tragedy and Comedy

IT strikes out on a key of tragedy, the somber note revealing a husband overwhelmed by a passion for the other woman. Murder stalks through his mind. He would drown his wife to find solace with the fair trespasser. The man is torn with conflict—a seething battle being recorded through his play of expression. And George O'Brien, in the rôle, catches Murnau's inspiration and acts like one inspired.

The director is too accomplished a dramatist (a true analyst of character) to follow the single track. He switches to comedy at exactly the right moment to balance the tenseness of the situations. The camera marches along and never becomes inanimate in its journey. It, too, lives with the characters. The tragic note, the comic relief, the tragic interlude—all of these factors are magnificently recorded in a rich play of emotions.

The picture solves happiness for the wife after a terrific turmoil of soul. Janet Gaynor gives a study that further establishes her gift for feeling the very heart of a woman. It is an inspired performance, too.

The picture, presenting such novelty of treatment, makes a box-office



In the oval is Ramon Novarro, who has his work cut out for him in "The Road to Romance," while at the right is Adolphe Menjou, who makes love to Shirley O'Hara in a very engaging manner. Below is Al Jolson, who makes his film debut and sings "Mammy" in "The Jazz Singer"



Murnau makes here. Photographing thought calls for infinite detail and patience—and the ability to capture elusive moods and mold them into dramatic forms. A thin story, the camera makes it a work of tremendous theme and outline.

experiment. But every patron in search of higher celluloid art will respond to it and pronounce it a triumph. The massive street sets, the marvelous detail and atmosphere—the causes and effects of the characters' moods—these are what make "Sunrise" a picture of pictures.

Whether it does well at the box-office or not is unimportant. What is important, is the fact that it can be recognized as a work of art. Those who see it in conjunction with the movietone will marvel over the union of sound and celluloid. The story takes on broad dimensions through this synchronization and magnifies the realism.

## The Mammy Man's Début

WITH the aid of the Vitaphone, Al Jolson makes his film debut in a screen version of "The Jazz Singer," a play which served George Jessel upon the stage. The big



# Critic

## THIS MONTH

Sunrise

The Jazz Singer

A Gentleman of Paris

The Loves of Carmen

The Road to Romance

Fireman, Save My Child

blackface and mammy man does himself proud in his song numbers—which range from the sacred "Kol Nidre" to the inevitable "Mammy." As yet Al is self-conscious before the camera, especially when he's not in his burnt-cork disguise. But when he goes blackface, he develops his customary poise and does very well.

The picture is too sobby and disjointed, there being very little play of comedy—which is strange, considering Jolson's gift of humor. It features certain customs of the Jewish faith, though its central idea has to do with a son's rebellion against his parents. The youth prefers the jazz songs of the cabaret and the stage to becoming a cantor like his father. This precipitates a conflict which generates a deal of sentiment—and not a little hokum. The heart interest note is strongly emphasized—so much so—that reality seldom figures.

But it is done realistically enough in its atmosphere and detail—and the characters, for the most part, seem genuine. There are some moving moments, especially when the son sacrifices his stage debut to sing a sacred song for his father—who is dying of a broken heart. And through the Vitaphone, Al Jolson renders his songs in his own inimitable manner. Otto Lederer gives the best performance in a company which includes May McAvoy (who has very little to do toward supplying the love interest), Warner Oland, Eugenie Besserer and Richard Tucker.

Since Jolson is popular everywhere, he will doubtless attract good patronage. Well, at that, he puts on a good show, though more than half of it goes to the credit of the Vitaphone.

### The Artful Adolphe

As neat a little number as has come along in a flock of weeks is "A Gentleman of Paris," which flies the Paramount banner and presents Adolphe Menjou in one of his suave, sophisticated rôles. It is gay and subtle and compact, with slices of wry humor, and neat entertainment is stamped all over it.



The main situation involves the artful Adolphe in the act of compromising himself and being neatly extricated through the aid of a faithful valet. No one can play the cultured *boulevardier* as Menjou does and he thoroughly enjoys himself here. The scenes are conceived and executed in an adroit manner—the episodes carry intelligence behind them, and it all clicks smoothly—with quickness and despatch.

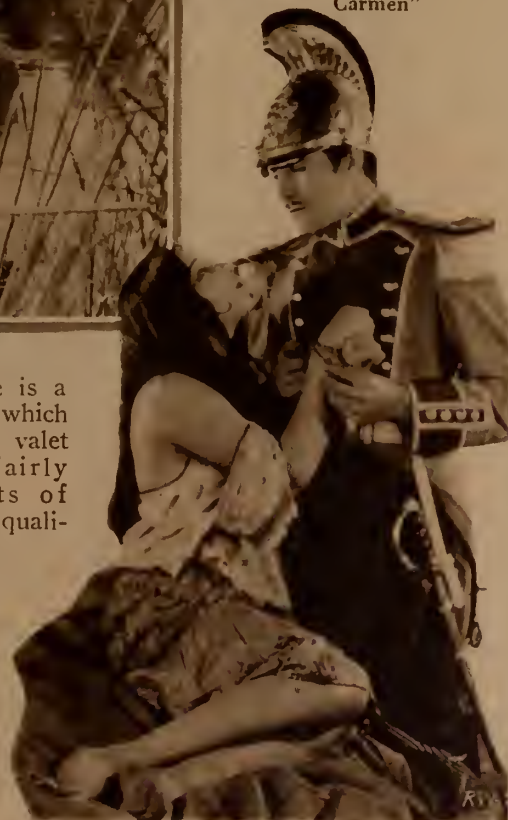
The marquis—for such is the character the Menjou plays—has a fondness for the ladies. When his fiancée comes a-visiting, things get into a pretty pickle before the valet saves the situ-



In the oval Wallace Beery rescues Raymond Hatton in "Fireman, Save My Child," their newest burlesque. At the left is a tense scene from the Murnau picture, "Sunrise," which features George O'Brien and Janet Gaynor. Below, Dolores del Rio proffers her love to Don Alvarado in "The Loves of Carmen"

ation. There is a counterplot which involves the valet and some fairly racy tid-bits of humor. These qualities aid in giving the film its tone and color. If you see the picture, you will see Menjou at his best.

(Continued on page 85)







Preston Duncan

May McAvoy may not be a ballerina, but she makes a very pleasing ballet number. Not even Pavlowa, herself, could strike more effective poses than May—who steps out in front of the chorus in the Jolson picture, "The Jazz Singer." Her next picture, "The Reno Divorce," indicates that *those who dance must pay the piper*

# A Pleasing Ballet Number



# Even the Girls are for Her

## A Close-Up Of Billie Dove

By Carol Johnston

Caricature by Armando



SHE looks like a great big, gorgeous lace-paper valentine. But her sentiments aren't the same. What a name—Billie Dove! But, of course, it isn't her real one. A Dove without a single coo—that's Billie. She's a drummer's dream of a film queen in her white-lace frock, white picture-hat, and fluffy white-fox fur. She's spectacular. Pedestrians stop and stare. Heads are poked out of windows. Fifth Avenue gapes. And then Billie begins to blush. A good, old-fashioned blush, too. She's a "Follies" girl with a "home girl" disposition.

She likes to wear white, and red. She has freckles. She doesn't like antiques and doesn't care who knows it. Although she was a Glorified Girl, she never appeared in the more undraped *numbaks* of Mr. Ziegfeld's revues. She knows a thing or two about showmanship, and appreciates the value of box-office reports. She has been known to contradict a critic about one of her own pictures. Also, she is frank to admit that she'd far rather please the public than the reviewers, if she isn't lucky enough to please both. One of her best friends is Lya de Putti. Oh, yes—she's strong-minded enough to bear up under the burden of being billed as Billie Dove.

### Not a Bit High Hat

WHEN she lunched at the Japanese Gardens of the Ritz-Carlton in Manhattan, she sat with her back to the door. When she emerged from luncheon, the head-waiter, who knows all fashionable New York by its real names, salaamed in her path. "But, Mees' Dove," he protested, "why did you not face my doorway? So people could see you, pleas'! It would be worth ten thousan' dollar' to me!" Billie blushed to her ears and fled. At the opening of the Barthelmess "Patent Leather Kid" she did sit in a box; but when it was over she dashed to the street by a side door to avoid the adulation the first-night crowd always accords to film celebrities—particularly to visions in white chiffon and ostrich feathers. Ostrich does make such nice souvenirs!

And she's very careless about mirrors, for such a pretty girl. She breaks them. No, she doesn't throw them around. She just has bad luck with them. But it doesn't

worry her. In only one instance is she what might be called superstitious. Zane Grey presented her with an Indian "lucky ring" while the author, and the Willats, were making a Western epic. It is one of those hand-made silver rings, set with a bluestone that only the Indians are supposed to know where to find, and darned few Indians, even. Billie has always worn that ring. When she can't wear it on her finger in picture scenes, she wears it on a chain around her neck. It's incongruous on her slim finger, where you would expect a diamond or at least a pearl. But Billie sticks to her lucky stone. It's one of the nice things about her. She thinks pearls—real pearls—are vulgar. Well—

### Stronger Than Onions for Her

SHE used to wear curls, when she was in the "Follies." And a shyer, sweeter kid you never saw. She's still shy, underneath the poise. But her shy sweetness is the sort that doesn't pall. There is humor in it. She's always obliging, always diplomatic and tactful—it's natural. And maybe she knows that amiability in the picture business is the best policy. It's so rare. She takes pains to be pleasant, and it has paid. Her company is stronger than onions for her. It's a pleasure to be nice to the girl. You can't imagine saying "No!" to Billie Dove.

To paraphrase *Lorelei*—and why not revive the girl's past, now that she's being immortalized in celluloid?—"A picture contract makes you feel good, but a husband lasts forever." Billie is Mrs. Willat before she is Miss Dove. She's proud of her husband; what's more, she's in love with him. She always packs his shirts and ties and things for him, because she believes a man appreciates those little attentions from his wife. Well, if all wives looked like Billie Dove—

(Continued on page 83)



# The 7 Ages of a Gold-Digger



First the infant. At six months our little gold-digger has learned to cry loud enough to make a gentleman fork over his new platinum watch

In rompers the youthful gold-digger has coaxed the kiddie car away from the little boy next door. Just a step to a Rolls Royce now

At twelve years our heroine, above, finds she can always get the apple Johnny brings for the teacher if she smiles at him just a little during recess

In college, Miss Gold-Digger collects *frat* pins—preferably those inlaid with diamonds. The letters may be Greek to her, but she knows her *sophs*



Between twenty and thirty, married or single, our gold-digger stages shopping tours with gentlemen friends

After thirty the gold-digger is either married or just between husbands. It's an age where she receives her degree, Bachelor of Gold-Digging

Her prospecting days finally over, Madame Gold-Digger still says it with diamonds adorning her hot water bottle





# Big Boy Blue

## Now Toots His Horn

By Percy Knighton

SOMETIMES you could call him just plain Monte; and other times you could call him Big Boy Blue—particularly when he shoots his rights and lefts in "One Round Hogan."

If you could have walked in on all the gang down at Warners' when they were doing a big Training and Battling scene for the picture not very long ago—you would have been carried back to the days of Battling Nelson, Corbett, Jeffries and many others of world repute along about 1900. The training quarters are accurate down to the last mark and scratch.

There was a most stirring scene being enacted—a very peculiar scene. There was no action to the business—except a great massive man staring blankly at a picture that hung on the wall. It was a picture of the Jeffries-Corbett fight on August 14, 1903—a little over twenty-four years ago.

The man who looked upon his body bent, his fist thrust forward, his square jaw set in bitter determination—was no other than Jim Jeffries of today looking at the Jim Jeffries of yesterday—just 8760-odd yesterdays back.

### A Lot of the Boys

BIG he-men, with sweat trickling down their muscular necks, stood with their bulky frames and smiling, good-natured, but battered faces before me.

There stood Bob Perry who was Gene Tunney's chief second at the last Big Fuss. And there sat Jack Perry of "Is Zat So?" stage renown—and a real scrapper, too. Also in the group was Tony Fuente in his black tights. His punch is like a sledge-hammer. And there was Frankie Pitcher, the champion lightweight of Brooklyn, clipping the bag at a mile a minute. Sid Marks, former lightweight champion of Canada, was present, and accounted for by his genial disposition.

Al Lang, the fight handler of the West, was also visible. The Texas Kid, old-time fighter with his "vegetable" ears, was doing his rôle as a rub-down artist. And



Duncan



Paul De Hatte, potential welterweight, was contributing his share to the welfare of "One

Round Hogan." He said it with gloves.

Tom Gallery, the Hollywood Legion matchmaker and husband of ZaSu Pitts, was slicing his tomatoes on the pulleys—he also plays a part. Frank Hagney, the recent winner of the Catalina-Long Beach rowboat race, portrays a bit in the film. And there was Abdul, "The Terrible Turk," as the others branded him jokingly. Nate Slott, featherweight champion of Chicago—maybe of the stock-yard fame—was there also, frying his onions in good shape. And Eddie Randell, a well-known trainer, was playing the referee.

They all were there giving their share. their real  
(Continued on page 86)



# Cases

When a Scotty plays the humblin' game of gowf, he saves his energy by doubling his clubs for crutches. Fay Webb, right, is hobbling home to the nineteenth hole—perhaps to keep a date with one of the Haig boys

Dorothy Sebastian is a highlander from the lowlands of Hollywood. And to think Wallace bled without seeing her. She's one case of Scotch that the customs wouldn't throw overboard. In fact, they'd row her to shore and drink to her health

The bonnie lassie on the right is Gertrude Olmsted, all dressed up for a Scotch holiday. She's a case of Scotch that one would have to collect himself—yet she doesn't have to be analyzed. She'll treat you well, taken plain or with seltzer



# of Scotch

The bonnie bairn dancing the highland fling is Louise Lorraine. All of the clans (Sandy MacDonald, Johnny Walker, Black & White, Dewars, Haig & Haig) gather around the table when this fifty case is placed before them

If the braw bewhiskered laddies could see Gertrude Olmsted play the bagpipes, they'd toss their ha'pennies at her feet. If the Campbells heard her play *The Campbells Are Coming*, they'd even welcome the MacPhersons to have a nip with them. That's what Gertrude does to a clansman

Every one knows that a Scotty must see what he's playing when there's money in it. Fay Webb is taking no chances with the dice. She's throwing them big and natural. It's a case of going Scotch with a vengeance

All photos by C. S. Bull





R. H. Louise

# Mother Knew Best

So The  
Day Sisters  
Went Into  
The Movies

By Betty Standish

ONE evening Mrs. Irene Day, mother of Alice and Marceline, said to me, "I don't know how I happened to have such children."

She flicked an ash gently and somehow humorously from a cigarette with the tip of a well-manicured finger. "They're the sweetest little straight-laces in the world, these kids of mine," she added.

No mistake about it, Mrs. Irene Day is a fascinating and most attractive lady. She looks uncommonly like Pauline Frederick, and thinks and talks a great deal like her. Having lived life pretty thoroughly all the way from supporting two little girls on a salary trekked out from her wages as a clerk to guiding them through the mazes of luxurious Hollywood contracts, she has learned to cast on the foibles of mankind a sympathetic and yet sophisticated eye. If she were a movie star, she would be in that interesting category of ladies who know their world from its waiting-rooms to its Ritz-like Swanson. And Goudal.

But Mrs. Day is not a movie star. She is merely the mother of two of the youngest and prettiest currently afloat through soft-focus photography. Which is quite enough.

## None of the Pretty Vices

"You wouldn't believe two picture girls would be so easily shocked," she went on to explain. "They don't smoke and don't particularly approve of it in other people. They wouldn't think of sipping a little wine. Both of them are rather indifferent to men," Mrs. Day laughed just as Pauline Frederick might have laughed in the same situation, "Why, they didn't even want to go in the movies."

There was a stopper. There are probably a great many

girls in the world who don't smoke. And some who don't drink. And maybe there are a few who don't care for beaus. Maybe. But can you imagine a pretty girl—two of them—who didn't ever want to go in the movies? It's enough to make any mother wonder.

The whole biography of Alice and Marceline Day is just the opposite of the usual stellar life story which begins in rebellion in a narrow-minded home, is climaxed by a runaway to Hollywood, and ends in Beverly Hills stardom with the home folks forgiving all in view of the success.

In the first place, Alice and Marceline didn't have any particular home. It was just wherever they happened to move their trunks in and Mrs. Day's love of travel kept them moving in and out of quite a few places. Both of the girls have childhood memories of practically every large city in the United States. So you see there was nothing for them to run away from, as the whole family of three kept pretty much on the go.

It was during a short excursion to Los Angeles *en route* to San Francisco that Mrs. Day made a rather startling discovery. Travel is death on money and a certain cold-blooded bank was the first to tell her about it. Being broke did not particularly alarm her. She went to work. Marceline and Alice were about fourteen and sixteen respectively when the draught came on.

## Mother Has Her Wish

"I WANTED Alice and Marceline to go in the movies. I wanted them to be actresses. Not only for the money of the thing, but I think acting is a glorious profession for a woman. I had always wanted to be an actress more

(Continued on page 87)



Ta Ta  
Snookums  
Kiss  
Mamma  
Good-  
Bye



Freulich



Chidnoff

It's *Ta, Ta, Snookums* for Ethlyne Claire. The Universal girl who has been putting personality into the character of *Mrs. Newlywed* has left her home and baby for Hoot and the rest of the boys. As a sweet mamma she did very well, but baby talk is baby talk and a mother is privileged to chuck it all in favor of a language understood by men. If the boys could see Ethlyne in the togs at the right and left, they'd forget their cows, sure as shootin'.





The girls must have that Certain Something to click in the two-reel comedies. There's such a flock of them to display their charm that one must stand apart from the crowd to win applause. Which is why Estelle Bradley of Educational Mermaid steps out here to greet you



P. & A.

A lot of the girls may be worried over how to keep 'em down, but Josephine Dunn is not annoyed by the boys who stop and stare. She uses a snap fastener on the garter and the inner hem of her skirt—and when she is seated those knees remain covered

# Looking Them Over

## Close-Ups From the West Coast

THE light of the Western stars is beginning to wane! After years of sensational popularity the "hosses" and the bolt upright young men who rode them through stardom are discovering that the public's fickle taste has switched to some other brand of movie amusement. Practically, all Western pictures were based on the same plot, and ten years of one plot is almost enough.

Anyway, William Fox, who has been the backbone of Westerns, is now abandoning them for society dramas, "Cradle Snatcher's" and "Seventh Heaven's." The newspapers have it that Mr. Buck Jones and Mr. Tom Mix will not continue their association with that company, and Tom has even hinted of going out of the movie business altogether and taking up some less athletic job like writing.

I understand Universal is cutting down on their Western operas, also. But for the benefit of those who like their pictures wild and woolly, Paramount will continue the Fred Thomson Westerns and Metro-Goldwyn-Mayer still retain the services of Col. Tim McCoy.

### Real Live Models—an' Everything

Hollywood is going to have a brand-new and very gorgeous modiste shop with live models and especially designed creations and—everything. Howard Greer, for



With such charms to display, it's no wonder Alice Adair was chosen to play Aphrodite in "The Private Life of Helen of Troy"

a long time designer of the gowns worn in Paramount pictures, is going to be the guiding genius back of the plant and many of the feminine stars are going into it as an investment. Evelyn Brent is so enthused about the idea that she is taking out stock.

This will be the town's first *de luxe* shop. Heretofore Hollywood has shopped from a rack guided by a salesgirl with a Life Saver in her mouth.

### The Frankfurter Is Lonely

I DON'T want to be personal—but are you a bit overweight? If so, have you tried sauerkraut juice? It comes in tins, is sampled twice a day and has supplanted lamb chops and pineapple as the favorite reducing remedy for those who feel they are a little too pleasingly plump. The ladies and gentlemen of the close-ups have gone in for it with a vengeance, in spite of its rather displeasing taste and odor.

Funniest Scene of the Month—Buxom little ingenue downing a wine-glass of sauerkraut juice and then ordering a chocolate éclair to take the taste out of her mouth.

### Payment a la Woolworth

"MY BEST GIRL," written by Kathleen Norris especially for Mary Pickford, is a romance of a little clerk in a five-and-ten cent store—as you probably know by now.





Add the figure of Laura La Plante to the customary doilies, vases, book-ends and what-nots which pass for table decorations, the fair-haired beauty would certainly brighten any library or hall and give the table and the room oodles of personality



Photos by Freulich

Barbara Bedford owns a classic countenance which radiates charm and intelligence at the same time. She dresses her hair like Chopin, but unlike the maestro she's not the least bit temperamental. Barbara's a good actress. "Mockery" and "A Man's Past" prove it

# Out Hollywood Way

By DOROTHY MANNERS

One day, after the picture was all finished, Mrs. Norris dropped over to the studio to get her check for the story, which amounted to twenty-five thousand dollars. When the distinguished novelist presented herself at Mary's bungalow, America's Sweetheart looked very surprised. She told Mrs. Norris the check was not there. It was Mrs. Norris' turn to look surprised. "It's outside" said Mary and led her over to a window.

Backed up against the bunga'ow was a truck loaded with bags of nickels and dimes amounting to twenty-five thousand dollars! That was Mary's way of paying for a five-and-ten-cent story. Everybody had a good laugh—except possibly the bank employees who had to unload the truck.

## Be Patient—It'll Soon Be Done

THEY say von Stroheim is going to give up directing and limit himself to writing and scenario work. That's too bad. He is probably the finest director of the screen.

On the other hand, you can hardly blame the studios for not wanting to spend hundreds of thousands of dollars and months of time on his productions—and then turn them over to a less expensive director for cutting and finishing.

When "The Wedding March" was completed by von Stroheim in nineteen reels, the studio officials threw up



Freulich

Dorothy Gulliver takes a sun bath in the privacy of her boudoir and develops a tan which is the envy of Hollywood's beach-combers

their hands and called in Josef von Sternberg to trim the masterpiece down to theater running time. After about twelve weeks of work Mr. von Sternberg has the film down to twelve reels. Which is pretty good for a Stroheim feature. With the aid of a chisel and a saw they expect to get it down a little bit more than that—but only by the aid of a chisel and a saw.

## Norma Moves Out—Ronald Moves In

RONALD COLMAN has purchased Norma Shearer's pretty vine-covered Hollywood home. Now that Norma has become the bride of Irving Thalberg she won't have any use for a house of her own any more. The place is quite conservative and British in architecture and will be as fitting a background for Ronald as it was for Norma.

## The Man-About-Hollywood Again

NOW that his domestic affairs have been expensively settled, Charlie Chaplin is assuming his former rôle of a man very much-about-town in Hollywood. Charlie and his boon companion, Harry Crocker, were at the Orpheum the other night during Beatrice Lillie's engagement there. He applauded his lady countryman lustily,  
(Continued on page 88)

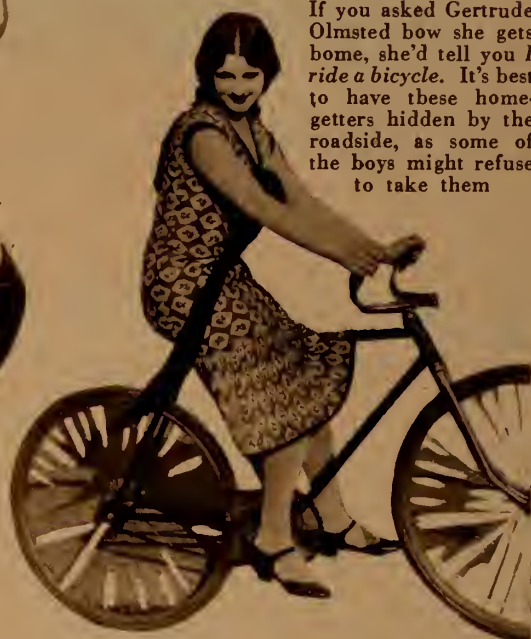


# —and They're NOT Walking Home



If you asked Gertrude Olmsted how she gets home, she'd tell you *I ride a bicycle*. It's best to have these home-getters hidden by the roadside, as some of the boys might refuse to take them

You won't find the girls walking home from auto or buggy rides these days. They're too slick to be caught napping. When Audrey Ferris, top center, has occasion to use her mad money, she always pedals home on her pedi-car. As for Barbara Kent, above, she makes the homeward journey easy by rolling along on rubber-tired roller skates



Virginia Lee Corbin has an ingenious method for walking home. When the annoying autoist refuses to carry her a foot farther, the girl climbs onto her stilts—and leaves no footprints. The girl taking the spill on the old-fashioned high bike is Barbara Worth. She thoroughly believes in falling home

When it comes to making speed on that homeward trip, Clara Bow needn't take a back seat for anyone. Clara would even taunt Mr. Autoist to race with her. He'd have to go some to keep up with the girl, as she sure sets a dizzy pace

When a girl uses a wheel-barrow to keep from walking home, it is best to have a little pal who can propel her homeward ho. Dorothy Gulliver, below, is waiting for some kind tramp to shuffle along and wheel her like he wheels the ashes



When it comes to making speed on that homeward trip, Clara Bow needn't take a back seat for anyone. Clara would even taunt Mr. Autoist to race with her. He'd have to go some to keep up with the girl, as she sure sets a dizzy pace





# It's A Dog's Life

By Ruth Biery

**E**VEN a trained actor may lead a dog's life in the movies!

You may verify this statement by writing Jason Robards, that erstwhile *Chico* of "Seventh Heaven" fame in the stage production; the supporting man of Frank Bacon for so many years in "Lightnin'."

Only I can't tell you where to address this young actor. I lunched with him the other day at the Hollywood Athletic Club just after he had broken his contract with Warner Brothers.

"Why?" I demanded.

He shook his head sadly.

"Too much of a dog's life," he responded.

"But I thought you and Rin-Tin-Tin were real pals?"

"We are. But playing opposite even an actor like Rinty isn't good for a man who has ambitions for the future."

"But it wasn't long ago that you broke your contract with Universal, if I'm not mistaken. What's the idea of always breaking your connections?"

"It looks queer, I admit. But here's the truth without any garnishing, for the sake of the story.

"I came out here on a trip with Frank Bacon, and fell in love with California. As we pulled out of this state, my one thought was 'When will I ever come back to these orange blossoms?'—Strange to say, it was only a few months later that I was en route again for the Golden State. As *Chico* in 'Seventh Heaven.'

"I still had several years on my contract with Jo'n Golden. He was sport enough to release me. I signed a contract with Universal, and in one year made exactly two pictures. Collected my salary all right, but I ask you, can an actor play in just two pictures in twelve months and remain happy?"

I ransacked my memory to recall Jason in "Ste'l'a Maris" with Mary Philbin, and in "The Cohens and the Kellys" with Elliot Dexter, and admit that such an enforced vacation must prove professionally discouraging.

"Warner Brothers signed me. I was pleased. Then—well, the first picture after I signed the five-year contract was with Rin-Tin-Tin in 'Hills of Kentucky.'

Rinty—A Square Shooter

"Now, don't misunderstand me. This is no slur on that great canine actor. There are lots of advantages in playing with that kind of star in pictures. Rin-Tin-Tin is a good sport if there ever was one. He goes fifty-fifty on the close-ups. Never knew him to try and hog all the scenes in one picture. Never gets a bit upstage, if you get me. Even eats out of your hand, if you let him. That's more than you can say for lots of stars in this business of acting.

"But once started on a dog's life—somehow it seems your doggie reputation just seems to dog you. Next I thought I was to have a vacation from canine leaders when they put me with Louise Dresser in 'White Flannels.' But there was 'Mutt' already for me. He was my dog in the story, and the best I could do was to play up to

him at every opportunity.

"Then I went back to Rin-Tin-Tin in 'Tracked by the Police.' By that time we had struck up a real affection for each other. Believe it or not, we both felt great joy in getting back together again. That dog

knows a fellow actor when he sees one. After that, Rin-Tin-Tin took a little vacation. So I was transferred to Mutt again. We supported Mae McAvoy in 'Irish Hearts.' It was another fifty-fifty proposition. Dogs are naturally generous if you treat them like fellow beings.

"Then came a relief. No dogs with Dolores Costello in 'The Heart of Maryland.' They gave me a horse in that picture, a thoroughbred stallion. Between the two, I'll take the dog, thank you. After the old boy had nearly killed my double, they tried a new stunt. Got another horse to double for the beast. That was some better.

"But Rin-Tin-Tin was lonesome. Frankly, I was just a little bit nervous about this next picture, 'Jaws of Steel.' Mrs. Lee Duncan was getting her divorce from Rinty's

(Continued on page 89)



Jason Robards has been leading a dog's life in the movies. While he swears by Rin-Tin-Tin as a square shooter, he has become tired of playing second fiddle to him





**MRS. J. C.**—Greta Garbo weighs 123 pounds; Vilma Banky, 118 pounds; Louise Brooks, 125 pounds, and Eleanor Boardman, 125 pounds. They are all five feet six or over.

**LONGFORD.**—Robert Frazer has starred in a few pictures, but he usually plays leading-man parts. Fred Thomson is starring in "Jesse James." I'll bet it will be a wonderful picture. The son of Jesse James is supervising it.

**GERALDINE.**—Allene Ray can be reached at Pathé Studios, 4500 Sunset Boulevard, Hollywood, California. Playing in "The Man Without a Face." Milton Sills is playing in "The Valley of the Giants." He calls his girl blackjack, 'cause she is a knockout. How could you, Milton?

**MRS. C. G. P.**—Thanks for sending me the information. You say that Eddie Sutherland's father was born in Middletown, Conn. His name was Albert, and he died in 1912. Thanks again, and I am sure Mrs. E. E. D. thanks you.

**SOME SPORT.**—No, I wouldn't say Pola Negri was the highest paid actress. I guess Norma Talmadge and Mary Pickford would have something to say, not to forget Gloria Swanson. I never heard of Bebe Daniels having a sister.

**JIMMIE B.**—Don't believe all you hear, Jimmie. Clara Bow has red hair. Mary Pickford in "My Best Girl," from the story by Kathleen Norris. "Red" Grange's second picture for F. B. O. is "The Racing Romeo." Johyna Ralston played opposite.

**MAE B.**—Send one dollar to me, and I'll send you a set of twenty-four pictures of famous stars, and the next four issues of CLASSIC.

**VO-DO-DE.**—Thomas Meighan in "First Degree Murder." William Haines was born in Staunton, Virginia, January 1, 1901. He is five feet ten and weighs 179 pounds; black hair and gray eyes. Write Bebe Daniels at Famous Players Studios, 5451 Marathon Street, Hollywood, California. No, people in the fur business are not called furriners.

**M. B. S.**—Ben Lyon was born February 6, 1901. He has dark blue eyes and is single. Ronald Colman has sandy hair and brown eyes, and is playing in "Flower of Spain." Write him at Samuel Goldwyn Productions, De Mille Studios, Culver City, California. Back to your bowl of milk, wisecracker!

**WONG K.**—Anna May Wong was born in Los Angeles, California. She is five feet four and one-half and weighs 120 pounds. She has black hair and brown eyes. She is planning to go on the stage right now. Yes, she speaks Chinese. And you might write her care Metro Goldwyn Studios, Culver City, California. She may only be a stenographer, but I like her type.

**ALICE T.**—Richard Dix was born July 18, 1894. Jack Holt, May 31, 1888. Jack Renault is a French-Canadian and was formerly with the Royal Mounted. Mary Brian's real name is Louise Dantzer. It's a short road that has no tourist's camps. Collecting pictures? Send me twenty-five cents for the picture of your favorite. Five for one dollar.

THE ANSWER MAN is at your service. He will answer your letters promptly. Please send stamps or addressed envelopes bearing your name and address. Address your letters to "The Answer Man," Motion Picture Classic, 175 Duffield Street, Brooklyn, N. Y.

**LORETTA.**—James Hall was born October 22, 1900. Louise Brooks is married to Eddie Sutherland. Love is like eating mushrooms—you don't know whether it's the real thing until it's too late. Write Monte Blue at Warner Brothers Studios, 5842 Sunset Boulevard, Hollywood, California. He is married to Tove Jansen. Yes, his ancestors were Indians. He is playing in "Across the Atlantic"

**CLARA B.**—Clive Brook was born June 1, 1891, is married and has a son and daughter. His life story appeared in our August, 1925, CLASSIC, and you can secure this copy by writing our circulation department at this address. You can write Clara Bow at Paramount-Famous-Lasky Studios, 5451 Marathon Street, Hollywood, California. Scotchman (hailing cab)—Hey, driver, are you free?

**THREE BAD MEN.**—Jackie Coogan was born October 26, 1914. And you can write him at Metro-Goldwyn Studios, Culver City, California. And he is playing in "Buttons." Sure my new cigarette lighter works fine; I can light it with one match now. Lew Cody is going into vaudeville. Anita Stewart is playing in "Wild Geese," and you can reach her at Tiffany Prod., 933 Seward Street, Hollywood, California.

**PEGGY ANN.**—She was bred in old Kentucky, but she's only a crumb up here. Clara Bow was born in Brooklyn, N. Y. And her latest picture is "Get Your Man," and you may write her at Paramount-Famous-Lasky Studios, 5451 Marathon Street, Hollywood, California. Phyllis Haver and Victor Varconi in "Chicago." Colleen Moore has large brown eyes. Charles Buddy Rogers is playing with Mary Pickford in "My Best Girl."

**INQUISITIVE.**—Marion Davies was born in New York City, January 3, 1900; Jackie Coogan, October 26, 1914; Mae Murray, May 10, 1893; Constance Talmadge, April 19, 1900; Laura La Plante, November 1, 1904; Gloria Swanson, March 27, 1897. Joan Crawford is about twenty-one years old. Olive Borden, 1906. Send me twenty-five cents each and I will send you their pictures.

**SCOTCH.**—Pola Negri was born January 3, 1897. She is five feet four and weighs 122 pounds. And her latest picture is "Rachel." Mary Brian weighs 105 pounds. Chicago's motto has been changed to "Have you had your lead today." Lowell Sherman is playing in "The Divine Woman."

**HELEN.**—Esther Ralston was born in Bar Harbor, Maine, in 1902, and she is married to George Webb. Neil Hamilton was born September 8, 1899, is five feet eleven, and weighs 155 pounds. Yes, he is married, but you can write him at Paramount-Famous-Lasky Studios, 5451 Marathon Street, Hollywood, California. To speed is human; to get caught, a fine. Yes, Douglas Fairbanks' picture has been changed from "The Gaucho" to "Over the Andes."

**HELENE.**—Charles Farrell was born in East Walpole, Mass. He is twenty-two years old, is six feet tall, has brown hair and blue eyes. No, he is a bachelor and his latest picture is "Lady Cristilinda," and Janet Gaynor plays opposite him. Write him at Fox Studios, 1401 North Western Avenue, Los Angeles, California. Captain: We are out of fuel. She: Why not burn the ship's log?



# Climbing to Carmen from Many Climes

(Continued from page 49)

the public is that of Walsh, who is even now with Fox and directing some of their best and most important pictures such as "What Price Glory." He did leave that organization for a time to direct for First National and other companies. The old-timers may remember that he was once an actor and portrayed John Wilkes Booth in D. W. Griffith's "The Birth of a Nation." Curiously, after twelve years, it is he who directed another "Carmen" for Fox, that featuring Dolores del Rio and Victor McLaglen.

Theda Bara as *Carmen* subordinated her usual vamp tendencies to accentuate the irresponsible, violent-tempered, sensual cigarette girl. The part gave full play to the star's personality and probably marked the high mark in her screen career. The version of the Fox Company—possibly because her operatic rival, Geraldine Farrar, was much more individual and with an international fame where Bara's was local except in a movie sense—was a greater box office hit than the Lasky-Paramount offering. From a critical viewpoint there was a wide divergence of opinion in regard to the merits of the two interpretations of Farrar and Bara, the production values and the work of the two directors, DeMille and Walsh.

Cecil DeMille directed for Lasky-Paramount—this was naturally before the Lasky name was hyphenated after the Famous Players trade name. C. B. had better known players to move on this stage chess board than Walsh had. They numbered the appealing and ill-fated Wallace Reid as *Don Jose*, and Pedro de Cordoba, long favorably known on legitimate and movie stages as a capable player, as the toreador.

Farrar's *Carmen* was less intense, less physical and sensual than Theda Bara's; it was more like her interpretation of the part in Bizet's opera at the Metropolitan. It showed greater variety of emotions, was more mental or intellectual, if one may phrase it in that manner, disregarding the gypsy-peasant type of the *Carmen*. It was a triumph for the opera star and for DeMille.

Both the Fox and the Lasky-Paramount versions ran for about an hour and a quarter, long enough for them to be regarded as "specials" rather than program pictures. They scored not only in New York but throughout the country. In San Francisco, for example, the Farrar picture ran at the Imperial Theatre for three weeks, being seen by more than one hundred thousand people. That was an impressive figure then but more or less negligible today when one figures that even program pictures, backed up, it is true, by presentations, jazz bands, etc., will play to one hundred thousand dollars weekly in theaters like the Paramount and Roxy in New York City. But, it must be remembered, pictures cost more today and must pay to bigger receipts to show a profit.

## Negri's Best Role

SIX years elapsed before another and, many consider, a far greater *Carmen* than any screened before came to the

American moviegoers. This was Pola Negri's German version called "Gypsy Blood." It had been made during the last years of the world war or shortly after its close. Contemporaneous with "Passion" and "Deception," it made greater the names of both Negri and the young director, Ernst



Charlie Chaplin did a burlesque of "Carmen" with Edna Purviance in the title role. It is still considered one of his best comedies

Lubitsch, first made known to Americans through the other pictures. It established both, whereas the other two pictures only had made known their names and genius. A well-known German actor, Harry Liedke was *Don Jose*. Myron Stearns edited and titled the piece, which took six reels for unfolding the story. Even at that it had been cut down greatly from the original done in Berlin. It differed from other versions in that it was founded directly on Prosper Mérimée's original story and not on the operatic version.

Negri was *Carmen* to the life with her sensitive face, black hair, sinuous figure, and shading and expressions. She emphasized the physical appeal of the wanton and also the moral and physical uncleanness of the cigarette girl. She was real and she was Spanish (despite the Polish ancestry of the temperamental Pola). It was not only, from the viewpoint of competent commentators, greater than Farrar's or Bara's, but it was a better and greater characterization than her own *Du Barry* which brought her her first acclaim in Europe and in this country. She has done few things since that could surpass it.

## Meller at Home Here

WILL Raquel Meller rank with Negri, Farrar and Bara? I, for one, am certain she will, basing my opinion on seeing

the Meller film in a projection room last spring. I saw a *Carmen* who was in every sense my conception of the Spanish factory flirt. I had seen Meller previously in five one-act Fox-Case movietone pictures. All were of and with Spanish types and settings, and with her voice synchronized with the pictures she had scored with myself and others at the private showing. I

was not surprised then at her excellence when later I saw the French company's version of the Mérimée novel. The star playing one of her own countrywomen, and she knew the type and realized it to the utmost.

It stood forth as a more or less perfect thing. At that time there was much to be done in the way of cutting down the twelve or fifteen thousand feet of celluloid—it had already been cut down greatly before its exportation from France—to a reasonable length and the substitution of English—or American if you prefer—subtitles for the quaintly phrased French-English ones that accompanied the film to these shores.

The Albatross company of Paris did the Meller film. The talented Raquel, naturally, is starred. In her support are Louis Lerch as *Don Jose* and Gaston Modot as *Garcia*, one of the smugglers and the lover of *Carmen* before her affairs with *Don Jose* and *Escamillo* (or in this version a picador named *Lucas*). This latter change itself makes the Meller film different from any operatic or movie version of the Mérimée novel. And moreover, *Garcia* becomes one of the most important characters. His love for *Carmen*, his betrayal and subsequent rescue from execution by the smugglers and his death duel with *Don Jose* provides one of the most important parts in the picture. Modot's characterization stands alongside of Meller's.

## Del Rio Is Colorful

LONG before the Raquel Meller version is offered, "The Loves of *Carmen*" will be shown. This is the Raoul Walsh directed picture with the experience of the Theda Bara film twelve years ago to help him do a good job. He has the presence of two of the featured players of "What Price Glory," Dolores del Rio and Victor McLaglen, to assist him. McLaglen spent a month in Mexico with Director Walsh studying bull-fighting and brought back to Hollywood Rafael Valverde, famous toreador of Mexico and Spain, to teach him further how to become as convincing and as real as was his captain of marines in "What Price Glory." He is a good *Escamillo*, but everyone knew that he would be. Dolores del Rio's *Carmen* realizes the imaginative line: "The face of a child, the heart of a wanton and the soul of a woman."

Six months were spent in preparation alone for the Fox version, a special emissary going to Spain for costumes and props. This is in startling contrast with the Theda Bara "Carmen." Eighteen days in 1915 were used to complete the picture.



# THE DRAMA BECOMES A PEEP SHOW

(Continued from page 31)

shocked by the drama, as its management doubtless hopes in secret. They may gasp at the connection of such an exalted name as Adams with this capitalization of anointed debauchery. But *Markham's* affairs with the free-loving Countess has been purified beyond offense to the most delicate nostrils. And altogether, the most nervous politicians need not tremble openly on their pedestals—unless they want to incriminate themselves.

## Boarding-House Balustrades

"**WOMEN GO ON FOREVER**" takes a plunge into the hot lusts for women, murder and booze that fester under the frowsy balustrades of cheap boarding-houses. The seedy hostelry in Daniel N. Rubin's play is far from being as uplifted as the highly sanitized place run by the moral young landlady in "Tenth Avenue," though its birds of passage belong to the same class of scum.

Brady and Wiman's production just misses the power to get into your hair. Its underlying conception, that men are merely bargains grabbed up by women and then tossed back on the counter while the ladies go bargain-hunting, is quite profound and searching, biologically true without assuming any horn-rimmed appearance of pedantry. As the blonde, blooming and slightly blowsy landlady scuffles about, setting the pace for the other women in the house by turning to first one drone and then another, she is as representative as the queen bee who turns to one after another of her winged gentlemen friends—and just as liable to result fatally to their careers.

Those fatalities, however, constitute the weakness of the play, for enough murders

are ripped off in an evening to satisfy a tabloid editor—more than enough. Not even the busiest household, it seems, could really go in for homicide in such wholesale lots. To make it more implausible, the author seems to have felt that it was his bounden duty to match each of the three



Hal Phylle

Phyllis Povah, who blossomed several seasons ago as an emotional actress, adds to her laurels with a finished performance in "Blood Money," autumn's earliest melodrama which is playing to good business at the Hudson

murders with a seduction. The excitement simply knows no end. The audience gets such a surplus of sensations that at last they just overflow in the form of giggles.

## A Thinking Gunman

"**FOUR WALLS**" comes much closer to a real tug at your vitals. This play by Dana Burnet and George Abbott is a sterling bit of sincere realism, narrating the efforts of a released young convict to break away from the spider's web of his former gang cronies on the East Side, only to find in the end that he has killed another squirming fly on the web and is due for a ticket to Sing Sing again. Grimly splendid in its conception of the great human hunger for freedom, and of the way in which life encroaches on that yearning, the play has in addition the flawlessly genuine acting of Muni Wisenfreund as the thinker turned gunman, the Nietzsche of the gashouse gang.

Wisenfreund has come up out of the gashouse district of the stage, the East Side theaters, to stand Broadway on its sophisticated ear with acting so simple, so living, so sensitive that he seems to have been born with a gun in his hand. With amazingly deft changes he puts a lift of grandeur into this hunted boy's soul, a thrill of poetry, a lunge of longing. Clara Langsner as his mother, Jeanne Greene as his volatile minx of a sweetheart, and the others of the cast are actual beings, giving a true picture of lowly Jewish life without smearing it with the oleomargarine of sentiment.

## Home Life of the Pekingese

Not taking life one-tenth so seriously, "The Baby Cyclone" gives us a peek at the home life of the Pekingese. In this

incomparable farce George M. Cohan blithely demonstrates that the cult of this Chinese puppy has so dominated the women folks that it forms the real Yellow Peril. Any husband who has himself writhed under the supercilious lordship of such a goggle-eyed canine in his home will watch the swift entanglements of this piece with great glee, as a bit of fluff breaks up three homes riotously. Hubby will go home happy in the feeling that he has seen a funny show, a smart cast headed by Grant Mitchell, and his own Declaration of Independence. But the shrewd Mr. Cohan, be it noted, cannily arranges that a woman settled the mess.

On the musical side the month has brought forth another matchless revival by Winthrop Ames of a Gilbert and Sullivan operetta, this time "The Mikado," with impeccable beauties to stir the heart, with pictures that sing. Most of all, Ames has striven for urbane ease, for clarity of tone, and for tastefulness of mounting, and a mighty handy cast of his regular troubadours, including Lois Bennett, William Williams and the quaintly clownish Fred Wright, a newcomer, help him to make this precious as a Japanese lacquer cabinet, with an exquisitely tuneful phonograph inside.

Another great musical hit is "Good News," a dashing show of college football which bowls over all opposition, and which has more fun packed into a few hours than the average university dormitory has in a whole year. But as for the eagerly awaited dramatization of the "Pickwick Papers"—well, it proved to be Pickwick picking at the covers.



White

Winthrop Ames' revivals of the Gilbert and Sullivan operettas are interesting theater goers who prefer quality offerings. John Barclay and Suissabell Sterling are members of a brilliant cast that's enacting "The Mikado"



De Mirjian

Do you remember "Arizona," that crisp melodrama of yesteryear? It has been made into a musical comedy—one carrying the title of "Bonita," named for the heroine. The production features John Barker among others of a good cast





Send  
for  
Free  
Style  
Book

No. C-17F

### All-Wool Velour

Mandell Fur Collar and Cuffs

This smart model is of excellent quality all wool velour, a material noted for its wearing qualities and good looks. Sides are in a narrow and novel panel effect set off with rows of tucking and diamond shaped silk ornaments. Coat is warmly interlined with warm flannel and lined throughout with silk satin de chine. Large shapely collar and cuffs are of selected Mandell fur. One of our greatest values. Colors: Grackle Blue or Reindeer Tan. Sizes: 34 to 44. Length about 45 inches.

Order by No. C-17F. Terms \$1.00 with coupon, then only \$3.20 a month. Total price only \$19.95.

### All Wool Velour

Trimmed with Mandell Fur

A splendid value tailored of serviceable all wool velour. Fully lined with satin de chine and warmly interlined with flannel. Panels at sides are trimmed with rows of narrow Soutache braid and attractive ornaments. Likewise the sleeves have a trimming of braid to match. Attractive collar and cuffs of good quality Mandell fur. Colors: French Blue or Rust. Sizes: 34 to 44. Length about 45 inches.

Order by No. C-14F. Terms \$1 with coupon then only \$3.20 a month. Total price, \$19.85.

Only **\$1.00** Deposit

Elegant Quality-Exclusive Style  
Skillfully Combined in these  
New Advance  
Models

**6**  
months  
to pay

Send only \$1.00 deposit (No C. O. D.) for your choice of the season's latest styles. Then if perfectly satisfied take 6 months to pay. It's so easy to be well dressed—always right in style—when you pay only a little each month—Send only \$1.00 now—Judge for yourself the style—the material, the value of the garment you select. Then, if satisfied—6 months to pay the bargain price. Send only \$1.00 deposit now. No Risk. (See coupon).

Latest Shawl  
Collared Style

### All-Wool Velour with Mandell Fur

Tailored of an exceptional quality all wool American suede velour. Material is of good weight and will give excellent service and satisfaction. Warmly interlined with flannel and also lined throughout with silk satin de chine. Front and back of the coat have tucking of self material. Shawl collar and cuffs, are of excellent quality Mandell fur. Shawl collars will be extremely popular this season. Colors: Grackle Blue or Reindeer Tan. Sizes: 34 to 44. Length about 45 inches.

Order by No. C-20F. Terms \$1.00 with coupon, then only \$4.00 a month. Total price only \$24.90.



No. C-20F

Only One Coat to a Customer  
Send Only \$1.00 with This Coupon!

Velour Coat  
No. C-14F

Terms, \$1.00  
with coupon,  
\$3.20 a month.

Total  
Price, \$19.85

Velour Coat  
No. C-20F

Terms, \$1.00  
with coupon,  
\$4.00 a month.

Total  
Price, \$24.90

Velour Coat  
No. C-17F

Terms, \$1.00  
with coupon,  
\$3.20 a month.

Total  
Price, \$19.95

**Elmer Richards Co.**

Dept. 2779 West 35th St., Chicago

I enclose \$1 deposit. Send the coat I have checked at the left. If I am not perfectly satisfied I can return it and get my money back. If I keep it I will pay the monthly terms until the full price is paid.

Size \_\_\_\_\_ Color Wanted \_\_\_\_\_  
(Be sure to fill out the above lines)

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_



# THE REAL JESSE JAMES

(Continued from page 29)

Quantrill guerrilla and James Boys bandit, told me last month at the Confederate Veterans' Home in Higginsville, Missouri, that he was with Jesse shortly after this incident occurred. Jim says that not long afterward he saw Jesse steal a cup from a restaurant table, turn his back, raise his shirt, and hold the cup at his side, his face twisted with torture. . . . Frank James's son, Robert, has a picture on the wall of the house where Jesse James was born, showing the bandit at this time. He weighed ninety-nine pounds and looked like that twenty cents God gave away.

## Bumped Off by Romance

JESSE and some other guerrillas "came in" at Lexington, Missouri, to see if they couldn't get the same terms that Lee got in 1865. They didn't, and as an aftermath of the negotiations Jesse was hit in the lung by a Wisconsin trooper's bullet. The Union commander shipped him to his mother at Nulla, Nebraska, where she was safe from marauding Kansas citizenry. Jesse told his mother he'd prefer to die in old Missouri, and she agreed to let him do so. The party stopped across the river from Kansas City, in a rooming house in Harlem, kept by a brother-in-law of Jesse's mother.

The bandit's cousin, Zerelda (a delicate and devoted young lady—and named for her aunt), nursed the eighteen-year-old Jesse back to life and health—and love. So completely did our hero fall in love that he even decided to reform and become a Baptist. It was then he allowed himself to be converted, washed in the waters where his pa had welcomed threescore of the faithful on an earlier occasion. Then Jesse and his mother had a chat.

"I'm going to marry Zee, Ma," was Jesse's bombshell.

"Nothing doing," said Ma.

They looked at each other like a film star and a producer discussing a 10% salary cut. Mrs. James told her boy, Jesse, that he was much too young to think about marrying anybody and he'd have to get a steady job first, anyway, unless he was going to be a farmer all his life. Jesse said in a flat voice:

"Zee and I are goin' ter git married."

## They Shot Mister Howard

BUT it took them eight years to do it. It was in April of '74 that Jesse galloped into Kearney, a Colt in either fist. Of course, the bridegroom was a little pressed for time. In fact, there was \$5,000 to be had by any one who lassoed Jesse and handed him over to the sheriff. But nobody did. He waved cordially to the neighbors, got married, put Zee on the back of Stonewall, the hoss, and dashed down the road. At the corner, he spied an old crony smiling at him. Jesse was an idol to those who knew him.

"Come and see us," Jesse called over his shoulder.

The old man leaned forward to hear the words:

"—when we get settled!"

The only time Jesse ever was "settled" was on that other April morning, the third of the month, in 1882. Then pasty-faced

Bob Ford and his brother, Charlie, settled the great bandit, Jesse Woodson James, for keeps. But the Fords did not get all the reward of \$10,000 which Governor T. T. Crittenden of Missouri had offered for Jesse's arrest and conviction. Nor were they fêted as heroes; the editors of the country panned the life out of them. Ultimately, the whole dirty business of shoot-



Bob Ford firing the shot that killed Jesse James in his dwelling in St. Joseph, Missouri, April 3, 1882. From a wood-cut of that time

ing Jesse James in the back of the head as he dusted off a picture on his bedroom wall weighed so heavily on Charlie Ford's mind that he blew his brains out. And in ten years Bob, who fired the single shot that killed Jesse James—Bob, "the dirty little coward that shot Mister Howard and laid Jesse James in his grave," was killed by a sheriff named Kelly in a saloon in Creede, Colorado.

## The Real Jesse James

NOW that he is in the movies, forty-five years after his untimely demise at the age of thirty-four, it's relevant to ask what type of fellow Jesse James really was. As a collaborator with Owen P. White on the forthcoming factual biography, the present writer submits these findings:

Unlike Gerald Chapman (who was a better bandit), Jesse James did not travel alone—never committed a murder or a robbery by himself. Texas had two dozen lone gunmen who could have spotted Jesse three shots and whipped him. Usually the Jameses and Youngers worked in groups numbering from three to fourteen—ordinarily about seven.

Jesse was no huge six-footer. He was never taller than five feet nine inches, and never weighed more than 170 pounds. Raymond Hatton suggests the personal appearance and visualizes the character of shifty Jesse better than any other movie actor.

Our hero had a scraggly, sandy beard in the latter part of his bandit days, and a suggestion of a mustache during a short period after his beardless days as a Civil War guerrilla. Jesse had granulated eyelids and squinted. Jim Cummins, who should know, says the celebrated desperado was prone to get so hot-tempered and angry he would weep and miss his aim because of the tears!

Jesse wouldn't curse in front of a woman, nor would he let anybody else do so. He drank virtually nothing and smoked not at all. He dressed well and liked the ladies just moderately; Frank was more the ladies man, says Cummins. Jesse was not unfaithful to his wife, so far as can be determined; nor was he ever discourteous to a woman passenger on a train.

During those days when Frank was courting Colonel Sam Ralston's daughter, Annie, at the old Ralston place outside Independence, Missouri, and Frank, Jesse, Clell Miller, Bud Pence and some of the other boys were hiding out with young Sam Ralston, Jesse would play croquet on the lawn of the Ralston place, according to Harry Ralston, Annie's brother. There's a blood-thirsty bandit for you!

Jesse loved his children, young Jesse (who is now a Los Angeles lawyer and who helped Thomson make his film) and Mary James Barr, who lives in a little white house in Kearney, just one hundred yards from the much-chipped tombstone underneath which lie the remains of the late Jesse James. Our bandit friend was fond of reading to little Jesse—called "Tim Howard"—all about the latest exploits of the darling James Boys, as chronicled in Major John N. Edwards' *Kansas City Times*. Jesse called himself Thomas Howard offstage, and under that name he was so reputable a

citizen that Sheriff Cornelius Murphy once invited him to join a Kansas City posse seeking Jesse James in the Crackerneck district! Little "Tim Howard" didn't know who his father really was until he saw the prostrate body on the bedroom floor.

## Not a Killer

JESSE JAMES was not a killer. During the war he made a living robbing trains and banks, as did other guerrillas, whose patriotism was not without the taint of practical commercialism. That type of work was the only thing left for him to do after February 16, 1866. On that date Governor Thomas C. Fletcher of Missouri issued a warrant for arrest of one "Jeff James" for first degree murder, upon the requisition of the Governor of Kansas—a little affair executed as part of the guerrilla campaign during the war, but not excused (as were the organized murders) because it was not officially perpetrated.

As a matter of history, Jesse himself did not take part in the first bank robbery, the \$60,000 Liberty affair, pulled off by the ex-guerrillas. Cummins says the boys gave Jesse a pony to stay out of it; he was too young and he was still sick from his wound.

The one great big fact about Jesse James which makes him grand movie material

(Continued on page 84)



# "Watch him make a fool of himself"—*I heard someone whisper*



## *—then I started to play!*

**I**T WAS the first big party of the season and the fun was at its height. The room fairly rocked with laughter as Jim finished his side-splitting imitation of a ballet dancer.

Tom, who was giving the party, turned to me and said, "And now our young friend here will give us his well-known imitation of Paderewski!"

Instantly all attention centered upon me. Feigning reluctance, I made as if to beg off, but was forthwith dragged to the piano. Admonitions of "Come on, old timer, do your stuff!"—"Don't be bashful!"—came from all sides.

They expected me to do my usual clowning—but I had a surprise up my sleeve for them. Just as I was about to begin, I heard some one whisper, "Watch him make a fool of himself—why, he can't play a note!"

They thought I was going to give them my one-finger rendition of 'chop sticks'. But instead I swung into the opening bars of "The Road to Mandalay"—that rollicking soldier-song of Kipling's. You should have seen the look of amazement that spread over their faces. This was not the clowning they had expected! Then Tom began to sing. One by one they joined in, until soon they were all crowding around the piano, singing away at the top of their lungs.

Once started, there was no stopping them. Song after song was loudly called for and as loudly sung. Each time I wanted to stop playing they'd beg for "just one more." My little surprise was certainly going over big!

It was almost an hour before they let me get up from the piano. Then a deluge of questions: "How in the world did you ever do it?"

"Where did you study?"—"When did you learn to play?"—"Who was your teacher?"—"How long have you studied?"—"Let us in on the secret, will you?"

### How I Learned to Play

"One at a time, please," I begged, "I'll tell you all about it. To begin with, *I didn't have any teacher.*"

"What! Say, you don't expect us to believe that, do you?"

"Sure thing. But I don't blame you for not believing it. I wouldn't have myself. As you know, I've never been able to play a note. But I always liked music and many a time when I was pepping up a party with my clowning I would have given anything in the world to be able to sit down at the piano and *really play.*"

"But it never occurred to me to take lessons. I thought I was too old, for one thing—and besides, I couldn't see my way clear towards paying an expensive teacher—to say nothing of the long hours I'd have to put in practicing."

"But one day I happened to notice an advertisement for the U. S. School of Music. This school offered to teach music by a new and wonderfully simplified method which *didn't require a teacher*, and which cost only a few cents a lesson."

"Well, boys, that certainly sounded good to me so I lost no more time but filled out the coupon immediately and sent for the Free Demonstration Lesson. When it arrived I found that it seemed even easier than I had hoped."

"Right there I made up my mind to take the course. And believe me that was the luckiest decision of my life! Why, every lesson was almost as much fun as playing a game! Almost before I knew it I was playing simple tunes. And I studied just whenever I pleased, a few minutes a day in my spare time. Now I can play anything I like—ballads, classical numbers, jazz. Listen to this!"

With that I snapped right into a tantalizing jazz number. No wonder they kept calling for more and more! All evening I was the center of a laughing, singing, hilarious group. And it's been that way at every party I've attended since.

### You, too, can learn to play this easy way

This story is typical. Over half a million men and women have already learned to play musical instruments through the U. S. School of Music system.

First you are told what to do—then a picture *shows* you what to do—then you do it yourself and *hear* it. No private teacher could make it clearer.

One of the reasons for the quick results is that learning music this way is such *fun*. Instead of waiting a year before playing tunes—you *learn* by playing tunes. You play simple, familiar melodies by note right from the start.

You learn at home in your spare time and without a teacher. You study when you please—and as much or as little as you please. There are no tiresome scales—no laborious exercises. You learn twice as fast—three times as fast—as those who study by old-time plodding methods.

### Free Book and Demonstration Lesson

Our wonderful illustrated free book and our free demonstration lesson explain all about this remarkable method. They prove just how any one can learn to play his favorite instrument by note in almost no time and for just a fraction of what old slow methods cost.

If you really want to learn to play—if new friends, good times, social popularity and increased income appeal to you—take this opportunity to make your dreams come true. Sign the coupon and send it before it's too late. Instruments supplied when needed, cash or credit, U. S. School of Music, 6012 Brunswick Bldg., New York City.

**U. S. SCHOOL OF MUSIC**  
6012 Brunswick Bldg., New York City

Please send me your free book, "Music Lessons in Your Own Home," with introduction by Dr. Frank Crane, Demonstration Lesson and particulars of your offer. I am interested in the following course:

Have you above instrument?.....  
Name .....  
Address.....  
City.....State.....

### Pick Your Instrument

Piano	Cello
Organ	Harmony and
Violin	Composition
Drums and	Sight Singing
Traps	Ukulele
Mandolin	Guitar
Clarinet	Hawaiian Steel
Flute	Guitar
Saxophone	Harp
Cornet	Piccolo
	Trombone
	Voice and Speech Culture
	Automatic Finger Control
	Piano Accordion
Banjo (Plectrum, 5-String or Tenor)	



# HARD-BOILED BUT EDUCATED

(Continued from page 25)

"They had me figured out as a hard-boiled type, so I played bruisers and stopped people's fists with my face and got knocked out by guys with Greek noses and marcelled hair. This last picture, 'Two Arabian Knights,' is the first chance I've had at comedy, and believe me it's easy to make an audience cry, but it's hard to make 'em laugh.

## His Own Philo-Sophy

"EVERYBODY'S a type on the screen. Take doctors, for instance. Ninety-nine tonsil teasers out of a hundred in real life don't wear beards to catch microbes in, but who ever saw one on the screen without a 'beaver'? He would be considered practically nude. If a guy would ever suggest an innovation like a clean-shaved doctor in a picture, they'd say he was a Socialist or a nut. Millionaires in pictures are always big beefy guys who smoke expensive cigars—you never saw a shrunken screen millionaire that chewed tobacco, did you? I thought not!

"Well then, naturally, a map like mine couldn't be cast as a hero. But the movies are changing, slowly. They're not wearing baby clothes any longer; they're adolescent. They've got all the troubles of adolescence, pimples and boils, and they don't know what to do with their hands and feet. But they're changing, getting more like real life and less like a servant girl's paper-backed novel. I'll get the girl in a picture yet, see if I don't.

"What I resent is the way they let foreign actors do stories they won't let us try. I'm no professional patriot. As a matter of fact, I don't believe in flags. When I see one waving I don't want to go out and kill somebody or have any noble and holy sentiments like that. But there are no actors in the world better than Americans. The reason they do more artistic stuff abroad is because they've got more grown-up audiences over there, people that don't turn pale and shudder from head to foot any time they see a lot of bare skin, or a doctor without a beard.

## Slams 'Em Good and Proper

"MY morals—and yours—aren't so delicately balanced they can be upset seriously by anything we see or read, and that goes for most people. Not that I'm advocating immoral pictures, get me? Pruriency is just as stupid as puritanism. I'm broad-minded guy, I am. But these bleached out screen stories, where everything ends so neatly, and all the good-looking characters are pure, are more dishonest and harmful than a bad picture. They tell lies about life. After all, things can really be as nasty as any picture can show, but they can't be all noble and good the way they turn out in most photoplays.

"The trouble is, producers think people want romance. Men and dames hugging and kissing all over the place. They don't know it, maybe, but most love scepes on the screen are a riot. They're comic. Stage actors are afraid of embraces and fight shy of the gooey stuff so far as possible. I've got it figured out. In order to

be taken seriously, a love scene should be seen only by people who are in the same mood. An audience of engaged couples would be ideal for most movies.

"Take the love letters they read out loud in court in a breach-of-promise case. Sound silly, don't they? Everybody gets a great laugh over the 'Honey Snookums' and 'Blue-eyed Baby Dolls.' But those letters weren't silly to the two concerned—



Awe

Dyspepsia

Desire

Defeat

when they were written, anyhow! It's just because they are taken out of their environment. Open a door into a room in which two people are courting. Ever see any two people so goofy. It's a wow. Making love wasn't intended to be done in public.

"But they go on making it on the screen—and then some. The other day I saw a close-up of a clinch. The girl is a pretty little dame, usually, but in that scene, with her head thrown back at an angle that called for chiropractics, and her jaw set to withstand a crashing sheik kiss, she looked as if she had everything the matter with her from goitre to housemaid's knee. It's a wonder people don't howl over such scenes. And, by the way, I wish somebody would tell me why all the dames in the pictures open their mouths to be kissed. Sloppy, I call it!

"But the producers go on yelling for romance. So we go on having to watch pictures all about pretty guys and flossy dames, all of them young. Nothing ever happens to women over twenty-two, according to the movies. Can you figure that? What woman is even interesting 'til she's over twenty-two? Kissing a flapper is like eating a green apple.

## Plenty Has Happened to Him

"AS I started to say, I did my first acting in a movie, with Lionel Barrymore. Yes, the world owes it all to him that I'm an actor. I never dreamed of such a thing myself. When I graduated from Cornell in engineering, I taught mathematics until I got so bored I had to get out and smash something. I'm a big guy, and I couldn't use my muscles making figures. I needed action, so I went to Mexico—and got it. I'm not going to tell you about that, first because it's nobody's business, and second because I couldn't make it sound introspective like Conrad and these writing fellows who spill adventure stories.

"When things are happening to me—and plenty has happened at different times,—I'm not thinking I'm doing something. I've come close to being killed, but I didn't make a note of my emotions while I was waiting to see whether I was to stand in line for a pair of wings and a harp.

"There was once when my partner and

I were sitting on the veranda of our ranch-house and a boy galloped up on a sweating mule and handed us a note, warning us to get out quick because a gang was coming out to kill us. An author, writing up that scene, would have had a swell time, describing our reactions and thoughts. But my partner just said, 'Well, Louis, how about it? Do we skip?' and I said, 'Hell, what's the use? They

expect us to run and they know where to catch us. Let's lie low and wait. That'll keep them puzzled.' We waited two days and two nights with guns in our hands, triggers drawn. And then when they still hadn't come after us, we went after them and got some of them!

"Well, as I say, when I got back from Mexico, I ran into Lionel Barrymore and he was making a picture that needed a tough guy. He offered me the part, and I took it with just as much reluctance and hesitation as a dog will take a nice juicy steak. I've been an actor ever since on both the stage and screen. They're not so different.

## Says a Mouthful

"THERE'S two rules that applies to both of them. One is, when you make an entrance, go on in character. You can't be partly yourself and partly the character, or you'll spend all your time trying to lose yourself. And the same way an actor shouldn't be already gone when he comes to make his exit. If you're thinking of the bottle of beer you're going to drink or the girl you're going to kiss afterward, you'll be off the stage long before you leave.

"Not that I go in for any temperamental hocus pocus. But an actor has two selves and he's got to keep his work and himself separated or he's sunk. Some actors seem to think when people applaud it's meant for them personally. Maybe you've never met an actor like that—they're a sad sight.

"Well, if they can use a map like mine permanently in the pictures, I'm here to stay. I'm not like some stage people about Broadway. I can take it or leave it. But no villa and marble swimming pool for me. I don't care about accumulating things. I can't smoke but one cigar at a time or eat but one beefsteak. The way some movie guys waste their 'jack' reminds me of a poor peon I knew once in Mexico. He struck oil and built a big house right away with a piano and a safe in every room! They were his idea of success.

"Remember Christopher Sly in Shakespeare? He was a tramp asleep on a bank in a forest. The fairies spirited him away to a palace. He wakes up to find himself surrounded by a lot of magnificence, with servants bowing before him, and, by jiminy!—if he doesn't get to thinking he's a king right away! Draw your own analogies—

"I bet the first thing Christopher Sly did was to hire a press-agent. And gives an interview. This publicity stuff gives me a pain. By the way—what number of the magazine did you say this would be in?"



# This Singular Book Wields a Strange Power Over Its Readers

*Giving them a MAGNETIC PERSONALITY almost instantly!*



## Will You Read It 5 Days FREE--to Prove It Can Multiply Your Present Income?

**A** STRANGE book! A book that seems to cast a spell over every person who turns its pages!

A copy of this book was left lying on a hotel table for a few weeks. Nearly 400 people saw the book—read a few pages—and then *sent for a copy!*

In another case a physician placed a copy on the table in his waiting-room. More than 200 of his patients saw the book—read part of it—and then *ordered copies for themselves!*

Why are men and women so profoundly affected by this book?—so anxious to get a copy? The answer is simple. The book reveals to them for the first time how any man or woman—old or young—can develop a Magnetic Personality *instantly!* It explains how to gain *overnight* the personal charm that attracts countless friends—the self-confidence that insures quick success in any business or profession.

It tells how to draw people to you at once, irresistibly—how to be popular everywhere, in any society—how to overcome almost at once any timidity or self-consciousness you may have—how to be a magnet of human attraction, popular and well-liked wherever you go!

It not only tells exactly how to accomplish these things—it tells you how to accomplish them without delay—*instantaneously!*

### Whence Comes This Uncanny Volume?

Forty years ago, Edmund Shaftesbury, famous student of the human mind, set out to discover the secret of that rare quality—Magnetic Personality. He first applied his

discoveries in his own circle of friends. Results were astonishing! His methods seemed to have the power of almost instantly transforming people into *entirely new beings!*

Quietly, almost secretly, Shaftesbury's fame spread. Great men came to him. His students and friends embraced such names as Gladstone, Queen Victoria, Edwin Booth, Henry Ward Beecher, Cardinal Gibbons, and others of equal fame.

Until recently, Shaftesbury's teachings have been available only to people who could pay \$25 or \$50 each for instruction books. But now, through the efforts of a group of his students his wonderful teachings have been collected into a single volume, at a price *within the reach of all!* And furthermore Shaftesbury has consented to reveal hundreds of new discoveries never before put into print.

### Strange Effect on Readers

Readers of this book quickly become masters of a singular power to attract others—to influence men and women around them. Not by force—not by loud argument. But rather by some subtle, insinuating power that sways men's minds and emotions. They are able to play on people's feelings just as a skilled violinist plays upon a violin.

Folks are never the same after reading this book. Their manner changes. The tone of their voice, the expression in their eyes—yes, even their actual features seem to change—seem to grow more cultured, more refined.

The eyes—windows of the soul—become clear, beautiful, expressive, luminous as a crystal sphere. The voice grows rich, resonant—mellow as a golden bell. Folks listen spell-bound—charmed by the fine modulations—the cultured fluency of the tones.

### What Others Say

What priceless benefits! So profound! So far-reaching! Is it any wonder that thousands of men and

women say that they are overjoyed with the results they have received? One enthusiast said of this volume, "Things I have read there I would never have dreamed of." Another wrote, "Certainly wonderful; like walking up a stairway to a higher life." Another wrote, "I would not give up what Shaftesbury has taught me for \$100,000!"

In your everyday life—in social life—and especially in business, you will find what these people say to be true. You will find this book of immense value. You will quickly learn to fascinate people you meet—to attract new friends—to gain the speedy promotion and big pay which always come to men and women who have developed that most wonderful of all qualities—a MAGNETIC PERSONALITY!

### Read This Book 5 Days Free

You must see this book for yourself—examine it—let it influence indelibly your own personality. Merely mail coupon below and this remarkable volume, with cover in handsome dark burgundy cloth, gold embossed, will be sent you by return mail for 5 days' free examination. If you aren't stirred and inspired in the 5-day free period, return it and it costs you nothing. Otherwise keep it as your own and remit Special Price of only \$3 in full payment. This volume was originally published to sell at \$5—but in order to reach as many readers as possible—it is being offered at this special reduced price. This offer may never appear again, so you are urged to act at once before it is withdrawn. Remember—you do not pay unless you decide to keep the book. You risk nothing—so clip and mail this coupon NOW. Ralston University Press, Dept. 46-W, Meriden, Conn.

**RALSTON UNIVERSITY PRESS,**  
Dept. 46-W, Meriden, Conn.

All right—I'll be the judge. You may send me the volume "Instantaneous Personal Magnetism" for 5 days' FREE Examination in my home. Within the 5 days I will either remit the special low price of only \$3.00 in full payment, or return it without cost or obligation.

Name.....

Address.....

City.....State.....

### Book Tells You

How to develop a Magnetic Personality  
How to use certain Oriental Secrets  
How to gain perfect nerve control  
How to read people's feelings by watching their mouths  
How to read people's thought by watching their eyes  
How to develop a magnetic eye  
How to make your face appear 20 years younger  
How to control others by a glance  
How to use Magnetic Healing  
How to end awkwardness and timidity  
How to attract the opposite sex  
How to get ahead in your business or profession  
How to make your subconscious mind work wonders  
And dozens of other vital topics



# First the Artist, Then the Human Being

(Continued from page 23)

Vienna with its cobblestone streets and gay shops, its sausage-venders in varicolored aprons, its horse-cars placarded with bright signs! Even the grinding of the cameras—the artificial lights—could not spoil the illusion. It was hard to come back to realities—the chilly night, the wee small hours, and von Stroheim standing beside me.

He is Hollywood's enigma—this von Stroheim! Of men in the public eye, he is one of the most interesting, unusual and unexplainable. He is hated—principally for his brutal impersonations on the screen—yet people go in droves to see his pictures! They will say they cannot stand him and never want to see him again—but when votes are taken throughout the country to determine the most popular of all moving-picture directors, he has always topped the list! To work under him is a terrific ordeal—but there is not one, from the most famous star down to the wistful little extra at the edge of the "magic circle" who would not give anything they possessed for a chance to play even the smallest part in one of his pictures.

The cameras were moved forward for a close-up on a seat under one of the apple trees, and he left me to play in a scene with Fay Wray—the girl whom he has picked from the Unknown ranks to co-star with him in "The Wedding March," and in whose talents he has great faith. He stood behind the camera and directed the lighting, had some one take his place on the seat while he looked through the lens to get the right angle for shooting—then stepped in front of it to play his part. He uses no substitute directors.

## The Stroheim Moods

THIS night, Fay, with her deep violet eyes and dark curls piled high on her head—slim and young in an old-fashioned white dress—was noticeably nervous. It was her first scene with him, and overwhelmed with the importance of it all—and knowing how rarely anyone ever did things to suit him—she was afraid of herself and her work. But von Stroheim, sensing it, drew her down on the seat beside him, took her hand *reassuringly*, and with an understanding patience, talked to her like a child for over an hour—about everything else but the subject at hand—until she forgot herself. And when he gave a silent signal for the camera to start grinding, she played her part with him almost perfectly—as he had known she could.

And then something happened. Suddenly there were fireworks! One of the electricians had missed his cue. A string of lights blew out—and Von blew up, storming at everybody in sight. The only cool and collected member of the group was Mrs. von Stroheim, who is nearly

always with him on the sets, and acts as a sort of steadying-wheel for his moods. He will never work without her. And this time, as always, when things go wrong, he went off to talk it out with her. When he returned to the scene a few minutes later, the storm was over. He is like that! With big things he has the patience of Job—but over nothing at all, he invokes the wrath of all the gods on Mount Hollywood and the hills of Beverly.



Von Stroheim has not forgotten his orgy scenes. Here is one of them which decorates "The Wedding March," with the actor-director as the central figure

He resorts to Prussian methods in his directing. He is dictatorial—arrogant. A dangerous man to cross! And yet, face to face, this impression is contradicted and softened by the most expressive brown eyes which look deep and understandingly into the very depths of your soul, by the inward humor constantly twitching at the corners of a stern-set mouth, and in the infrequent smile that flashes away the moodiness and gives you a glimpse of the charm that lies behind the mask.

In the tremendous cathedral scene of "The Wedding March" I heard him slash into one of the stars for failing to get over a bit of action the first time it was rehearsed—then hold up a scene where every minute meant hundreds of dollars, to explain patiently things to a bewildered old man among the extras who could not remember what he was supposed to do.

On the Hunting Lodge set, supposedly in the Tyrolean Mountains, I watched him rehearsing a group of Alpine mountaineers—and because he felt a flippant attitude in their work, give them a most terrible "calling down." He swore at them in every known language, and some unknown, until he was hoarse. And then, when they all looked scared to death and expected to lose their jobs, he suddenly turned his back on them and burst out laughing. "I can't get any madder—they are so funny!" was his explanation to some one near him.

When he writes his scripts, he goes off into the hills and talks, sleeps, and eats story—going over it day and night—until it suits him. Then when he starts work

on the picture, he changes it a hundred times as he goes along.

## Characters Come First

To von Stroheim, a human being is the best plot for a story. He finds his characters before he builds his play, and molds them to his purpose. Unlike most directors, he will never allow his actors to see the daily "rushes" of the picture they are working on. And his reason for this stand is that they become self-conscious—try to improve this or that—and so lose the sincerity of their characterizations. But Von himself watches their work to the minutest detail.

## At Work

ON a set he is more than often hard and merciless in what he says and does. Realism is the thing for which he strives—at any price. It is his god. And he has no scruples. If he cannot get the emotional responses and realistic effects he wants any other way, he tricks his players into certain situations, gives them free rein to go the limit—then takes them unawares. Many of these scenes, including his famous orgies are purposely

played at night for the psychological effect it may have, and are closed to all outsiders. Some of them could never be used in a picture. Others—left in for European showing—have to be cut from the American film. At best, they have a *risqué*, Continental note.

## Always the Artist

ON the other hand, there are those sequences of the most exquisite beauty, pathos, and tenderness. Whatever it is, he is a hard taskmaster—never satisfied, storming and swearing and straining his people to the limits of their endurance. And very seldom praising! But the results are well worth the price. And his actors, his staff of workers, stand by him through thick and thin—because they know the heart of the man beneath.

He is the friend of all the extras and keeps them working. In his success he has not forgotten the days when he first came to America, penniless—digging ditches, stoking coal, working at everything a man can do to get along. Nor the five times he walked the dusty miles from Los Angeles out to Universal City, broke and hungry, to try and sell Carl Laemmle a story and let him direct it! The sixth time he succeeded—and got his chance.

And now he is considered perhaps the greatest moving picture director in the industry—and the highest paid. His backers are some of the largest financial concerns in the country. He spares neither time, money nor film when he is working for certain effects in his story.

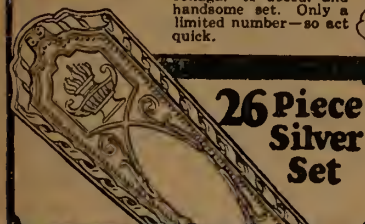


# 150 Pieces in All—\$1.00 Down

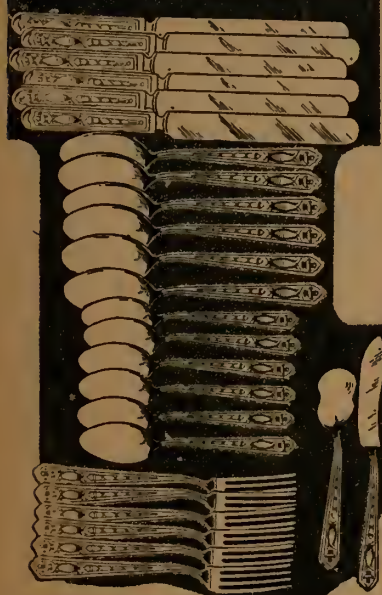


## FREE 7-Pieces Genuine Cut Glass

Extra special offer to those who hurry their order for the combination outfit shown here:—7 pieces GENUINE CUT GLASS: Pitcher of 2-qt. capacity and 6 tumblers of 9-oz. capacity. Each piece is pure, sparklingly clear, thin and dainty; hand cut decorations consisting of large floral design with appropriate foliage. A useful and handsome set. Only a limited number—so act quick.



## 26 Piece Silver Set



## 110-Piece Dinner Set

**\$1.00 down**  
**Sent On Free Trial**

A sensational offer—only \$1.00 with coupon below brings this 150-piece outfit (the 7-piece Genuine Cut Glass

set is FREE if you send at once) to your home on free trial. Examine the value, the quality, the beauty of each piece. Compare our easy payment prices with local cash prices. After 30 days' trial and use, if you're not delighted with the bargain, send it back at our expense and we'll refund your dollar plus all transportation charges you paid. No obligation—not one penny of risk to you!

**\$2.70 a Month** If you decide to keep the outfit, start paying only \$2.70 a month until you've paid our rock-bottom price—only \$29.95 for the entire outfit with the 7-piece Cut Glass Set FREE. 150 pieces in all—only \$29.95—and a year to pay! Where else can you find a bargain like that and such easy terms? Send coupon Now!

Complete Outfit Consists of the Following:

**110 Piece Ivory Ware Dinner Set** Complete service for 12 people. Popular Ivory Ware now the vogue in rich homes. Rich, creamy ivory color.

Stamped with Gold Leaf Decorations as illustrated. Newest Gloria shape. Set consists of:—12 dinner plates, 9 in.; 12 breakfast plates, 7 1/4 in.; 12 coupe soups, 7 1/4 in.; 12 fruit saucers, 6 1/2 in.; 12 oatmeal dishes, 6 1/2 in.; 12 cups; 12 saucers; 12 bread and butter plates, 6 in.; 1 oval vegetable dish, 9 in.; 1 round vegetable dish, 8 1/2 in.; 1 sugar bowl and cover (2 pieces); 1 platter, 11 in.; 1 platter 13 1/2 in.; 1 covered vegetable dish (2 pieces); 1 gravy boat; 1 gravy boat stand; 1 bowl, 1 pint; 1 cream pitcher; 1 pickle dish; 1 butter dish, 7 1/2 in.

## 7-Piece PURE LINEN

**7 Piece Pure Linen Table Set** A large tablecloth, 64 x 70 ins. and 6 napkins, 14 x 14 in. made of Pure Linen, bleached to an attractive silver gray. Has beautiful Grecian self pattern. Launderers perfectly. **26 Piece Silver Set**, A silver service that will give you years of satisfaction. A pleasing pattern and popular polished finish. Each piece heavily silver plated on nickel silver base. Set consists of 6 knives, 6 forks, 6 dessert spoons, 6 teaspoons, 1 sugar shell, 1 butter knife.

**FREE**—7 pieces Genuine Cut Glass (as described above) if you send coupon at once. Shipping wgt. of outfit, about 125 lbs.

**Straus & Schram, Dept. 2779 Chicago, Illinois**

Enclosed find \$1. Ship special advertised 150 piece Combination Outfit, (7-piece genuine cut glass set FREE). I am to have 30 days' free trial. If I keep the Outfit, I will pay you \$2.70 monthly. If not satisfied, I am to return the Outfit with the 7-piece cut glass set within 30 days and you are to refund my money and any freight or express charges I paid.

**150 Piece Combination Outfit, No. G9841A, \$29.95. 7-piece Genuine Cut Glass Set FREE**

Name.....  
Street, R. F. D. or Box No.....  
Shipping Point.....  
Post Office..... State.....  
Married or Single..... Nationality or Color.....  
If you want ONLY our free catalog of home furnishings mark X here ☐

Order by No. G9841A. \$1.00 with coupon; \$2.70 monthly. Price \$29.95.

**Straus & Schram, Dept. 2779 Chicago, Ill.**





Irene Rich  
prefers  
**Maybelline**

"It is with great pleasure that I express my admiration for 'MAYBELLINE,' which I have used for some time with most gratifying results. It is truly an indispensable beauty aid to the woman who would look her best."

Sincerely, Irene Rich

YOU can have inviting, soulful eyes too. Just a touch of Maybelline to the lashes, and the magic transformation takes place. Instantly, your lashes will appear naturally dark, long and sweeping. But—be sure to use genuine, harmless Maybelline; otherwise you might have difficulty in achieving the luxuriant softness so essential to the effect you desire.

Solid or Liquid Maybelline in Black or Brown at all toilet goods counters. 75c  
MAYBELLINE CO., CHICAGO



**Complete this Drawing**  
**Test your Ability**

If you like to draw, let your talent make your fortune. Opportunities in this field have never been better. Drawing is easy to learn the "Federal Home-Study Way." Learn from over fifty famous artists. The course includes illustrating, cartooning, lettering, poster designing, window card illustrating, etc. Get on the "Road to Bigger Things." Complete the drawing above in pen or pencil. Write your name and address on the margin of the page. Tear it out and mail to us TODAY.

**Federal School**  
**of Illustrating**

12087 Federal School Bldg., Minneapolis, Minn.

## Are American Movies Corrupting Japan?

(Continued from page 19)

in motion pictures that nudity is naughty, and is considered a matter for sly looks and shame. The orgy scenes scattered so freely through our picture plays have taught them their lesson of the knowledge of evil, and they are adopting fig leaves—American fig leaves—which are very unbecoming to the squat Japanese figure."

There are more motion pictures made in Japan than in the United States, Bushman discovered. Thirty-seven companies are at work all the time, and there are one hundred fan magazines! Half of the Japanese movies are made in native costume. Some of these depict the deeds of legendary warriors and are filled with conventional sword fighting and ceremonials. In the rest, the players dress in European clothes, use foreign furniture for the sets and act in Hollywood style. The plots of the pictures are either the same as ours or imitate them closely, being built around a love story, filled with seductions, infidelity, jealousy and passionate love-making, on the Gilbert-Garbo order. The name of a recent feature, "One Young Man and Five Women," shows distinct De Mille influence!



This scene which registers passion or lust, or what have you, shows how the Japanese stars have been influenced by the Occidental movies

dren abused, men fighting like brutes, vamps deliberately luring men, wives carrying on clandestine flirtations, and young people petting and necking.

"In Japan people do not touch each other. They do not shake hands or embrace, and kissing is absolutely taboo—or it was, until we showed them how to do it in close-up 'clinches' of high-priced screen lovers. Dancing between the sexes was unheard of in Japan—until our motion pictures introduced the Charleston and fox-trot. Now there are dance halls in all the large cities where Japanese boys and girls wiggle and clutch each other almost as tightly as the extras in café scenes in Hollywood movies."

In a Japanese picture show the interpreter is an important official. He sits on one side of the screen and explains the action of the picture to the audience. Once he spoke of brave deeds done long ago, of heroes, of duels for honor, and acts of piety toward one's ancestors. Now, sitting cross-legged on his mat of rice straw he chants of vamps and villains, of sheiks who abduct beautiful damsels, of ruined maidens, of husbands and wives and the Other Woman or the Other Man.

### Completely Americanized

"The motifs of our pictures are almost all totally foreign to the Japanese view-point," Francis X. Bushman points out. "Take the eternal triangle, for example. What would we do without it in Hollywood? But we have literally taught Japanese wives to be unfaithful! Such a thing was never dreamed of before in a country where family worship is traditional and women have always bowed down before men."

"Our pictures," he continued, "have shown them wives deceiving their husbands and falling in love with other men. Now they tell me, Japanese women are beginning to leave their homes and neglect their children in an effort to find and enjoy the attractive freedom they see on the screen. They have discovered that almond eyes, which have always been respectfully lowered, can flash as coyly as any other eyes!"

"We send missionaries to Japan to teach them our 'civilization'—and then we send movies to show them that 'civilization' in action. The Japanese are a clean, happy and courteous people who never quarrel among themselves, or indulge in vulgar fist fights. They are kind to children and animals. In American pictures they see chil-

### Follow American Models

THE stars of Japanese picture companies flock to see the new American movies, and study the acting of their favorite American stars. Shizuye Nat-sukawa is the Nipponese Norma Talmadge, and has lately played in a Japanese version of "Camille." The Lillian Gish of the Flowery Kingdom was for many years Saye Kamujama, the sister of Sojin.

The greatest matinee idol of the Japanese public is Demmei Suzuki, who, with his dark almond-shaped eyes and wavy pompadour, is handsome enough to compete with any American movie hero. Monte Blue is Suzuki's model and he often wears sombrero and rides a horse in outdoor pictures.

Charlie Chaplin has an exact duplicate, derby, shoes, cane, tramp pants and all.

Yet Americanized as the Japanese screen is becoming, there are still fans in Japan who do not wholly approve of American movies. Esther Ralston received a letter from one of them the other day.

"Please tell me, are you good girl or bad girl?" the letter began severely. "Do you like to make immodest scenes which you have in your pictures? Can you make love scene like I see in American picture, and still remain good girl?"



H A V E A C A M E L



## *Here's to Camel—on a million tables!*

HERE'S to Camel. How much added pleasure it brings to the world. Wherever congenial friends gather, or in the solitary hours of work or travel, Camel insures the enviable mood of enjoyment.

All of the mysterious powers to please of the choicest Turkish and Domestic tobaccos grown are brought to fulfillment in Camel. This is done through a smooth and mellow blend that cannot be found anywhere else. For America's largest

tobacco organization concentrates its abilities in Camel. Into this one brand goes all of its power to select and buy and blend for taste satisfaction. There simply are no better cigarettes made at any price.

Camel's mildness and mellowness are the favorites of particular modern smokers. So much so that Camel's popularity is greater than any other cigarette ever had. For your enjoyment of the smoothest smoke ever made, "Have a Camel!"

R. J. REYNOLDS TOBACCO COMPANY, WINSTON-SALEM, N. C.

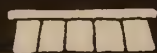




# Bobby Vernon

12 VERY

KOMICAL



*So say we all!* You never know what Bobby Vernon's going to do next—except one thing—make you laugh! His comedies are as full of surprises as a Christmas stocking. You can see Bobby Vernon in Paramount-Christie Comedies at the best theatres everywhere. They are now part of the great Paramount 100% Program for 1927-28.



"CRAZY TO FLY"  
with  
Frances Lee & Sid Smith



"SHORT SOCKS"  
with  
Frances Lee & Eddie Baker

## Paramount-Christie Comedies



# She's Come In Out of the Rain

(Continued from page 21)

terrible! Nobody should know what he is going to do. But the fans have learned the screen tricks by heart. Jack Gilbert is brave enough to do natural things on the screen. He's different."

It is evident that Jack has an ardent fan for his leading lady in "Man, Woman and Sin!" She told me the plot now, incisively. She plays a woman of the world—one who works on a newspaper. Every one knows her as the mistress of the paper's owner, except Jack who, as the bashful young reporter, conceives a boyish passion for her. He idealizes her, brings her flowers, hardly dares to look at her—a novel rôle for the dashing Gilbert with his knock-em-down-and-drag-em-by-the-hair style of love making! (Imagine Jack hardly daring to look at any woman!)

## A Pooh, Pooh or Three

"ARE you," we asked respectfully, "never going to play a respectable rôle?"

She flung out an impatient hand. "Respectable! Sometimes I think Americans are interested in nothing except morals. They don't ask, is she brilliant, charming, clever—but is she respectable. When they speak of Madame Du Barry or the Pompadour, all they can think of is that they were kings' mistresses. The fact that they were extraordinary women who practically ruled a country makes no impression on their minds."

"I tell you I have known several such women. I have found them remarkable! They were born with a talent for power, but they were born in such humble circumstances that they achieved their destiny in the only way open to them. I was at an entertainment not long ago at which one of these women was hostess. There were big names there, titles, celebrities. She charmed the entire gathering of five hundred people by her wit and graciousness. Respectable! Will Americans never grow up?"

Naturally, we suggested, this was a tender subject with the heroine of a five years' run of "Rain," after reading the denunciations of the narrow-minded on her rôle of *Sadie Thompson*.

"Did you know that ministers all over the country supported 'Rain'?" Jeanne Eagels flashed. "And then they changed the plot of it for the movies. It's incredible! It's an insult to the intelligence of the fans. I understand that they have made the minister a welfare worker because it would cast discredit on the ministry to show how one man succumbed to temptation! If a banker in a play gambles, does that discredit the banking business? If a butcher in a play beats his wife, will people lose their faith in butchers? I'd like to send a statement to all ministers for them to sign and print in the newspapers. 'I object to the minister in 'Rain' because I am afraid that people will think I am the same sort of man myself. Nobody would dare to admit it publicly! It's an insult to ministers to make the change.'"

The maid brought in Jeanne's luncheon tray at this point, a singularly unappetizing meal for a Broadway favorite, tomatoes cut in chunks, scrambled eggs with burned black specks, cold toast.

Many times, in the course of interviewing movie stars we have been thankful that we were not planned by nature for the screen. Now was one of the times. For all the money that they earn these gilded children of fortune spend a great part of their lives in bare dressing-rooms, in studio

stages as bleak as any factory, eating make-shift meals, rising at an hour when all other professions except a milkman's are sound asleep, to catch a certain light effect. A ten-cent store clerk would have turned up her nose in scorn at Jeanne Eagels' lunch.

## Registers Indignation

"To call 'Rain' a bad play!" Jeanne's back was now toward us. It registered indignation. "It was a true play. Nothing that is true is bad. Besides *Sadie Thompson* is a great Christian. Did you realize that? She is the only real Christian in the play. She is a spiritual character."

We wondered dazedly when we thought we were seeing "Rain" whether we had wandered into the wrong theater by mistake. If this had been a real movie interview we would have argued the point, but one doesn't argue with ladies from Broadway. One listens.

So we asked Jeanne, with startling originality, "Do you plan to leave the stage for the screen?"

She said again, "I'm no movie actress. If they tried to make one of me, I would have to give up. I couldn't do as I hear them tell others—'right foot forward, if you please. Chin up. Smile while I count ten.' Thank Heaven, they're letting me just be myself. But I belong on the stage. Besides I've made up my mind to create seven great characters. So far I've done two. The girl in the 'Cardboard Lover' was as real as *Sadie Thompson* in her way. She was light, frivolous, but she was true to life. If they aren't true, I can't play them. My greatest ambition is to act a character so that my mother doesn't recognize me. People don't realize that an actress and her parts are two separate things. They think that after playing *Sadie Thompson* for five years I must be dangerous to ministers. They meet me at parties and I know exactly what they're going to say—'Why, you aren't a bit what I expected.' A good actor can play anything."

Perhaps then Jack Gilbert can look innocent and shy. Perhaps he can seem afraid to look at a woman!

The chief costumer arrived with a wide brimmed chiffon hat to match exactly the green and silver chiffon gown she is wearing. "My canoeing costume!" Jeanne smiled scornfully. "In the scene this afternoon Jack gets up his courage to ask me to go out on the lake with him. It was the chance of working with him, really, that made me consider a picture offer."

"Most women," we replied, "would give up whatever they were doing to come to Hollywood and work with Jack."

## The Human Torch

JEANNE EAGELS gazed at us with inscrutable eyes. Suddenly a spark entered them. She sat up abruptly, no longer the successful Broadway star being interviewed, but a human being. She leaned confidentially forward.

"Tell me," she asked eagerly, "what do you know about Jack Gilbert? Is he really in love with that Swedish Garbo woman, do you think?"

We drew a deep breath of relief. We were on familiar grounds now! Jeanne Eagels is just Home Folks after all. We bent toward her. "Well, my dear," we began, happily, "Of course, I don't know, but they say—"

And here's where the real interview began!



Natural Beauty

with this  
new kind of  
make-up

TANGEE does not try to match shades with complexions—as other make-ups try to do—but changes its own color, as you put it on, to harmonize with your type of beauty.

You'll marvel when you see this chic little lipstick turn from orange to blush-rose as it touches your lips . . . and you'll see the rouge, too, in the same magic way, change its color to give your cheeks Nature's own blend of rose and coral . . . delicate . . . lovely . . . alluring!

And both the lipstick and the rouge you will find permanent, waterproof and absolutely pure . . . but, of course, you must be sure to ask for Tangee, and see the name on every package!

## TANGEE BEAUTY AIDS

Tangee Lipstick \$1, Tangee Rouge Compact 75c, Tangee Creme Rouge \$1 (and for your complete beauty treatment: Tangee Day Cream, Tangee Night Cream and Tangee Face Powder, \$1 each). Prices 25c higher in Canada.



## THE POWER OF TWENTY CENTS

Twenty cents brings you the miniature Tangee Beauty Set—all essentials and the "Art of Make-Up." Address Dept. 239 The George W. Luff Co., 417 Fifth Avenue, New York City.

Name \_\_\_\_\_

Address \_\_\_\_\_





## The Gift of Good Taste in a colorful Christmas Box

**M**ARLBOROS—Mild as May—Snappy as December—in a special, dollar-size, Christmas Box! The perfect gift for the individual and the favorite cigarette for Christmas parties.

**I**F the Christmas Box (100 Marlboros in packages of 20's, each package separately protected by heavy foil—\$1) is not on sale at the tobacco store near you—we will be glad to fill your order by mail and send you, Free, a handsome Marlboro Bridge Score.

**MARLBORO**  
CIGARETTES  
*Mild as May*

Always fresh—  
Wrapped in heavy foil

Created by  
**PHILIP MORRIS & CO., LTD., INC.**  
511 Fifth Ave., Dept. W, New York

## A Private Life

(Continued from page 40)

many fan letters and so much praise from the critics for her interpretation of that particular rôle that for the moment she was allowing herself to day-dream about stardom. But the dream didn't materialize.

When I talked with her a couple of months later, all thoughts of individual electric lights were vanished from her mind. Parts like that Tartar girl are few and far between. She was back on her job of doing the little, but oh so important things, well. With nothing at all verging on professional pride, she admitted to playing little more than "bits" in a couple of De Mille program pictures. "In one flash I was a prostitute and in another I was a queen," she laughed. "I worked about a half-day in each picture. Just for the fun of it they offered me a voucher for twelve-fifty, which is what an extra girl would have gotten for the part, and I took it!" The point of that particular joke is that Julia is under contract at the De Mille studio, where she makes many times twelve-fifty for her services per week.

### Takes Them as They Come

"PEOPLE have advised me that I am making a mistake to accept such small rôles," she went on, "but I have proved to myself that it is not an unwise thing to do. I think one good flash is better than a whole picture of a stupid rôle. I can remember certain bits in other pictures that have stayed with me long after I have forgotten the star's part. One good individual scene has made many stars. And so far as accepting the advice of other people as to what you should do, well—"

She left the "there's nothing in that" unfinished and went on with, "Sometimes you don't even know what is best for yourself. An actor is too close to his profession to have any perspective on it. That is why so many independently producing stars fail. They may please themselves and their vanity by doing what they want to, but nine cases out of ten they leave their audiences cold. I've just had such an experience.

"There was a rôle of an innocent little country girl in 'His Dog,' and they wanted me to do it. That is, they wanted me to and they didn't want me to. There was no one else that they could think of to do the part, and yet they were considerate enough to realize that it wouldn't do me any particular good. Mr. De Mille said, 'I hate to ask you to take this part. You will be very mis-cast in it and it won't be fair to you.' In spite of all that, I accepted the part." She paused to laugh reminiscently, "Just to show you how easy it is for even the smart ones to be wrong, there have been more comments from exhibitors on my work in that picture than any since 'The Volga Boatman.'"

She was a hit as a country girl, so with customary picture logic they put her to work immediately as Vera Reynolds' double-crossing girl friend in "The Main Event." Did Julia offer any opposition? Not so they could notice it up in the front office. Louis B. Mayer ought to meet Julia. She's everything that Greta Garbo isn't.

"This is another rather small part," she said. I do declare the girl has less pro-

fessional pride and more real modesty than any celluloid lady I've run across in many a day. My part isn't going to amount to enough to justify my salary in the picture, but I'm glad to work in it because it is going to be an interesting production. It's a fight picture with a really different twist, and then William K. Howard has a way of making his productions different. If you can't work in a part you believe in yourself, then the next best thing is to work in a picture someone else believes in."

### Satisfaction Guaranteed

**W**ITH Julia, it's just a case of satisfaction guaranteed anywhere they put her.

For those who crave the more lurid in personality reporting, as, for instance, what she thinks of men, love or Prohibition, there is little to offer on Julia. Hollywood does not know her intimately, though she has been consistently at work in the studios for ten years. It was just that long ago this last spring that Julia, accompanied by an aunt, went on a visit through the old Griffith Studio, now a Poverty Row emporium down on Sunset Boulevard.

She was on a pleasure trip to California and, like every other girl who has been brought up in a quiet, unprofessional home, she wanted to see an actor or actress in the flesh. The studio visit was arranged and something more happened than Julia seeing an actor. A casting director saw Julia. The outcome of that meeting was that Julia didn't go home at the end of two weeks, but stayed on with the Griffith organization and eventually brought her home and family to the Coast. These facts Hollywood knows, but for the most part she has managed the almost impossible feat of keeping her private life fairly private.

She lives quietly with her family. Now and then the society columns record the news that she is residing for a few summer months at her beach home or that she is briefly vacationing in New York. When she entertains, it is a crowd not typically of Hollywood. Directors at the De Mille studio and their wives, art directors with their foreign accents, musicians with the love of art in their soul make up her guest lists. Now and then she is seen at the Coconut Grove or the Biltmore, but practically never at the more Bohemian Montmartre gatherings. At the fashion show picture premières Julia is the delight of the fashion scribes, who adore reporting her gowns. Her personal wardrobe is in richly exquisite taste. Because the camera does not do justice to her, and her rôles are so heavily characterized beyond recognition, the fans often do not know her. "Who is she?" they buzz among themselves as she sweeps by in a lovely coat or shawl.

And the answer might well be, "A lady who minds her own business, allows the other fellow to mind his, does what she has to do as well as it can be done, and can guarantee satisfaction in any screen rôle ranging from a prostitute to a nun. Not to mention a few country girls and Gypsy maidens thrown in."

Such a lady, and an actress, is about as rare in Hollywood as she would be—anywhere else.



## The Love Interest

(Continued from page 37)

picture work that I am. We're near enough so that we can understand each other's problems; yet not so near that we'll conflict.

"If Mr. Thalberg were in an entirely different line, say banking, I would consider it my duty to learn that line, so that I'd be able to give him intelligent help and comfort. But I already know the screen. And I'm studying it all the time, so as to be able to know it better from his particular angle. As my own career has always held my interest, I cannot help being interested in another that runs in so parallel and neighboring a stream.

"But I'm very glad that it's not in the same stream—I'm glad that he's not an actor. In that case, after the first flush had faded, friction would be bound to develop. As each was egotistical—and we all are!—each would want to surpass the other in the chosen field. If he got a good part, I'd feel envious; if I made a hit, I couldn't help gloating just a little bit. I feel that such a thing could not help but happen—even if we were fully aware of the danger when we started, and even if we made every effort to prevent its cropping up.

### Double Duties Now

"As our situation is between these two extremes, it seems to me one in which I can safely continue to do my screen work as well as my work of trying to make him happy. It almost seems to me that I *should* continue with my work, so as to keep an active interest in his. Don't you think so?"

I mumbled an unintelligible answer that could be taken as assent if she wished.

"And then, again, my marriage will last longer than my screen career—at least, I hope so! If I succeed in staying on the screen another five years I'll be doing extremely well. After that we can travel and see something of the world—a thing that I've always wanted very, very much to do; but have never been able to, I've been so busy.

"That's a marvelous thing about the screen. If you do make a success, you make it young enough to be able to make use of it if you wish to. That isn't so in most other lines—in them, success comes so late that if you wish to attain it you must consider it as an end worthy in itself. But with us it comes early enough to be used as a means of living a fuller and more rounded life. And that has great value—even though many don't seem to appreciate it."

"But how about Mr. Thalberg—he'll probably still be working at the end of five years?"

"Well, m-m-m—of course, I can't go if he can't. But I'm sure he'll be able to take time off now and then. It's quite possible we may do it even before then.

"How about the daily romance? In your original theory you gave as one reason why you couldn't drive a team of careers the fact that after a hard day's work you'd be too tired to pet and comfort a husband—that after a trying day of your own, you wouldn't feel like paying much attention to his tale of woe. You even said that you'd expect a little comforting yourself!"

"Well, I think a man expects that sort of thing more than a woman does—I really think he has a greater need of it than we have. I believe every man needs at least a certain minimum amount of mothering—if some one else doesn't give it to him, he'll supply it by feeling sorry for himself!"

"But that just makes your original ob-

(Continued on page 84)



## LOVELY SOFT-WHITE NECK and SHOULDERS *You too...might have them*

SOFT, graceful neck. Shoulders ivory-white and smooth as satin! Nothing so lovely, so appealing! The newest evening gowns demand this.

You no longer need expensive beauty treatments to have loveliness. More than a million beautiful women last year—social leaders, stage beauties, screen stars—proved this with Ingram's Milkweed Cream.

Many write us they have used nothing else for 10, 20 years or more.

Ingram's Milkweed Cream alone—applied in your own home as we show you how—is all you need. Skin blem-

ishes actually disappear—often in two short weeks. Right now, before it is too late, begin giving your neck and shoulders constant care.

And here's the best way—the easiest and quickest.

Read first the five common-sense beauty rules given here. They are simple, workable rules, easy to follow. Then buy a jar of Ingram's Milkweed Cream and start your treatments now. The booklet in each jar tells you how.

Frederick F. Ingram Co.  
Est. 1885, 873 Tenth Street,  
Detroit, Mich., also Windsor,  
Ont., Canada.



*Five simple ways to  
improve your skin—Now!*

Get at least seven hours sleep four nights out of seven.  
Eat fresh fruits and vegetables (those that may be eaten uncooked are best for you).  
Use sweets sparingly.  
You need only one cream—Ingram's Milkweed Cream.

You can do your own facial—beauty treatments—at home—We will show you how if you read carefully the little book that comes with each jar of Ingram's Milkweed Cream.  
50c the jar — \$1. size more economical—Theatrical size \$1.75.

## Ingram's Milkweed Cream

THERE IS BEAUTY IN EVERY JAR

Ingram's American Blush Rouge • Hand Made • One Shade • For Any Maid • 50c



**10 Days Free Trial**  
**A FULL YEAR TO PAY**

Royal's liberal terms make buying easy. Just send \$1 with your order and your selection comes to you on 10 DAYS FREE TRIAL. Pay postman only \$1 more on delivery. After free trial, pay balance in 12 easy, equal monthly payments. Satisfaction absolutely guaranteed or your money back. Written guarantee bond with every purchase.

**FREE! TO ADULTS**—Royal's latest "BOOK OF GEMS" illustrated catalog. Write now for your copy.

**GUARANTEED SAVINGS**  
**NO RED TAPE**  
**NO DELAY**

**AH3**—Extraordinary value! attractively hand engraved 18k solid white gold lady's ring; set with genuine radiant blue white diamond. Special \$22.50. \$1.71 a month.

**AH11**—Exquisite new creation! A dazzling cluster of 7 fiery, genuine blue white diamonds set to resemble a \$750.00 solitaire; 18k solid white gold lady's ring. \$49.75. \$3.98 a month.

**ORDER EARLY**

**AH7**—Ultra fashionable lady's ring. 18k solid white gold; finest genuine blue white diamond in patented octagon top; looks like 4ct. \$79.50. \$6.46 a month.

**AH6**—Flashing, genuine blue white diamond set in 18k solid white gold lady's mounting of newest hand pierced basket design. Feature price \$48.50. \$3.71 a month.

**Established 1895**

**AH4**—Exquisite, latest style lady's dinner ring; 3 genuine blue white diamonds; richly engraved and pierced 18k solid white gold mounting. Unusual \$29.75. \$2.32 a mo.

**AH10**—Striking value! 3 fiery genuine blue white diamonds; new style, richly hand pierced 18k solid white gold lady's mounting. Specially priced. \$36.75. \$2.49 a month.

**AH14**—Latest style, engraved, rectangular shape, lady's wrist watch. 14k solid white gold case, highest grade 15 jewel, ruby and sapphire movement; lifetime guarantee. \$22.00. \$1.67 a month.

**AH15**—Unbeatable value! 4 genuine blue white diamonds and 4 blue sapphires adorn this richly engraved lady's wrist watch; 14k solid white gold case; finest quality 15 jewel movement. Lifetime guarantee. \$39.75. \$3.15 a month.

**GUARANTEED TIME-KEEPERS**

**AH17**—Newest model Waltham or Elgin nationally famous, gentleman's strap watch. 20 year guaranteed green gold filled case; radium dial, dependable time-keeper. Specially priced \$24.50. \$1.97 a month.

**ROYAL DIAMOND & WATCH CO.**  
 ADDRESS DEPT. 1890-170, BROADWAY, N.Y.

## Everything's Quite Top Hole, Y' Know

(Continued from page 33)

He went on: "Heaven forbid that I should fall heir to any more of these necking rôles. This picture I am doing now with Gilda Gray is more or less one of those things. I'm the happy explorer who explores as far as a temple dancer and then calls it a day. These pretty boy parts aren't for me," he interrupted himself for no apparent reason, a little mannerism that fits into practically all British conversation.

"When they need a straight leading man, they need a handsome youth who can make a pretty picture even if he isn't called upon to do anything. But with me—I've got an average face, you know, a good working face, all parts in order, but nothing to lend to the picturesque relief during a lull in the scenario. I feel positively absurd when they cast me opposite a young flapper like Clara Bow in a picture like 'Hulu.' All I had to do was to stand around and covet her. I looked old enough to know better."

"Well, the dear old public likes nothing better than an inflammable love scene," I put in. Or words to that effect.

### Stands Up for the Public

THAT started a polite argument. These Englishmen, Ronald Colman, Percy Marmont and Clive Brook, are much too charming to argue with a lady. He went on to say that possibly I was right, that the people did like the heavy necking dramas, if there was justification for it in the plot, such as in "Flesh and the Devil." But he didn't believe they liked it when it was thrown in just for the fun of it. The public, he believed, is much more intelligent than you imagine.

"Look at the reception of Emil Jannings' pictures. I think the manner in which 'The Way of All Flesh' got over at the box office is sort of a white hope to those of us who don't want to be limited to love-struck heroes who always do right by the star. 'Underworld' is another picture that is proving very successful. Yet, there was no hero there, or heroine, or villain. The fellow I played was crooked—but human. He wouldn't steal his pal's girl, but he had no scruples about planting a 'framed' bit of evidence on another man. Other parts I have done that don't insult the intelligence are the Jew in 'Déclassée' with Corinne Griffith and the German in both 'Three Faces East' and 'Barbed Wire.'"

Because of his cosmopolitan face he has played practically every nationality before the camera except his native one! He's played crooks—plain ones and gentleman ones—and spies and merchants and

explorers. Everything but journalists—which was his profession before he became an actor.

### From Novels to Subtitles

IN London, during the war, Clive Brook's name was a by-line on a famous London paper. He was a war correspondent and one not only has to be quite a slick writer to handle that job, but must have pretty

keen knowledge of what is going on in the world. He liked the work so much that he planned his life's business along journalistic lines. When the war was over, he resigned from his newspaper work to take up short story writing. He not only took it up—he sold his stories. Which is really the most satisfactory way.

He might have gone along from short stories to novels and from novels to plays and developed into a man of letters, instead of a man of subtitles, if he hadn't made the disheartening discovery that there isn't an awful lot of money in writing—at first. If you don't starve to death before you make a name for yourself, it is a

splendid profession. But there's an awful lot of competition from equally hungry writers. It seems every one has a yen to do the work. So Clive cast about for a more lucrative business, and what is more lucrative than the stage? Practically nothing, unless it is oil wells. To get to the point, Clive became an actor, though it took more time in the doing than it does in the telling.

### English Country Life

ONCE in Hollywood, but not quite of it, he settled down to the life of a successful English actor. I make the distinction of the nationality, because the colony of Britons in our little suburb lead a charmingly different and leisurely existence from their Yankee friends. There is a little group of them composed of Percy Marmont, Ronald Colman, Ernest Torrence and David Torrence and a few others. They do their work in the studios with intriguing repression, spend their spare time on the tennis courts and attend cinemas any night after the première opening. In the studios they enjoy the reputation of being easily managed, entirely lacking in combusive temperament and guaranteed to grace any drawing-room set or any plot that calls for distinction over flaming sex-appeal. All in all, it is quite a charming life and if it weren't for the flaming movie flappers he has to support occasionally on the screen, Clive could live in sweet contentment.



Clive Brook, being an Englishman, knows how to live a typical English life in Hollywood—which is taking things easy, y' know



## It's the Actors Who Pay And Pay And Pay

(Continued from page 17)

declared, "and I'm going to tell them the whole story myself. It will ruin you, but it won't hurt us." And that is precisely what happened.

Most blackmailing attempts are crude and clumsy. The players merely hand the letters over to the studio, and they are sent on to the District Attorney. In the same way the majority of the begging letters the stars receive are handled by the studio, which sends them on to some charity organization to be investigated. In case of genuine need the stars are generous, but it has been found that by far the largest part of hard-luck stories and letters are fakes, written in the hopes of a share of the "fabulous salary." When foreigners come to Hollywood, they are immediately besieged by thousands of letters from fellow countrymen begging for financial assistance because of their common fatherland.

### One Born Every Minute

"ALL Russians have a very hard time in your America," Vera Voronina told me, astonished, "no one will give them work. They starve here worse than in Moscow." An investigator, following up some of her begging letters, discovered a woman who described her poverty in heart-rending phrases in the act of buying a house in a smart new sub-division.

Perhaps the money paid out to the swarm of yogis, horoscope readers, swamis, seers, fortune tellers, and mediums who do a thriving business among the superstitious members of the film colony does not come under the head of "graft." At least, they give dazzling promises and specious advice in return for their fees, which are often as high as twenty-five dollars a visit. But there are stars so thoroughly under the influence of these soothsayers that they do no business without consulting them.

Until recently the "badger" game was common. The victim was usually a director who had granted an interview to a pretty girl. Once in his office she would threaten to raise a hullabaloo and accuse him of flirting unless she were paid to leave quietly. So common was this that most all directors had peep-holes cut in their walls to have a witness to what went on within. Even now, when it is much more difficult to get a hearing with a director, the office desks of these important gentlemen are fitted with secret push buttons which can be manipulated by the knee secretly and will bring a secretary *pronto*.

The souvenir graft is perhaps the biggest graft of all. Not long ago the wife of a theatrical owner was lunching with Cecil De Mille. "I've just been visiting your wardrobe, Mr. De Mille," she informed him, "and the dresses are simply beautiful. What do you think? One of them exactly fitted me!"

But the expected reply was not forthcoming. "I don't know about the fit of our gowns," De Mille responded suavely, "but we do make every effort to have them beautiful."

### Getting Away With Murder

THE public seems to share the idea of the grafters—that they have a right to some of the movie star's salary. Fans write in peremptory letters demanding "the dress you wore in the café scene of your last picture," or send telegrams ask-

(Continued on page 90)

## "FAMOUS WINKS"

Flashing with Life... Appealing... Impish... Dreamy at times... Each delicate shade of emotion is expressed in Texas Guinan's heavenly eyes which are framed in soft, luxuriant lashes. Miss Guinan is the star of the Broadway success, "Padlocks of 1927".



Give your eyes  
this irresistible charm

TO be radiantly beautiful you must reveal the alluring charm that slumbers in the drowsy depths of your eyes... that is the latest whisper of fashion.

With the magic touch of Winx, it's done! Never have you seemed so irresistibly beautiful, so smart. And without the faintest hint of unnaturalness, your eyes appear larger, more expressive... rapturous pools of dancing light fringed with soft, luxuriant lashes.

#### SO SAFE AND EASY TO APPLY

In a twinkling... Winx gives to the eyes the elusive beauty that women seek. Just cover the lashes lightly with Winx, using the dainty little plume. Then to obtain the best effect, use a small soft brush and quickly flick the top lashes upward and the lower lashes downward. This spreads Winx evenly from lid to lash tip.

The beauty lavished upon the eyes by Winx is neither transient nor fragile. A stray tear... an uninvited cinder... a day of swimming in salt or fresh water... You are safe! Winx beauty remains undimmed. It is waterproof and lasting. It will not run.

And unlike ordinary lash preparations, Winx is absolutely harmless and safe to use. It cannot injure the eyes or the lashes.



#### SIMPLE TO REMOVE

Most fastidious women remove Winx nightly. It is so easily done. Put cold cream or Lashlax on the lashes... then gently remove it with a cloth moistened in warm water, always remembering to stroke the lashes downward, not across. Winx comes off with the cream. You can also remove it easily with soap and water.

Insist upon Winx, the original liquid lash dressing. As only Winx can give to lashes the softness and beauty demanded by fashion. Your choice of black or brown... 75c complete. At all toilet goods counters. At all drug stores.

ROSS COMPANY

243 West 17th Street

New York

# WINX

the original waterproof liquid lash dressing





## How Does She Do It!

(Not a Hair Out of Place)

Do you know the very best way to make hair stay just as you have dressed it? Simply a few drops of Danderine! Try it, and you'll never want to use sticky dressings again—or even brilliantine.

A little Danderine on the scalp actually dissolves every particle of dandruff scale, and leaves the head absolutely CLEAN. But stroke a few drops through the hair (use your comb or a Danderine-dampened towel) and see how well it looks and behaves! Any permanent wave or water wave lasts much longer and looks much nicer when Danderine is used instead of water to "set" the wave.

### Ask Your Druggist

Get a bottle of Danderine and start its benefits today. Every drug store in America has it, for only 35c. For the finest dressing you could find, and the best aid to hair health yet discovered, just try—

## Danderine

New Low Factory Prices

Genuine **UNDERWOOD TYPEWRITER**

NOW ONLY **\$2 DOWN**

SAVE 50%

**10 Days' Free Trial**  
**FREE Course in Touch Typewriting**  
**International Typewriter Exchange**  
184 W. Lake Street Dept. 1203, Chicago, Ill.



William Haines in "The West Pointer" enters the Academy a fresh cub, but the cadets make him over. Eventually he captures the spirit of West Point. And trims the Navy

## Army, Army, Army

(Continued from page 42)

which were not materializing very rapidly because of this inability to push myself forward. Miss Fernandez asked me if I had ever thought of going into the movies. I answered quite truthfully that I never had, for the thought had never occurred to me. My whole idea was for a business career. She insisted that I was a good type for the pictures and persuaded me to have a screen test made and enter the Goldwyn 'new face' contest.

"I did so with plenty of misgiving, I assure you, but played safe by holding onto my job at the bond brokers until the result was known. No one was more astonished than I when I won, along with Eleanor Boardman, who came out first among the girls.

"Thus, you can see that I am not one of those who can tell a hard luck story about the difficulties that beset the path of the movie aspirant. Old opportunity did not knock at my door—it just opened the door itself and walked in on a silver platter, as it were, and even I was not shy enough to turn it down.

### A New Character

"LOOKING like Charles Ray put an idea into my manager's head and also into my own. It would never do for me to play the bashful boob. I would meet the same fate as all the imitators of Charlie Chaplin—failure. The thing to do was the opposite of what Ray did—play a conceited fresh young cub with no respect for age or authority, but solid gold underneath who, after the self-assurance was knocked out of him, was made into a real man. This was the key note of 'Brown of Harvard' and that picture clicked so loudly that I have kept it up ever since and probably will continue to do so as long as the public responds."

The throng of admiring cadets parted to permit Joan Crawford to join her screen lover beside the monument presented to the United States Military Academy by L'Ecole Polytechnique of Paris. And Brice Wayne, the fresh, undisciplined "plebe" was again making his cocksure

brand of love to Betty Channing, daughter of the Commandant, and the camera was grinding, and the cadets standing stiffly in their white duck trousers and form-fitting blue coats, and the girls who had gathered from the near-by villages were gaping enviously.

"Have you ever regretted giving up the bond business for the screen?"

"Well, I never really got into the bond business, you know, only on the very fringe of it. But I am sure of this—I wouldn't trade places with S. W. Straus himself. This is a great life, if a fellow only doesn't lose his head, and I think I have managed to keep mine so far, despite that change in disposition I mentioned before.

"There is glamour and fascination about it, and more important, a genuine satisfaction when you feel that you are being successful and know that people all over the world derive pleasure from your work and play."

"Matrimony?"

"Not for me—at any rate not until I am ready to retire. Marriage and the movies don't mix. I have seen too much of their failure to hit it off out in Hollywood. When I marry I want it to be for keeps, so I am not going to take any chances. I am just a little old-fashioned in this respect. This modern touch-and-go domesticity does not appeal to me at all."

The vast shadow of Edward Sedgwick enveloped us.

"Almost time for dress parade, Bill," he said. "Better get out of those golf togs and into a uniform."

And away Bill went with a cadet lieutenant to the room in the dormitory set aside by the West Point authorities for his use during the making of the picture.

"We are jumping here from the first reel of the picture to the last," Sedgwick explained. "when Bill, who enters the Academy an unlicked cub without the least respect for the glorious traditions of the Academy, has been put through the mill and won the football

(Continued on page 89)



## Even the Girls Are For Her

(Continued from page 53)

She wears a slender gold anklet under her stocking—barely perceptible—with an inscription: "Something sweet from Mr. Willat to Mrs. Willat," she says. And she's the little girl who left New York about five years ago to seek fame and fortune in Hollywood, firmly resolved not to marry until she was at least twenty-five! She became a Zane Grey leading lady not long after, and then the wife of the director. The Willats want to work together again some time. He believed in her stellar possibilities long before any company became convinced; so when First National, which had originally signed her as a leading lady, answered exhibitorial demands and starred her, he wasn't in the least surprised. They have been married four years, and I think you can count on the Dove-Willat union to wear as well as the Western Union.

### Homey and Hospitable

THIS ravishing brunette—so lovely that people turn to stare at her on the street—cooks dinner for her dog at home in Hollywood. She has a cat named Lindy, and at least two ducks. At first there was only one duck. Mr. Willat brought it home for dinner. Billie saw it before the cook did, and—brown-eyed people are traditionally tender-hearted—rescued it and installed it in the back yard. It seemed content, though a trifle lonely; so Mr. Willat was prevailed upon to go out and buy another live duck to keep it company. That was all right—but how much happier they'd be if they had a nice pool to swim in! And so indeed it proved. A concrete pool was built, and it's safe to say there isn't a healthier, more wholesome family of ducks anywhere. But that's not all. There are a few rabbits, and somebody presented Billy with a woolly lamb. Outside of that, the Willats lead a peaceful, quiet home life.

Their house isn't one of the pretentious places you read about and see pictured. It isn't even in Beverly Hills. But it's big enough for the thirty or forty folks who drop in every Sunday when the Willats keep open house. It's one of the most hospitable homes in Hollywood. When she was in New York, she "did" all the night-clubs in one evening. That was enough.

### Has a Way With Her

SHE came East on short notice. Irvin had to go to Washington to confer with government officials on the picture he is making for Universal, "Big Guns." Billie was packing his bags for him about an hour before train time when she suddenly realized that she wasn't going along—that they would be separated for the first time—and that she didn't like the idea. She was scheduled to start work in a new picture for George Fitzmaurice; but she phoned the studio, talked to Fitz, and somehow got a leave of absence. She threw a dress or two of her own into the bag, and caught the train. No mere beauty could have put that over—not over the telephone, anyway. Billie gets what she wants—in a nice way. Sweet, but not sticky.

When you become a CLASSIC reader you show rare discrimination. This de luxe magazine of the screen caters to a public that selects its publications wisely and well. Get the habit and read the CLASSIC. Once you make it your pal you'll never be without it. Order your January number now. It's the Magazine with the Personality.

# Now You Can Reduce 2 to 4 Lbs. in a Night

**Eat what you please  
Wear what you please  
Do what you please  
Take no risky medicine**

**Send the coupon for your first three Fayro Baths**

Thousands of smart women have found this easy way to take off 2 to 4 pounds once or twice a week. These women take refreshing Fayro baths in the privacy of their own homes.

Fayro is the concentrate of the same natural mineral salts that make effective the waters of twenty-two hot springs of America, England and Continental Europe. For years the spas and hot springs bathing resorts have been the retreat of fair women and well-groomed men.

Excess weight has been removed, skins have been made more lovely, bodies more shapely and minds brighter.

### The Hot Springs Are Now Brought to You

Painstaking analyses of the active ingredients of the waters from twenty-two of the most famous springs have taught us the secret of their effectiveness. You can now have all these benefits in your own bath. Merely put Fayro into your hot bath. It dissolves rapidly. You will notice and enjoy the pungent fragrance of its balsam oils and clean salts.

Then, Fayro, by opening your pores and stimulating perspiration, forces lazy body cells to sweat out surplus fat and bodily poisons. Add Fayro to your bath at night and immediately you will lose from 2 to 4 pounds in an easy, refreshing and absolutely harmless manner.

Your physician will tell you that Fayro is certain to do the work and that it is absolutely harmless.

Fayro will refresh you and help your body throw off wornout fat and bodily poisons. Your skin will be clearer and smoother. You will sleep better after your Fayro bath and awaken feeling as though you had enjoyed a week's vacation.

### Lose Weight Where You Most Want To

Fayro reduces weight generally, but you can also concentrate its effect on abdomen, hips, legs, ankles, chin or any part of the body you may wish.

### Results Are Immediate

Weigh yourself before and after your Fayro bath. You will find you have lost from 2 to 4 pounds. And a few nights later when you again add Fayro to your bath, you will once more reduce your weight. Soon you will be the correct weight for your height. No need to deny yourself food you really want. No need for violent exercise. No need for drugs or medicines. Merely a refreshing Fayro bath in the privacy of your own home.

### Try Fayro at Our Risk

The regular price of Fayro is \$1.00 a package. With the coupon you get three full-sized packages and an interesting booklet, "Health and Open Pores," for \$2.50 plus the necessary postage. Send no money. Pay the postman. Your money refunded instantly if you want it.



If each healthful bath of Fayro does not reduce your weight from 2 to 4 pounds, we will refund your money without a question. You risk nothing. Clip the coupon and mail it today.



### HERE'S PROOF

Read what Fayro Baths have done for others

"Three Fayro baths reduced my weight 11 pounds in 8 days. I feel better than I have felt for years."

"I weigh 16 pounds less and feel younger and sleep better. Fayro is wonderful."

"My double chin vanished in the magic of Fayro baths."

"My hips were always too prominent until I commenced Fayro baths. I have lost 12 pounds."

"Thank you for Fayro. I lost 14 pounds in three weeks; feel better and certainly look better."

"Since childhood my thick ankles have always been a source of embarrassment. Fayro baths have reduced them beautifully. Thank you very much."

For obvious reasons, names are not quoted, but every letter published has been authorized and names and addresses will be given on request.

Fayro Laboratories, Inc.  
825 Locust St., Pittsburgh, Pa.

M. P. C. 11-27

Send me 3 full sized boxes of Fayro in plain package. I will pay the postman \$2.50 plus the necessary postage. It is understood that if I do not get satisfactory results with the first package I use, I am to return the other two and you will refund all of my money at once.

Name.....

Address.....

City..... State.....

"If you live outside the United States send International Money Order with Coupon."



The Old Reliable Credit Jewelers

# LOFTIS

Dept. G-616  
108 N. State St.  
Chicago, Ill.

## BROS. & CO.

CASH OR CREDIT

### Genuine Diamonds Guaranteed

#### Diamond Jewelry for Christmas!

Newer styles, finer quality, bigger values. We import our Diamonds from Europe—that's why we can sell to you for less. Our rings are solid 18-k white gold, magnificently engraved, and set with gorgeous blue-white Diamonds of exceptional beauty. Order now!

No. 871 \$200 \$5 a wk.  
No. 872 \$135 \$3.25 a wk.  
No. 873 \$125 \$1.25 a wk.  
No. 874 \$100 \$2.50 a wk.  
No. 852 \$37.50 \$1.00 a wk.

No. 853 Ladies' Wrist Watch  
Solid 14-k white gold case, 15 jewels. \$27.50. \$2.75 down a month

Satisfaction guaranteed, or money back. Goods sent for your free examination on request. Credit terms: Pay one-tenth down; balance weekly, semi-monthly, or monthly at your convenience. All goods delivered on first payment.

#### Send for Free Catalog

Big 182-page book, illustrating our Diamonds, Watches, Jewelry Silverware, and gift articles for all occasions, sent absolutely free. Write today.

No. 867 \$100 \$2.50 a wk.  
No. 847 \$150 \$3.75 a wk.

#### Men's Diamond Rings

Two exceptional values in men's Diamond rings. Each ring is solid 18-k white gold, hand carved and engraved, set with a magnificent blue white Diamond. Order yours today!

#### Special Bargain!

Men's strap watch, nickel, cushion shape, 6-jewel, high-grade movement, fine leather strap. . . . \$8.50

Wedding Rings  
No. 824—The "Elite" \$750  
Solid 18-k white gold  
Set with 3 Diamonds, \$22.50;  
6 Diamonds, \$32.50; 7 Diamonds, \$42.50; 9 Diamonds, \$52.50; 12 Diamonds, \$67.50.  
All platinum, \$25. With 3 Diamonds, \$50; 6 Diamonds, \$70; 7 Diamonds, \$35; 9 Diamonds, \$100; circled by Diamonds, \$200.

17-Jewel Elgin No. 15 Thin Model  
White gold filled, 20-year quality case; 12 also; silver dial; assorted patterns. \$23.50. \$2.35 down and \$2.35 a month.

#### Railroad Watches—Guaranteed to Pass Inspection

HAMILTON NO. 992, 21 Jewels. Adjusted to 5 Positions. Gold filled 25-Year Quality Case \$55  
ELGIN'S LATEST RAYMOND. 21 Jewels, 8 Adjustments. Runs 40 hours one winding. Gold filled 20-Year Quality Case \$55  
ILLINOIS "GUNN SPECIAL." 21 Jewels. Adjusted to 6 Positions. Gold filled 25-Year Quality Case, 60 hours one winding. . . . \$50

CREDIT AT CASH PRICES

## How Did You Get So Thin?



Women who reduce with O. B. C. T. astonish their fat friends! Get rid of fat! Be young and gay and active. O. B. C. T. is positively guaranteed to reduce you quickly and safely. Made under supervision of licensed practicing physician. No exercise—no dieting. Send for Free Book that gives scientific data on reasons for fat and how to get rid of it. Thousands have become thin the O. B. C. T. way. No obligation—write today for fascinating FREE BOOK on this amazing fat reducer. **FREE BOOK**

O. B. C. T. Laboratory, 4016 Lincoln Ave., Dept. 137, Chicago

## BEAUTIFY your NOSE

to shapely proportions—while you sleep!



ANITA NOSE ADJUSTER is SAFE, painless, comfortable. Speedy, permanent results guaranteed. Doctors praise it. No metal to harm you. Small cost. Write for FREE BOOKLET

Gold Medal Won 1923

ANITA CO., 129 ANITA Bldg., NEWARK, N. J.

## TEN 10¢ WEEKS

For 10¢ you can have the most interesting and entertaining magazine in America. Write Today!

THE PATHFINDER, Dept. J-62, Washington, D. C.

## The Real Jesse James

(Continued from page 68)

is that in sixteen years of robbing, slaying and fleeing, he was never once caught or convicted of any crime whatsoever! Every Governor of Missouri from 1866 to 1882 issued at least three proclamations and offered at least two different rewards for Jesse's capture, but his friends were always willing to hide him out. Go today to Missouri and you will find that Jesse parked himself, his Colts and his Smith & Wessons at more cabins than George Washington visited in New England just before the very battle you mentioned.

Jesse James was too fast for them, too clever and shifty—and too close-mouthed. His was not the keenest mind in the world. "Dutch" Anderson, Chapman's pal, made him look ridiculous. His brother Frank and Cole Younger were much smarter men. But Jesse kept going and he hid out with Missouri and Tennessee friends or in California, Texas, New York, Baltimore or Atlanta. He lived for years in Tennessee, in Nashville city for a time—right across the street from the capitol!

To get him they had to shoot Jesse James treacherously. Detectives might have surrounded the house in St. Joseph, Missouri, and closed in on the bandit as he was unarmed and both Ford boys stood between his Colts and him. But with that gentleman nobody was taking even the ghost of a chance.

### Made a Martyr of Him

So they killed Jesse James and made a martyr out of a bandit.

The yellow-backs made Jesse, our squint-eyed, blinking, big-eared, knock-kneed Jesse, a romantic figure. They muffed the real paradox of the amazing character, a man who robbed and wrecked trains when he wasn't making love to his own wife, playing croquet on Sam Ralston's lawn, wrestling with a puppy or trying out a new race-horse named *Jim Malone*. Do you know why Jesse James, who was a retired bandit and an honest farmer and cattle-raiser in Tennessee for three years, went back to train-robbing and a fatal end?

Because he lost all his money playing poker! Jim Cummins—good old Jim—can recall a day when Jesse pawned his wife's watch so that he might stand pat on three of a kind against anybody's royal flush.

Ironically enough, the only good deed that historians had conceded Jesse did accomplish was not executed by him at all. He didn't give the old widow her mortgage money and then steal it back from the mean landlord after the widow had her receipt. The landlord's nephew has come forward and punctured that interesting yarn.

## The Love Interest

(Continued from page 79)

jection all the stronger!—how will you fill this need?"

"As I realize its presence, I'll make every effort to fill it—and I think that in filling it, I'll forget my own tiredness. I believe that a woman's mothering of a man can do her as much good as it does him.

"I think I was wrong in my original statement that I would expect mothering. I really think nature is wiser than I had thought—if man has a need of receiving mothering, woman also has a balancing need of giving it."

Such is the newly placed foundation on which she intends to build.

## Don't Fail to Read

# "The Romance of the Movies"

By BENJ. B. HAMPTON

In this issue and then continue to read the installments that will appear in forthcoming issues. In the January number of

### MOTION PICTURE MAGAZINE

Mr. Hampton recalls the trials and tribulations that beset the pioneers and reveals many incidents that never have been published before.

Among the many features in the January issue will be another unusually interesting article by

O. O. McINTYRE

who intimately presents his impressions of one of the leading executives in the motion picture industry.

There will also be an exceedingly interesting interview with

EMIL JANNINGS

and a unique New Year's Greeting to all readers conceived and written by the editor.

ORDER YOUR JANUARY COPY OF MOTION PICTURE MAGAZINE FROM THE NEAREST NEWS-DEALER.

## WANT WORK AT HOME?

Earn \$18 to \$60 a week retouching photos. Men or women. No selling or canvassing. We teach you, guarantee employment and furnish Working Outfit. Limited offer. Write today Arteritt Studios, Dept. 91, 3900 Sheridan Road, Chicago.



## What Is the Age of Screen Stars?

(Continued from page 27)

stage are famous because of their ability to display intense feelings, so must the stars of screenland be able to portray the human emotions.

In the thirty-year or older class, we have such perennial favorites as Mary Pickford, Blanche Sweet, Norma Talmadge, Marguerite de la Motte, Betty Compson, Florence Vidor, Dorothy Phillips, Priscilla Dean, Irene Rich, Viola Dana and Pauline Frederick, while very close to the thirty year mark Father Time has placed Gloria Swanson, Marie Prevost, Scena Owen, Lillian Gish, Dorothy Gish, Betty Compson, Marion Davies, Corinne Griffith and Leatrice Joy.

In the constellation of new stars on the movie horizon not one, with the exception of Janet Gaynor, is in her teens. All others of the younger set are twenty-three years or over.

Men stars present a startling contrast. The majority of them are twenty-eight years or over. Quite a few exceed the two-score period. They reach stardom later than the fair ones, but endure longer in public favor. The ages of men stars shining most brilliantly in the film firmament today range from the middle twenties to the middle forties.

The majority of the men stars are in their thirties. These include such favorites as Richard Dix, Buster Keaton, Charles Chaplin, George Walsh, Harold Lloyd, Adolphe Menjou, Richard Barthelmess, Percy Marmont, Douglas MacLean, Ronald Colman, Rod La Rocque and Lew Cody.

It perhaps would be difficult to convince the average movie fan that twelve of the most popular men stars are forty years of age and older. Yet such is the case. We page Monte Blue, Francis X. Bushman, Harry Langdon, Lon Chaney, Thomas Meighan, H. B. Warner, John Barrymore, Douglas Fairbanks, Conway Tearle, Harry Carey, Tom Mix and Milton Sills. Mix is the oldest of them all, having passed his forty-seventh birthday. He offers an illustration of the fact that age is not the basis of stardom and screen popularity.

## The Celluloid Critic

(Continued from page 51)

### Picturesque Backgrounds

PICTURESQUE backgrounds embellish Ramon Novarro's new entry, "The Road to Romance," adapted from a Joseph Conrad story—and that's about all that it presents as worthy of recommendation. There is a picture-book flavor about it which prevents it from being taken very seriously. The spirit of Conrad's tale has not been captured to any extent, but it will serve to dress any screen because of its atmosphere.

Novarro plays a dashing courtier in disguise. His job is to rescue a Spanish maiden by routing a band of pirates. The scenes call for much agility on the part of Ramon—one of them featuring a nick-of-time escape from the brigands. It's an incredible story, conventional all the way but neatly produced. Marceline Day makes a fetching figure of the rescued heroine.

### That Cigarette Girl Again

"CARMEN," like "Camille," seemingly goes on forever. Every actress, at the time in her career when she feels like

(Continued on page 90)

LEAVE IT TO THE YOUNGER CROWD TO KNOW THE BEST!



IT is characteristic of this younger set to settle the cigarette question exactly as they settle their hard-fought games—on the sporting principle of "may the best win!"



# FATIMA

A few cents more—for the best that money can buy!

LIGGETT & MYERS TOBACCO CO.

ALWAYS Ask For **DENISON'S**—52 Years of Hils Comedy-Dramas, Farces, Musical **PLAYS** Vaudeville Acts, Monologs, Dialogs, Entertainments, Comedies, Revues, Chalk-Talk, Amateur Circus and Magic Books, Black-face Skits, Opening Choruses, **MINSTRELS** Snappy Posters, Window Cards, Complete First-Parts, with Song Programs. New Clever **COMEDY SONGS** for your show. Make-up Goods, Wigs. CATALOGUE FREE. T. S. DENISON & CO., 623 So. Wabash, Dept. 42 Chicago



**How to Obtain A Perfect Looking Nose**  
My latest improved Model 25 corrects now ill-shaped noses quickly, painlessly, permanently and comfortably at home. It is the only nose-shaping appliance of precise adjustment and a safe and guaranteed patent device that will actually give you a perfect looking nose. Write for free booklet which tells you how to obtain a perfect looking nose. M. Trilety, Pioneer Noseshaping Specialist, Dept. 2864, Binghamton, N. Y.

**Make a Six Pointed Star.**  
Just Draw Six Straight Lines With Four Dots on Each Line

I will give away four sedans and 80 other big prizes making a total of \$5,000.00 in prizes. We have already given over \$42,000.00 in prizes to advertise our business—including 9 Buicks and many other cars. Now YOU can get YOUR Buick Sedan or \$1,800.00 in cash. **GET BUSY**

and **WIN NEW 1928 BUICK or \$1800.00 CASH!**

**4 New Autos Given!**



1st prize, Buick Sedan, 2nd prize, Nash Sedan, 3rd prize, Essex Sedan, 4th prize, Chevrolet Sedan, 28 other valuable prizes, total \$5,000.00.

**Send No Money** Just your answer—it costs nothing! Draw each line making a six-pointed star with a Buick in the center. Draw the lines—cut out the ad, send your name and address; that's all and I'll tell you all about this offer. It may mean your winning a Buick Sedan or

**You Can Win \$1800.00 Cash**  
Any winner can have cash instead of prize won. First prize winner can have Buick Sedan worth \$1,295.00 and \$505 in cash, total \$1,800. You do not risk one cent, now, later, or ever! Leola L. Markus of Virginia Minn., received \$2,500.00 check. H. A. Andrews, Horse Creek, Wyo., received Buick Sedan. Big list of former prize winners sent you. Everyone doing good work is rewarded. Act quick!  
**T. W. Kelly, 500 N. Dearborn St., Dept. 34, Chicago**

**\$505 EXTRA for promptness**





## So Slender It Pays to Reduce

Over-fat people suffer a handicap, to-day more than ever. People know that obesity is largely due to a gland disorder. Exercise and diet, carried to extremes, may correct the result for awhile. But the right way, the easy way, is to correct the cause.

That way is Marmola Prescription Tablets. They are based on many years of scientific research. They act to correct the cause of excess fat. No abnormal exercise or diet is required.

Marmola has been used for 20 years. The use has grown, by users telling others, until people now are taking a very large amount.

You can see the results wherever you look. You can learn them from your friends, if you will. Excess fat is not nearly so common as it was.

If you need help, learn this easy, pleasant, scientific way to fat reduction. Do that in fairness to yourself. Watch the fat reduction, watch the new vitality. You will be amazed and delighted. You will know that this way is right. Test Marmola now, and learn what millions know about it.

Marmola prescription tablets are sold by all druggists at \$1 per box. If your druggist is out, he will get them at once from his jobber.

**MARMOLA**  
Prescription Tablets  
*The Pleasant Way to Reduce*

**UGLY  
HAIRS  
—Gone  
Forever!**

Hundreds of hairs removed with their roots in less than a minute! NU-ART, the new scientific preparation, is far in advance of temporary surface hair removers. Permanently destroys the growth by gently lifting out the roots until they cannot return. Safe. Rapid. Harmless. Thousands of women are using it. Formulated by a physician. Guaranteed. Only \$1.00. Ask your dealer or send coupon for free offer.

**nu-ART \$1**

*The New Art of Destroying Embarrassing Hair.*  
If your dealer can't supply you, mail coupon

**DELFIN, INC., Dept. 364 FREE South Orange, New Jersey OFFER**

Send me WITHOUT CHARGE, as a special offer, a \$1.50 tube of DELFIN Massage Cream; a \$2.25 tube DELFIN Deodorant; and a six months supply Skin Tonic. Also the dollar package of NU-ART for which I enclose \$1.00.

Name .....

Address .....

City & State .....

## Big Boy Blue

(Continued from page 55)

and "reel" devotion to the production of that "One Round Hogan" affair.

I slipped away quietly, and hastily made my way to Monte Blue's dressing stable. Without boring you with details of the quarter that is located high in the wings of one of the big stages, I entered and was invited to rest upon a great divan, and dispense with all formalities (Monte doesn't like formalities—he's regular). I shot a fast question at him—it made him take a Chicago count. "Say, there, Battling Blue, what would you like *most* to see in print about yourself—something that's never been published before?"

During that short span of time (between the question and the reply), I learned much about Monte Blue that I'd never known before. It is not an easy job to analyze him. Somehow, he is different, and yet, he is like any other normal human being.

There are no great ancestors of worldly, artistic fame perching upon the limbs of his family tree; he comes from labor-killing folk whose foremost forefathers came from the salt of the earth. His line is True-Blue all the way.

He is far more interested in his pictures and his public than he is in that great American Movie Phrase: "What I've done!"

### Serious Minded

THE silence was broken. "There's a lot of hokum to some of the pictures I've made," he went on as though pondering the effect of his statement, "but you know, hokum seems to satisfy that thrill-complex which lies in every human heart—ever think of that?"

"Of course," he resumed, "it's the old, old story—entertainment—that's one thing I try so hard to do—entertain. People go to a movie to be taken away from their own burdens and troubles—not reminded of them; they want to see the thing happen; they don't want to study and figure and wonder what it's all about."

Then his secretary called him to sign some letters, or pictures, or maybe checks—anyway, we went down on the set and mixed with the gang again. Then we looked over some pictures and he was amused at the "cocky" stride which he demonstrated—he has acquired it because of his part in the picture. It is so unlike the long, drawn out, swaggering gait of Monte Blue.

We were about to go our ways, when he turned quickly and said, "I forgot something very important—it is about what I want most to see in print about myself, it is this: several times I have been asked, but thanks to you—you spared me the question, what would I have done, had I not struck this movie strata of so-called fame and fortune? Well, I'll tell you:

"My father was an engineer, and I've been a fireman—I might have been an engineer; I would not have starved, and I would have made an honest living. And I would have been Monte Blue, just the same as I am Monte Blue today. There's only one thing I want to credit myself for, and that is: I've never quit! I've never 'walked out' on a job yet—that's what I want to see in print!"

Monte is like that. There is no "up-stage" about him at all. He is a kindly, good-natured chap who takes his work very seriously—perhaps too seriously; and he takes himself very lightly—perhaps too lightly. But he never underestimates his public; and judging from what the rest of the gang says—it must be the picture first, last and always—and not Monte.

## Hotel Knickerbocker

ATLANTIC CITY



*Most Centrally Located  
Hotel On The Boardwalk*

*New Addition Just Completed*

Fireproof—Capacity 700—120  
Car Garage—Concert Orchestra—Ocean Porch & Sun Deck  
—Bathing Direct from Rooms—  
Every Bath Has Hot & Cold Sea Water—American & European Plans—Golf Privileges—Ownership Management.

William B. Cravis,  
Managing Director

## PHOTO ENLARGEMENTS

Size 16x20 inches

Same price for full length or bust form, groups, landscapes, pet animals, etc., or enlargements of any part of group pictures. Safe return of your own original photo guaranteed.

**98¢**



**SEND NO MONEY** Just mail photo or snapshot (any size) and within a week you will receive your beautiful life-like enlargement, size 16x20 in., guaranteed fadeless. Pay postman 98c plus postage—or send \$1.00 with order and we pay postage.

**Special Free Offer** With each enlargement we will send FREE a hand-tinted miniature reproduction of photo sent. Take advantage now of this amazing offer and send your photo today.

**UNITED PORTRAIT COMPANY**  
1652 Ogden Ave., Dept. 289, Chicago, Ill.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF MOTION PICTURE CLASSIC, published MONTHLY, at JAMAICA, N. Y., for October 1st, 1927. State of NEW YORK, County of KINGS. Before me, a NOTARY PUBLIC in and for the State and County aforesaid, personally appeared DUNCAN A. DOBIE, JR., who, having been duly sworn according to law, deposes and says that he is the GENERAL MANAGER of the MOTION PICTURE CLASSIC and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, George Kent Shuler, 175 Duffield Street, Brooklyn, N. Y.; Editor, Laurence Reid, 175 Duffield Street, Brooklyn, N. Y.; Business Manager, Duncan A. Dobie, Jr., 175 Duffield Street, Brooklyn, N. Y. 2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent. or more of total amount of stock. If not owned by a corporation the names and addresses of the individual owners must be given. If owned by a firm, company or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) MOTION PICTURE PUBLICATIONS, Inc., 175 Duffield Street, Brooklyn, N. Y.; George K. Shuler, 175 Duffield Street, Brooklyn, N. Y.; Duncan A. Dobie, Jr., 175 Duffield Street, Brooklyn, N. Y.; Silver Screen Publications, Inc., 175 Duffield Street, Brooklyn, N. Y. 3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of the total amount of bonds, mortgages, or other securities are: (If there are none, so state.) NONE. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him. 5. That the average number of copies of each issue of this publication sold or distributed through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is— (This information is required from daily publications only.) DUNCAN A. DOBIE, Jr. Sworn to and subscribed before me this 21st day of September, 1927. Jack Landess. (My commission expires March 30th, 1928.)



## Mother Knew Best

(Continued from page 58)

than anything else in the world. Even when I was a little girl I used to dream of myself as a big stage star, but my mother was violently opposed to what she called my "notions." She believed a woman's place was in the home, and so I was married quite young. When I had my two baby girls I made up my mind I was going to do everything in my power to give them opportunities to become actresses."

Being stranded in Los Angeles proved to be more than an opportunity; it became a necessity for the girls to become actresses. With no degree of enthusiasm whatsoever, Alice hid herself over to the Paramount studio and applied for extra work. Because she was a sweet-faced child who wore no make-up, spoke no wise-cracks, and saw no occasion to be anything other than herself, she stood out from the others like a spotlight. In addition, she offered a perfect camera face to the milling throngs that milled through the pictures of James Cruze and Cecil De Mille, not to mention his brother William. She kept pretty busy at extra work, and the money she made from it helped keep Marceline in school. Marceline didn't care for the movies, anyway. She repeatedly expressed the opinion that they were "blah."

One day Marceline was sent over to the studio to take the reluctant artist, Alice, something she had forgotten. The casting director saw Marceline. He didn't know her name, but he knew he was looking on a face that, like Alice's, is about as camera-proof as they come. He asked her if she would like to go to work on an extra set right away. He was so sure she wanted to he didn't wait for her answer. He opened the gate and told her to go up to the wardrobe to be fitted. "But I don't want to work in pictures," said the amazing gal. "Marceline!" hissed Alice, who had been standing on the side lines, "you go get fitted right away. It will be ten dollars." The movies might have been a dud to Marceline, but ten dollars was ten dollars even to that young rebel. She gave in.

### Getting Their Bits

AFTER that, the story gets more conventional. Following the customary apprenticeship at extra work, the girls began to get "bits" that lead to small parts. The parts led Marceline to a featured contract at Metro-Goldwyn-Mayer, and Alice to a starring contract at Sennett's, from which she recently obtained her release in order to free-lance.

Alice might have been under contract at Sennett's yet if it hadn't been for a certain abbreviated costume they wanted her to wear. (Alice is still as unpowdered and unsophisticated and unworldly as the day she started in at Lasky's because her mother wanted her to be an actress.) She refused to wear the costume. Right to Mr. Sennett's face she refused. She said it was "immoral" looking. I can just hear her saying it in her quiet, little ladylike voice. Hadn't Mrs. Day herself said they were two little strait-laces?

These three live more quietly than any picture family in Hollywood, preferring their trio companionship to all the parties and first nights and social festivities the town has to offer. If they do attend some particularly brilliant event, they usually come in a body, Alice and Marceline hanging on either arm of their mother, and having a lot more fun than a lot of girls with "politics" attachments.

# Genuine BAYER ASPIRIN

SAY "BAYER ASPIRIN" and INSIST!

Proved safe by millions and prescribed by physicians for

Colds Headache Neuritis Lumbago  
Pain Neuralgia Toothache Rheumatism

**DOES NOT AFFECT THE HEART**

Safe

Accept only "Bayer" package which contains proven directions.

Handy "Bayer" boxes of 12 tablets  
Also bottles of 24 and 100—Druggists.

Aspirin is the trade mark of Bayer Manufacture of Monoaceticacidester of Salicylicacid

### LATEST STYLE WRIST WATCH Direct from Switzerland



FULL JEWELLED MOVEMENT PLATINOID or White Gold Finish  
This fully guaranteed dainty Ladies' Watch cannot be manufactured in America for less than \$12.00. Beautifully engraved case and dial. Send No Money. Pay on delivery \$3.99 plus postage. "Fedco," U. S. Swiss Agents, 561 Broadway, New York City, Dept. L-39

### Develop Your Bust!

Our scientific method highly recommended for quick easy development

**LA BEAUTE CREME**  
for improvement of bust, neck, face, arms and legs

Used with great success by thousands. Inexpensive, harmless, pleasant. Successful results or money refunded. Full particulars and proof (sealed) free. Write for special offer TODAY.

LA BEAUTE STUDIOS  
857-EG Hamilton Terrace, Baltimore, Md.

## Announcement

The new 20,000 gross ton quadruple-screw motor liner "BERMUDA," 550 feet long, 74 feet wide, will make her maiden voyage

**NEW YORK to BERMUDA**

On the 14th of January. Weekly sailings thereafter.

NO more luxurious and magnificent liner was ever built.

Verandah Suites, Cabins de Luxe, glassed-in deck for dancing (only one of its kind on any liner). Exceptionally spacious promenade and sun decks. Beautiful swimming bath, electric elevators, gymnasium. Public rooms compare favorably in size with those of any ship afloat. Accommodations for 600 first-class passengers—80 rooms with baths. Ample accommodation for maids and valets.

**FURNESS BERMUDA LINE**

34 Whitehall St., New York, or any authorized agent.





## The Ambassador Los Angeles

Plan to enjoy Southern California's glorious summer climate this year at this world-famous hotel.

**Carl Van Vechten**

*Famous author, writing in*

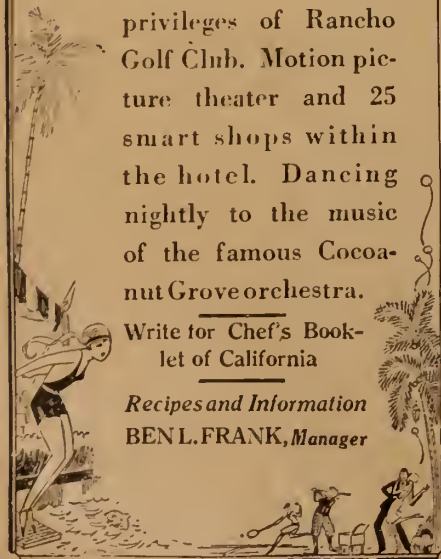
*VANITY FAIR, says:*

*"The Ambassador is, I should think, one of the very best hotels in the world. The service is superlative, the food divine, the courtesy of management and employees unfailing."*

In the wide range of its attractions, the Ambassador likewise excels. Superb, 27-acre park, with miniature golf course and open-air plunge. Riding, hunting and all sports, including privileges of Rancho Golf Club. Motion picture theater and 25 smart shops within the hotel. Dancing nightly to the music of the famous Coconut Grove orchestra.

Write for Chef's Booklet of California

*Recipes and Information*  
**BEN L. FRANK, Manager**



## Looking Them Over Out Hollywood Way

(Continued from page 61)

being one of the few in the house who understood the subtleties of her British burlesque.

Almost simultaneously with Charlie's visit to the Orpheum, the former Mrs. Chaplin, Lita Gray, was being introduced to the audience from the stage of the Palace Theater, New York.

It looks like everybody is happy now.

**Author! Author!**

**B**OTH Emil Jannings and Mary Pickford are writing their next screen stories themselves. Mary's is her own original idea of a Texas girl in college and all her trials and tribulations and romances.

The Jannings story is centered around the life of an old Russian general.

It isn't unusual for a director to write his own stories—but now the stars are up to it.

Speaking of writing stars, Clive Brook has a magazine story (published several years ago) that is being seriously considered as material for a Pola Negri production.

With Tom Mix and Will Rogers on the writing end of the game, it looks like a literary year in the movies.

**Good Time Reported by All**

**M**ARIE PREVOST "threw" a beach party a few weeks ago that is still being talked about as the real thing. It was given at Marie's beach house and for miles around you could see the huge fire on the beach that illuminated the water into liquid red. There was Spanish food and Spanish music and American guests.

Phyllis Haver was there in an effective mandarin suit, and Ruth Lee Taylor herself couldn't be more excited about playing the "Blonde," than Phyllis is about creating the peppy murderess in "Chicago." Mr. and Mrs. Norman Kerry and Buster Collier and Vera Steadman and a whole hostful of other people were present.

**Business of Partying**

**P**RODUCTION news is rather slack this month, due to the economy wave of cutting down, I suppose. But the parties have flourished in spite of the money-saving wave. Before I get off the subject of parties I must mention the dinner given by the John Robertsons honoring Norma Shearer and Irving Thalberg and Richard Barthelmess and Katherine Wilson.

Miss Wilson is visiting on the Coast for a very short time and so she is being hurriedly feted at first one party and then another.

**Maybe They Mean It!**

**S**OME pre-marriage prophecies of a few brides-to-be:

Diana Kane (fiancée of George Fitzmaurice)—"Fitz and I shall never quarrel and bicker over a bridge table when we are married!"

Norma Shearer: "I shall not discontinue my screen work after my marriage."

Katherine Wilson: "I shall not keep on with my own career after Dick and I are wed."

## OPPORTUNITY MARKET

**AGENTS WANTED**

**AGENTS—WE START YOU IN BUSINESS** and help you succeed. No capital or experience needed. Spare or full time. You can earn \$50-\$100 weekly. Write Madison Products, 564 Broadway, New York.

**Amazing New Glass Cleaner** offers you \$15 a day sure! Cleans windows, windshields, show cases, etc., without water, soap or chemicals. No mess. Easily demonstrated. Housewives, motorists, garages, stores, institutions buy on sight. Write for Special Introductory Offer. JIFFY GLASS CLEANER CO., 9585 Monmouth, Cincinnati, Ohio.

**AGENTS—Earn handsome profit** selling subscriptions to MOTION PICTURE MAGAZINE and MOTION PICTURE CLASSIC. No capital or experience required. Big commissions and bonus. Write today for particulars. Motion Picture Publications, Inc., 175 Duffield St., Brooklyn, N. Y.

**HELP WANTED**

**Earn \$25 weekly, spare time, writing for newspapers, magazines.** Experience unnecessary. Copyright book "How to Write for Pay" FREE. Press Syndicate, 949, St. Louis, Mo.

**HELP WANTED—MALE-FEMALE**

**Make \$20 per 100, stamping names on key checks.** Either sex. A spare time business of your own. Send 25 cents for sample and instructions. Good for \$5 daily. R. Keytag Co., Cohoes, N. Y.

**BOY and GIRL AGENTS WANTED**

**Boys, Girls, Earn Xmas Money.** Write for 50 Sets St. Nicholas Seals. Sell for 10c a set. When sold send us \$3.00 and keep \$2.00. St. Nicholas Seal Co., Dept. 123-M, P. C., Brooklyn, N. Y.

**HOW TO ENTERTAIN**

**Plays, musical comedies and revues, minstrel music, blackface skits, vaudeville acts, monologs, dialogues, recitations, entertainments, musical reading, stage handbooks, make-up goods.** Big catalog free. T. S. Denison & Co., 623 So. Wabash, Dept. 63, Chicago.

**HEMSTITCHING AND PICOTING**

**Guaranteed Hemstitching and Picotting Attachment.** Fits any sewing machine. 60c prepaid or C. O. D. Circulars free. LaFlesh Hemstitching Co., Dept. 42, Sedalia, Missouri.

**PATENTS**

**Inventions commercialized on cash or royalty basis.** Patented or unpatented. In business 24 years. Complete facilities. References. Write Adam Fisher Mfg. Co., 513 Enright Ave., St. Louis, Mo.

**PHOTOPLAYS**

**\$1250.00 for a photoplay story** by an unknown writer and sold thru our Sales Dept. We revise, copyright and market. Located in the heart of Motion Picture Industry, we know the demand. Estab. 1917. Send Mss. for free criticism. Booklet mailed on request. Universal Scenario Company, 203 Western & Santa Monica Bldg., Hollywood, Cal.

**REDUCE**

**A BOOKLET BY DR. DENSMORE** on treatment for reduction of corpulency will be mailed without charge upon request to Dept. "K".

Garfield Tea Company  
313-41st Street Brooklyn, New York

**SHORT STORIES**

**Hollywood Revision & Publishing Co., 224 Guaranty Building, Hollywood, Cal.**—Novels, short stories revised, published, marketed. Photoplays revised, copyrighted, marketed. Booklet and advice free.

**WRITERS!** Sell your stories, poems, descriptive articles, plays, etc. Submit Mss. or write to Writers' Syndicate, 607, Hannibal, Missouri.



# Reduce

## Where You Want to Reduce

Discovery of infiltrating oxygen reducing cream—quickly and safely banishes double chins, and slenderizes big hips, fat waists, legs and arms.

### No Medicines---No Starvation Diet---No Dangerous Exercise

ANY woman or man who wants to take off fat on any part of the body can now do so quickly and safely. There is no question about this. It is a proved fact.

The discovery of oxygen reducing cream was purely accidental. A great New York doctor asked three of the ablest Colloidal Chemists in New York to try to find a remedy for chronic skin troubles. (Colloidal chemistry is one of the latest developments in chemical science.) These Colloidal Chemists prepared an infiltrating cream which would liberate oxygen when absorbed through the skin. They discovered that whenever the part to be treated was fat, this excess weight quickly disappeared. Reducing tests were then made on fat people with amazing results. One woman reduced her neck one inch in a few treatments; another two inches. Still another took off twenty-nine pounds in six weeks. Equally successful results were had in reducing fat waists, arms, legs, and big hips. So safe is Viaderma, as it is called, that it has the approval of chemists who oppose all other methods of quick fat reduction.


Viaderma is a golden brown cream, which is rubbed rapidly on the skin. You see the cream disappear at once, leaving a clean white foam on the skin surface. The penetrating cream carries oxygen to the fatty tissues and in a few days' time this oxygen gradually melts away the excess fat. You get definite results from a single jar which contains an 18 days' supply. Get full information at once. Mail coupon today.

Colloidal Chemists, Dept. 551  
27 West 20th St., New York City.  
Without obligation, please send me complete information about Viaderma, oxygen reducing cream.  
Name.....  
Address.....  
City..... State.....

## Stop Dandruff this Easy Way

Night and morning for the next few days pour a little liquid D. D. D. on your scalp. Rub it in thoroughly. Note the clean, refreshing odor of this antiseptic. Its soothing, healing elements penetrate the scalp—and drive away dandruff and other scalp irritations. Stops itching instantly. Clear and stainless—dries up almost immediately. A 60c bottle will prove the merit of D. D. D.—or your money back. At all drug stores.


### D.D.D. The Healing Skin Lotion



## BASHFUL?

"Shame on you!" Are you nervous, embarrassed in company of the other sex? Stop being shy of strangers. Conquer the terrible fear of your superiors. Be cheerful and confident of your future! Your faults easily overcome so you can enjoy life to the fullest. Send 25c. for this amazing book.

**RICHARD BLACKSTONE**  
011 Flatiron Bldg. New York





### GOOD LUCK RING

Very striking and uncommon. Silver finish, skull and cross bones design, with 2 brilliant, flashing gems sparkling out of the eyes. Wear it and be lucky in Love, Money, Business. A very unique ring that you will take a pride in wearing. SPECIAL LOW PRICE to introduce our new 550 page catalog of novelties, tricks, puzzles and unusual articles. ONLY 25c postpaid. Stamps accepted.

**JOHNSON SMITH & CO., Dept. 12, RACINE, WISCONSIN**



### Grow Taller

Science has found the way to add inches to your height. No need to envy and look up to the big fellows. No need to have the disadvantages of the little man. This course makes it possible for you to be on a level with your fellow men. Course is easy, inexpensive and results sure. Mail coupon for free information today!

**L. GLOVER,**  
Room A44, 70 Bulkley Ave.  
Sausalito, Calif.

Without any obligation to me, send me full information on how to grow taller.

Name.....  
Street.....  
City.....

## It's a Dog's Life

(Continued from page 63)

master. What if she had drawn me into the complaint as Rin-Tin-Tin's buddy? But we all went out onto the desert to shoot the picture and nothing happened except an even closer friendship with my camera partner.

"A four-week lay-off was permissible by my contract and the company took it. When I went back, the first words were 'Rin-Tin-Tin is going to—'"

### A Doggy Existence

"BUT I didn't even wait for the finish. I had just received a fan letter which settled the matter. It said, 'I have seen you in 'The Cohens and the Kellys' and liked your work. When we found you were going to be in our town with Rin-Tin-Tin in 'Tracked by the Police,' we wanted to see you. Of course, Rin-Tin-Tin was the whole show, but we enjoyed you very much.'"

"And to be fair to both sides, I think Warner Brothers had just about decided that to have one face with Rin-Tin-Tin all the time might not be good business for the dog either. And that's all there is to it, except my dog days are over—unless Strongheart overbids some leading lady."

I looked at this stalwart chap opposite me and wondered at the strange twists Lady Luck gives the fate of some people. An actor trained in a dramatic school—one with an envious record of success as a legitimate stage actor—one with a screen personality which has never failed to register—

He had been talking about his ex-partner even though Rinty knew I wasn't listening. "That boy seems to know almost as much about the camera as any human. When it's a still picture, he realizes it instantly. Never moves a muscle. I tell you I hated to leave—and he'll always be my buddy. I'd just as soon have that dog kiss me as most any lady. —But," he sighed as we rose for departure. "I just had to quit if I wasn't going to be marked for life as a dog's leading partner. But, you can just tell the world, that there are some advantages to leading a Dog's Life, even in the Movies."

## Army, Army, Army

(Continued from page 82)

game against the Navy, and has gained his shoulder straps. He fought discipline for a long time and got into all sorts of trouble, but finally he found out that he was not bigger than the United States army and at last became imbued with 'the spirit' which makes West Point the great institution that it is."

Half an hour later, the sun came forth in all its western glory, to shine upon the trimmest, straightest, sturdiest young men these United States can boast. They were going through the prescribed military evolutions with that marvelous precision for which West Point cadets are famous.

In the front line was William Haines, putting to good use the knowledge of tactics gained while he was a student at the Staunton Military Academy down in Old Virginia. And three motion picture cameras under command of General Edward Sedgwick were recording the evolutions from various points of vantage.

"Halt!" ordered the commandant, and the gray lines came to a standstill, while one camera was maneuvered into position to get a close-up of the one-time "Bashful Billy."

## BUY DIAMONDS DIRECT

from Jason Weiler & Sons, Boston, Mass.

America's leading diamond importers. For over 50 years the house of Jason Weiler & Sons, of Boston, has been one of the leading diamond importing concerns in America selling direct by mail to customers and dealers alike all over the world at worthwhile savings. Here are several diamond offers—direct to you by mail—which clearly demonstrates our position to name prices on diamonds that should interest every present or prospective diamond purchaser.



1 carat, \$145.00

This one carat, perfectly cut Diamond of excellent brilliancy is mounted in latest style beautifully pierced and engraved 14k solid gold ring.

Order this diamond, take it to any jeweler and if he says it can be duplicated for less than \$200.00 send it back and your money will be returned at once without a quibble. Our price direct to you **\$145.00**



Fine Blue-White DIAMOND RING \$150.00



Ladies' Platinum Diamond Ring \$450.00

This beautiful 18k solid white gold Ring is exquisitely hand carved and pierced in a new 4-prong design. Our price **\$150.00** direct to you.

Perfectly cut blue-white diamond of exceptional brilliancy with 22 smaller full cut diamonds set in richly carved and pierced Platinum ring. A special value... **\$450.00**

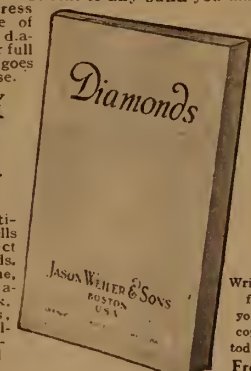
A few weights and prices of other diamond rings:

1/4 carat . . . \$31.00	1 1/2 carats . . \$217.00
1/2 carat . . . 50.00	2 carats . . . 290.00
3/4 carat . . . 73.00	3 carats . . . 435.00

If desired, rings will be sent to any bank you may name or by Express Co. with privilege of examination. Our diamond guarantee for full value for all time goes with every purchase.

WRITE TODAY FOR THIS CATALOG FREE ON "HOW TO BUY DIAMONDS"

This book is beautifully illustrated. Tells how to judge, select and buy diamonds. Tells how they mine, cut and market diamonds. This book, showing weights, sizes, prices and qualities, \$20.00 to \$20,000.00 is considered an authority.



Write for your copy today. Free

## Jason Weiler & Sons

337 Washington St., Boston, Mass.

Corner of Washington and Franklin Streets  
Diamond Importers Since 1876

Foreign Agencies: Antwerp, Amsterdam and London

## Learn to Dance

You can learn all the modern dances—Charleston, Black Bottom, Valencia, Canter, French Tango, Latest Waltzes, Fox Trot, etc., at home easily and quickly. New chart method makes dancing as simple as A-B-C. No music or partner required. Don't be a wallflower. Learn to dance. Complete course—323 pages, 49 illustrations, only \$1.00. Equals \$20.00 course. Satisfaction Guaranteed. Bargain Book Catalog FREE.

FRANKLIN PUBLISHING COMPANY  
246 LaSalle St., Dept. A-600 CHICAGO

## Play Piano BY EAR


—IN 90 DAYS!

Play anything—jazz to classical! Even if you know nothing about piano music—I'll have your fingers dancing over the keyboard with confidence in 90 days. If you can hum or whistle a tune you can play it! My students are broadcasting—making money. MAKE ME PROVE IT! Without puzzling notes! Without practicing tedious scales! I've found the way to bring out your musical instinct. New and original system does away with years of work. YOU WANT THE PROOF! I'll send it. Write me now.

D. M. SUTTER, Director  
ILLINOIS SCHOOL OF MUSIC  
316 Hunter Building  
Chicago, Ill.

Send NOW for PROOF!





**REMOVE THESE FAT SPOTS**

FASHION DECRIES that the figure be slender and graceful. Women who are fat in spots—in the abdomen, hips, throat, underarm or elsewhere—need no longer worry!

Simply use the wonderful Frances Jordan Reducer 10 minutes daily! It does away with massage treatments—without hot baths, dieting, strenuous exercise, and drugs. It removes the fat just where you want it removed—nowhere else. There is no discomfort—no exertion—no wrinkles nor flabby flesh!

The Frances Jordan stimulates the circulation and the fat spots are absorbed. It relieves constipation and tones up the nerves.

This remarkable Frances Jordan originally sold for \$15.00. Very large sales now permit us to sell direct to you for \$5.00. Act today! Send \$5.00 in cash, money order or check. Satisfaction guaranteed or money refunded.

**Frances Jordan**  
REDUCER  
FRANCES JORDAN, INC.  
802-B FINANCE BUILDING, PHILADELPHIA

## Be a Camera Man Earn up to \$250 a Week



Here's YOUR chance to get into the movies! Big pay jobs open to camera men. You can quickly qualify. Fascinating work. Also big opportunities in Portrait, Commercial and News Photography. No Experience Needed.

We'll start you in Professional Photography and give you a real Professional Motion Picture Camera or View Camera FREE. Famous experts teach you by mail. Or come to our great New York Studios. Easy to learn.

Send for FREE BOOK

No obligation. Big illustrated Booklet and JOB CHART tell you about wonderful opportunities in all branches of Photography, everywhere. Write TODAY.

New York Institute of Photography  
10 West 33rd St., New York  
Dept. 29

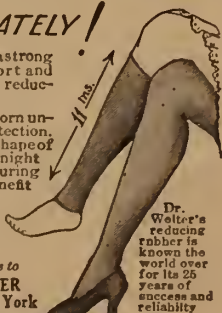
## PRETTY ANKLES \$3.75 AND CALVES per pair ALMOST IMMEDIATELY!

DR. WALTER'S Special extra strong Ankle Bands, will support and shape the ankle and calf while reducing them.

They fit like a glove. Can be worn under any kind of hose without detection. You can note the difference in shape of ankle at once. Can be worn at night and reduce while you sleep, or during the day deriving then extra benefit of the support.

Write for Dr. Walter's Special Ankle Bands for \$3.75. Pay by check or money order (no cash) or by postman.

Send Ankle and Calf measure to  
**DR. JEANNE M. P. WALTER**  
389 Fifth Avenue New York



## Superfluous HAIR all GONE

Forever removed by the Mahler Method which kills the hair root without pain or injuries to the skin in the privacy of your own home. Send today 3 red stamps for Free Booklet We Teach Beauty Culture  
**D.J. MAHLER CO., 272-B, Mahler Park, Providence, R.I.**

## It's the Actors Who Pay And Pay And Pay

(Continued from page 81)

ing for large sums of money immediately. Visitors to the sets admire extravagantly some article of dress or jewelry and bear their loot away triumphantly. Utter strangers expect to be entertained at the film stars' homes. Charity organizations and private societies ask for contributions of money and talent for entertainments.

A man wrote Charles Murray recently asking the favor, granted to very few people now, of being shown through the studio, and mentioned that he knew one of Charlie's brothers. When he turned up at the studio, he had eleven people with him, and was hurt and indignant when Charlie told him that it would be impossible to make twelve exceptions to the rule against visitors.

People who might be able to influence public opinion in some way are sometimes not averse to using their position to advantage. When a newspaper owner in a small Middle Western town sends in a scenario to a studio and receives a check for it, it does not necessarily mean that it was a great scenario!

And so it goes. The movie boys and girls get bigger pay checks than I do, but they have more people waiting to take it away from them. When I see Mary Pickford's car followed by another one full of private detectives to guard her against being kidnapped for ransom, I'm reconciled to not being a movie star. I'd rather be a poor, obscure writer. It costs less.

## The Celluloid Critic

(Continued from page 85)

going in for bigger and better characterization, nourishes the dream to play the Lady of the Camillias or the Lady of the Cigarettes, or both.

Now comes Dolores del Rio to tackle the temperamental *Carmen*—and because her histrionic stature has increased since "What Price Glory" and "Resurrection"—and because of her Castilian ancestry she is able to emotionalize the figure of the gypsy who knew a big and strong Toreador when she saw him.

These "Carmen" stories which serve the screen under one guise or another don't differ in general outline and treatment. One director may take a deal of liberty with the plot and characters, while another may handle them with careful restraint. Raoul Walsh, who directed "The Loves of Carmen," doesn't exercise much of a restraining hand. And he is wise, to my way of thinking. The characters, to be truly *Carmenesque*, must take on color. Walsh sees to it that they are colorfully appealing.

## Visiting Firemen Now

WITH the take-offs on the war about to go the way of Broncho Billy's Indian stories, Raymond Hatton and Wallace Beery have taken off khaki and dressed up as a couple of firemen. They slide down the pole and cut up sizable didoes in a topsy-turvy, hit-and-miss affair entitled "Fireman, Save My Child."

The piece calls for much loud-pedal action on the slapstick keys, but the gags are amusing even if there aren't enough to go around.

## Fascinating Womanhood



This is the title of a book that will teach you how to gain the interest and make yourself attractive to the man of your choice. It explains the psychology of the male mind by showing you how it works. You do not need to be lonely any longer. You can win home and husband and be happy, once you are master of the psychology which this book teaches. Cut out this ad; write your name and address on the margin and mail to us with 10 cents and a little booklet entitled "Secrets of Fascinating Womanhood," giving an interesting synopsis of the revelations disclosed in "Fascinating Womanhood," will be sent postpaid. No embarrassment—the plain wrapper keeps your secret. Send your dime today.

THE PSYCHOLOGY PRESS

3906 Easton Ave., St. Louis, Mo. Dept. 12-M



## YOUR CHOICE OF ANY TWO \$5.98

Get This Wonderful RING COMBINATION! Wedding Ring with choice of other, only \$5.98—Think of it! Most beautiful 1928 Basket Designs in genuine Sterling. Set with famous Elite Diamonds known for their lasting fiery brilliance. Compare them with the genuine. If you can tell the difference, send them back. Money Back Guaranteed. Order Quick, One Ring or the Combination—DON'T SEND A PENNY! Just name, address, Number of Rings wanted with finger size. Free postman price shown or if combination \$5.98 on arrival. If not delighted, Money Refunded.

Elite Jewelry House, Dept. 1547, 25 E. Jackson Blvd., Chicago

## 12 BEAUTY TREATMENTS FREE! Look 10 Years Younger In Less Than 10 Minutes



Wrinkles, blackheads, pimples vanish as if by magic. Proof in ten minutes. Just send me your name and address for FREE treatments E. P. Naylor Box 154 B. Bay St. Boston, Mass.



## GET RID OF YOUR FAT

Free Trial Treatment sent on request. Ask for my "any-when-reduced" offer. I have successfully reduced thousands of persons without starvation diet or burdensome exercise, often at a rapid rate. Let me send you proof at my expense.

DR. R. NEWMAN, Licensed Physician  
State of N.Y. 286 Fifth Ave., N.Y. Desk M

## HOLLYWOOD WHISPERING WIRES

Strangest story from the world's strangest city. 100 chapters; 100 human documents from Hollywood. \$1.00 postpaid. Complete chapter titles sent on request. Address, California Publishers Company, Box 122, Dept. C, San Diego, California.

## BE A DETECTIVE

Make Secret Investigations

Work home or travel. Great demand everywhere. Experience unnecessary. Particulars FREE. Write, Dept. M. C. American Detective System, 2190 Broadway, New York

## MONEY FOR YOU

Men or women can earn \$15.00 or \$25.00 weekly in spare time at home making display cards. Light, pleasant work. No canvassing. We instruct you and supply you with work. Write to-day for full particulars.

The MENHENITT COMPANY Limited  
209 Dominion Bldg., Toronto, Can.

## FREE Genuine Face HANDKERCHIEF

Write for our catalogue of positive money saving values and get this pretty LACE handkerchief FREE. Actual value 60c. Send 10c for mailing charges.

LADY CLAIRE  
141-A Fifth Avenue, New York City



# Saves Hose



Prevents stockings from wearing out and staining, and shoes from rubbing or slipping at the heel.

The cup-shaped center, shown above, an exclusive feature of this device, does it.

Think of the saving alone it will mean to you by preventing your hose from wearing out at the heel, and the satisfaction of no longer having their delicate color ruined by stains at the heel! Dr. Scholl's Nu-Grip Heel Liner insures all this and more—it stops the slipping and rubbing of shoes at the heel, thus making them more comfortable to wear.

Made of soft, velvet-like rubber. Easily attached to the inner lining of the counter of shoes. Made in colors to match shoe linings—white, black, tan, champagne. Price 30c per pair. Sold in shoe, drug and department stores everywhere. Buy a pair for each pair of your shoes.

## Dr. Scholl's Nu-Grip Heel Liner



## LEARN CARTOONING At Home—Simple Method

Just think—\$50 to over \$250 a week paid to good cartoonists for work that's fun! And YOU can learn cartooning at home—no matter if you've never touched a drawing pencil. Send postcard for FREE Book describing our simplified method and Offer to New Students. WRITE NAME PLAINLY. State age and whether Mr., Mrs., or Miss. (No salesman will call.)

WASHINGTON SCHOOL OF CARTOONING  
Room 2912-E, 1113 15th St., N. W., Washington, D. C.

## PIMPLES

Cleared Up—often in 24 hours. To prove you can be rid of pimples, blackheads, acne eruptions on the face or body, barbers' itch, eczema, enlarged pores, oily or shiny skin, simply send me your name and address today—no cost—no obligation. CLEAR-TONE tried and tested in over 100,000 cases—used like toilet water—is simply magical in prompt results. You can repay the favor by telling your friends; if not, the loss is mine. WRITE TODAY. E. S. GIVENS, 423 Chemical Bldg., Kansas City, Mo.

**Play the HAWAIIAN GUITAR**  
Just as the Natives Do

**FREE** when you enroll

**15 HAWAIIAN GUITAR and Case**

Only 4 Motions used to play this fascinating instrument. Our native Hawaiian instructors teach you to master them quickly. Pictures show how. Everything explained clearly.

**Easy Lessons**

Even if you don't know one note from another, the 62 printed lessons and the clear pictures make it easy to learn quickly. Payas you play.

**Free Guitar**

After you get the four easy motions you play harmonious chords with very little practice. No previous musical knowledge necessary.

**Write at Once**

You'll never be lonesome with this beautiful Hawaiian Guitar. Write for Special Offer and easy terms. A postcard will do. ACT!

**OTHER COURSES** Tenor Banjo, Violin, Tiple, Tenor Guitar, Ukulele, Banjo Ukulele—under well-known instructors.

**FIRST HAWAIIAN CONSERVATORY OF MUSIC, Inc.**  
9th Floor, Woolworth Bldg., Dept. 1-9 New York, N. Y.  
Approved as a Correspondence School Under the Laws of the State of New York

## MAKE THAT RESOLUTION

THE New Year is just around the corner—which means that the hour has almost struck when you turn over a new leaf.

There are resolutions that are just resolutions, and resolutions that are Good Resolutions. The fairest, squarest thing you could possibly do is to resolve to become a CLASSIC reader for the coming year.

You are turning over a new leaf—and giving up some of your unhealthy habits. Well, the CLASSIC has leaves that are always new and bright, and they turn very easily in the fingers. What could be sweeter than forming the habit of reading this de luxe magazine of the screen?

It will keep you out of mischief to such an extent that you won't have to make new resolutions when twelve more months have passed. Everything will be on the up and up for you. The CLASSIC will stimulate you and those worries will fade out of the picture.

Make your resolutions if you must, but please include the CLASSIC among them. You couldn't perform a better act for yourself.

Do you stay out late o' nights? The CLASSIC will keep you at home.

Do you long to get a cheer out of life? The CLASSIC will show you the way.

So make that Good Resolution to become a CLASSIC reader. Buy it or steal it from your neighbor. He won't mind the theft, because he understands your impulse.

The February CLASSIC, keeping pace with the previous issues (toppy, weren't they?) will contain an array of stimulating articles and personality stories as well as a rich display of striking pictorial features.

Order your number now.

*It's the Magazine with the Personality*

## Breaking Into the Movies

Edited by  
CHARLES REED JONES

**Written by the Stars Themselves**

*Colleen Moore in "Breaking Into the Movies"*

Here is the first and only authoritative book on the opportunities that await you in the motion picture studios. The screen's outstanding stars, directors, cameramen and technical experts have cooperated to tell you the success you may hope for in Hollywood.

*Reginald Denny on "Taking the Breaks"*

Whether you aspire to screen fame and fortune as a star or a scenario writer, "BREAKING INTO THE MOVIES" provides exactly the expert advice that you need.

Thousands of aspirants to screen fame fail miserably every year because their misguided efforts can lead them to nothing but failure.

New workers, however, are needed constantly in every phase of motion picture production. Splendid opportunities await the few who are qualified for success.

*Louise Fazenda on "The Comedienne"*

But it is futile to journey to Hollywood if you lack the essential qualifications. And it is quite as futile, having these qualities, if you do not know the ropes.

"BREAKING INTO THE MOVIES" is the text book of the motion picture industry. It outlines the qualities that spell success in screenedom... the successful stars and directors themselves tell you how to capitalize your ability.

It is a beautiful, full-size volume—one that you will be proud to own.

Every writer, the leader of his own field, has endeavored to show you the short cut to success, offering in a brief, interesting article the knowledge that has come to him through long years of experience.

*Also articles by Alan Dwan, Harry Langdon, Lya De Putti*

You can buy this remarkable book at any book, stationery or department store, for only \$1.75 or prepaid from the publishers for \$1.85. Address: THE UNICORN PRESS, Dept. C, 5 East 57th Street, New York, N. Y.

*H.H. Van Loan, Ken Maynard, Lois Wilson and many others*



**THE UNICORN PRESS Dept. C.**  
5 E. 57th Street, New York

Please send me — copies of "Breaking Into the Movies." I enclose \$—

Name.....  
Address.....



# Down from the Lonely Hills comes this Man of Mystery.

FROM the far-off Ozarks a Mysterious Stranger is on his way to the great cities of the world.

From the secluded circle of the hills, soon he will step to the center of America's great stages.

Millions are waiting for a sight of him... For years they have heard and read about him... Now when at last they SEE him, great crowds in vast theatres will thunder their applause.

For he is THE SHEPHERD in Harold Bell Wright's "Shepherd of the Hills"...

"The Stranger," the hill-people call him... But a stranger 10,000,000 people have come to Know and Love!

With him are coming — "Sammy" Lane, Old Mat, Young Mat, Wash Gibbs, "By Thunder"—and all the other famous characters of the greatest best-seller of America's best-selling novelist.

Onto the screen they come, bringing the loves and hates and heart breaks that have made them world-famous...

*And so Another Great Motion Picture is Born!*

RICHARD A. ROWLAND presents  
**"The SHEPHERD of the HILLS"**  
*From the most popular American novel ever written - by*  
**HAROLD BELL WRIGHT**

with **Molly O'Day -**  
**Alec Francis - John Boles -**  
**Mathew Betz -**

*Adaptation and continuity by Marion Jackson*

*Directed by Al Rogell*

*Produced by Chas R. Rogers*



**A First  
National Picture**

Takes the Guesswork Out  
of "Going to the Movies"







*Nothing stops 'em!*



*For four consecutive years  
America's fastest growing  
cigarette. It's a clear field  
ahead for this cigarette  
of pure natural tobacco  
taste and fragrance...*

LIGGETT & MYERS TOBACCO CO.



# The Perfect Gift—

*This package of distinction*



PUT all the thrill of Christmas-tide into your gift. Present the gift box of perfection. Each exquisite tidbit is a dainty surprise. An assortment of centers and coatings never equaled. Creamy, true fruit fillings—crispy nuts and a dozen other delights. And over all superb chocolate coatings possible only by the Bunte Brothers fourteen day process of preparation.

Whether it is mother, wife or sweetheart, confirm her impression of your faultless taste by giving Mi Choice—the perfection of all box chocolates.

If your dealer cannot supply you, send us \$1.50 and we will mail the one pound Mi Choice gift package, postage prepaid. Also available in two, three and five pound packages.

**BUNTE BROTHERS**  
Est. 1876 • CHICAGO  
Makers of Diana "Stuft" Confections

**Bunte**  
WORLD FAMOUS

CANDIES

*Candy—The Universal Gift—appropriate and appreciated always. Vary your gifts of candy with these three packages of distinction—"Home Made Sweets" "Tri Assortment" and Bunte Milk Chocolates. Bunte quality in both candy and package.*

1200 KINDS FROM WHICH TO CHOOSE



Scanned from the collection of  
Marc Wanamaker / Bison Archives

Coordinated by the  
Media History Digital Library  
[www.mediahistoryproject.org](http://www.mediahistoryproject.org)

Funded by a donation from  
University of South Carolina Libraries and  
College of Arts and Sciences



